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AN ANALYSIS OF THE PERCEPTIONS HELD BY SCHOOL PERSONNEL
OF ARTS PROGRAMS IN ONE SCHOOL DISTRICT

A Dissertation

By

GLORIA CABALLER ARCE

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

DOCTOR OF EDUCATION

May 1986

Education



Gloria Caballer Arce

1986

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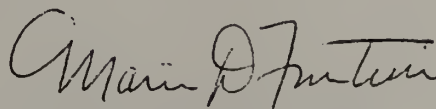


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Josephus V.O. Richards, Member



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School of Education

To

Miguel

*for his strength, love, and limitless understanding
during this difficult process*

and

Anaida

*a lifetime friend and the best role model
any woman could ever have*

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ABSTRACT

An Analysis of the Perceptions Held by School Personnel
of Arts Programs in One School District

(May 1986)

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This study addresses arts programming within the United States public school system, with the particular goal of assessing the perceived needs of a group of administrators and teachers in the secondary school system of Holyoke, Massachusetts.

An extensive review of the literature examines the role of the arts in American public schools since the 1800s, paying particular attention to the integration of the arts into the curriculum and to the role of multicultural education as a means of promoting intercultural understanding. In an attempt to satisfy the need for information about the contributions of ethnic and racial minorities to the arts, a section is included which gives an overview of the development of the arts among Mexican-Americans, Puerto Ricans, and Black-Americans.

The conclusions drawn from the review of the literature show that: educators have long been unsure of the role of the arts within an integrated curriculum, with many feeling that the arts are a "frill"; there is a consequent lack of support for the arts from those who control

budgets; the arts have long been defined in Western European terms; there is little attempt to include the artistic contributions of racial minorities.

A questionnaire was developed to assess the needs for arts programming at the secondary level in one school district with a culturally diverse student body. After testing a pilot survey, this questionnaire was distributed to teachers and administrators in one high school, one vocational high school, and two junior high schools. Of 255 instruments distributed, responses came from 67 teachers and 21 administrators. The results of responses to both closed and open-ended questions, together with six demographic factors, were analyzed.

The findings indicated that the district administrators were more likely to favor the inclusion of the arts in the curriculum. Teachers would support arts programming more readily if they were provided with better training in the form of inservice workshops, access to college courses, and the provision of adequate equipment and materials. In the same vein, there was an apparent lack of communication between teachers and the central administration: teachers were largely uncertain that any support for arts programming existed at the district level.

A very high percentage of both teachers and administrators indicated that study of different cultures' art styles could lead to better intercultural understanding. Most of the respondents, however, felt their own knowledge inadequate for introducing minority artistic contributions in their own classrooms.

Finally, some recommendations for improving arts programming are made.

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CHAPTER I

INTRODUCTION

The School, Multicultural Education, and the Arts

Children can be motivated and stimulated visually and creatively through the universal language of art. Art has served as the major means of expression for countless civilizations, from the early art found in caves to the architectural achievements of the ancient Egyptians to today's modern art. Art has been a vehicle for understanding distinct ancient cultures and civilizations; art will help future generations in their understanding of us. Surely, art can also be used to reinforce racial and cultural pride in our heritage, as well as provide us with accurate information about other people. Our understanding through the arts, however, has been limited to eurocentric values. According to Agard (1980),

If art is the universal language, it should provide a common ground for all peoples, regardless of their racial and cultural background. Regrettably, all peoples in our society have not shared this common ground because "Art and Artists" have been defined by Western European values. Whole cultures often go unmentioned when art is taught and, when Third World art is mentioned, it is usually treated in a decidedly eurocentric context.¹

The arts are a major channel of communication. Although art is initiated by specific individuals, what is expressed are people's values and beliefs. For example, a lifelike sculpture in a city park and graffiti on a subway may depict the same hero but express different values (McFee

and Degge, 1980). Art can serve to reinforce racial and cultural pride in our heritage through its communicated message and our ability to understand this message.

Art is visible and tangible and not just a mere form of communication. Art encompasses and is influenced by the political, social, economic, scientific, technological, and intellectual background that inspires its birth, whether painting, sculpture, or architecture (Gardner, 1970). An understanding of such creativity in whatever medium can begin to broaden our understanding of other cultures as well. As we learn the language of other people's art, we learn to understand their experiences and their ways of viewing the world.

If we are to present children with a true foundation for understanding the different cultures around them, we must focus on more than the present-day struggles of different groups. Whereas knowledge of a group's past history can improve a child's understanding of an individual group, it should be possible to gain a still better awareness of this group's ancestral traditions, languages, cultures, values, and social behavior, and thereby understand how the contributions of all groups within a society impact on the society as a whole. Clearly, art is one of the greatest vehicles for bringing about such an understanding. When properly channeled, art may provide a common ground for mutual understanding between all groups. Perhaps the appreciation of diverse art forms can help us eliminate racist stereotypes perpetuated by more conventional learning materials.

Background of the Problem

In recent years, American schools have been pressured by their immediate communities and oppressed minorities for recognition of cultural identity. Many factors have led to this movement within our schools. The ethnic revitalization movement of the 1960s has created a climate for change that schools can no longer afford to ignore. Since 1954, the racial mix of students has changed, a change which came about as a result of the Brown decision which culminated a series of court battles to outlaw racial segregation in the public schools of the United States of America (Jones, 1979). Classrooms have become increasingly mixed ethnically, breaking down the previously homogeneous groupings of students and teachers. Consequently, students and teachers are finding it increasingly difficult to bridge the gap created by language and cultural differences. This in turn has made the teaching of skills and subject matter more difficult (Grigsby, 1977).

The student created by ethnic revitalization movements is one who makes different kinds of demands on education and society as a whole. According to Ebel, Rogers and Baron (1977), in their study Declining Scores: Two Explanations, students of today are different from their counterparts of twenty years ago. Their different needs are expressed through their school behavior and performance. Their demands, though different, are poignant in their clarity. Today's youth seek greater humaneness through cultural identity, recognition, and self respect (Grigsby, 1977). The schools must finally begin to address these needs through all available channels and specifically through the arts.

The current approach to education and the arts is dismal, as Bushnell (1970) comments:

The dominance of white cultural norms and the curriculum of most urban schools jeopardizes self identification, confidence, imagination, motivation, sensation, and even health and emotional equilibrium of the minority student. In the name of advancing the melting pot process, metropolitan schools downgrade ethnic group identification and in the name of cultural enrichment, they bus black children to white symphonies, opera, or theatre and bring top artists into the schools to educate the culturally deprived.²

This kind of dominance and control has its roots in the 17th and 18th century when people who came to this country from Europe brought ideas and values on which they based their institutions and cultural organizations. Native Americans were victims of their imposed standards:

Whenever the English thought of the possibility of converting and redeeming the savages, it was always in terms of bringing them into conformity with the higher civilizations at the expense of the native way of life, a concept fraught with difficulty and danger.³

Blacks, also victims of these same standards, were further distinguished from every other ethnic group by one major characteristic: they were involuntary immigrants; they came in chains. Even before the establishment of the first English colonies, Blacks were performing as slaves in this country (LaGumina and Cavaioli, 1974). Today, however, this is not the case for the new influx of non-European people into this country. Yet these peoples too are being pressured to mold themselves according to the values and standards of the European majority. Topper Carew comments on this phenomenon: "When you continually subject people to an alien set of values and attitudes, you are practicing what I call cultural racism-- a very sophisticated form of oppression."⁴

Some efforts are being made to bridge the gap that separates one culture from another through the implementation of multicultural education programs within the last decade. The basic premise of this multicultural education rests on the idea that "the differences that characterize individuals and groups should be cherished and cultivated for the benefits they bring to all people. . . ."5 Central to multicultural education is "the belief that culturally different people can live together in peace and harmony and enhance the quality of life for all."6

According to Gezi (1981):

The term multicultural education denotes the kind of instruction which provides knowledge about different cultures, which forms attitudes toward various peoples and which develops patterns for behavior and skills appropriate to diverse cultural settings.⁷

The stepped-up pace of communication in areas such as music, fashion, science, and food has made multicultural diversity felt on a global scale today. According to one scholar in the field, through this broad spectrum of communication, peoples with different cultures, values, feelings and behaviors are learning to live with one another and are beginning to recognize their common humanity (Griffin, 1977).

Yet, are we learning to live together? The concept of a melting pot which promises assimilation of all groups is a myth. White ethnic groups historically have had to pay a very heavy price to gain admittance, while the melting pot concept has even less meaning for Black people with a history of slavery behind them, or for Mexican-Americans, Puerto Ricans, or American Indians who are essentially captives of war (Bushnell, 1970). Twenty years of Civil Rights movements, protests, innovations, and

increased awareness of ethnic backgrounds have produced some surface improvements. In our schools, too many teachers are ill-equipped both psychologically and professionally to respond to the needs of a multicultural society. Much has been done in the area of curriculum and learning materials because of the social pressure and activism of the 1960s. Minority groups and feminists organized campaigns to integrate the content of textbooks to represent this nation's history more truthfully, making it increasingly difficult for educators and publishers to disregard the role of women and Third World people in the development of American society. For example, the Council on Interracial Books for Children in New York City responded to the political climate of the times by doing a study on United States history textbooks,⁸ but textbooks themselves are still largely untouched by newer currents of thought. Practices that were created to serve racist purposes linger on as thoughtless monuments to the past. Textbooks have treated Blacks and other minorities as undesirables. Blacks were often excluded from public schools--North and South--and, when admitted, were treated as separate entities. Today the greatest impediment to essential change is the ethnic isolation that still characterizes the American classroom (Weinberg, 1977).

Statement of the Problem

Until a little over a decade ago, all our major arts institutions were founded on a European tradition. The works performed and the exhibitions displayed celebrated European creative talent of the past. America listened to European symphonies and viewed the arts of European countries but was completely out of touch with the reality of the

surrounding contemporary scene. Art was and continues to be viewed as something separate from our everyday lives. Blacks and Puerto Ricans who were unable to view these works or hear white symphonies were considered culturally deprived (Woodring, 1970).

The expression "culturally deprived," coined during the 1960s, is made absurd when one thinks of Black cultural contributions such as the Harlem Renaissance movement which began at the turn of the century. Similarly, a two-year national survey of the community arts movement and arts education in the ghetto (entitled The Arts, Education, and the Urban Subculture) supported by a grant from the U. S. Office of Education (1969) confirmed that the most relevant arts education available to the minority student was to be found in the alternative nonpublic schools of the inner city (Bushnell, 1970). This clearly demonstrates that public school curricula were not satisfying the need for artistic education by exposing their students to the arts. During the summer of 1967, there was government support for compensatory art programs, community art groups, dance workshops, storefront theatres; filmmaking classes were cropping up all over the country (Bushnell, 1970).

By 1969, however, the national survey of the arts for minority youth listed some 320 community arts activities in thirty major cities; only ten percent were still being funded by federal agencies (Bushnell, 1970). This lack of government support and commitment are primary factors for the dismal state of affairs in the arts and education today.

When one compares the small role the arts have played in education since the 1800s and the impact the computer has had on our society in less than a decade, it becomes painfully evident where our priorities

lie. The attitude that the arts are something extra still persists in America. With recent budgetary pressures, the arts have been perceived as a frill and their removal from the curriculum has been repeatedly advocated (Borzun, 1979). During 1983 and 1984, quite a number of educational reports indicated that our education system was in trouble. The ten most important of these were summarized in the 1984 Education Almanac; only one mentions the arts in its recommendation for educational reform, "High School: A Report on Secondary Education in America" (National Association of Elementary School Principals, 1984).

What we fail to recognize is that student involvement through the arts can contribute to our common culture and society, and by using the arts, we as educators can more creatively meet the new demands made on education and society as a whole. Abe Maslow, in an interview with Topper Carew, states that:

. . . important changes occur within the individual who identifies himself with meaningful work. He transcends himself without conscious effort and achieves a kind of selflessness which is the ultimate expression of his social and adult self. This identification with important work is a way of overcoming human shortcomings. Through the arts, minority youths can find their work, contribute to their culture and society and in the process find themselves.⁹

For this to happen, however, we must begin to incorporate the arts into the curriculum and teach it from a culturally diverse point of view. It is important that students learn to appreciate the art of native cultures as well as European art, especially so that White children learn about the arts and cultures of Third World peoples in order to deepen their understanding of other cultures and to help dispel the myths perpetuated through racist stereotypes (Agard, 1980). The role of the arts in the

school must be all-encompassing. Dr. Marcus Foster, a principle who helped turn around a Black high school in Philadelphia by incorporating the arts into the school program, states that

Students will learn of the contributions of Negroes to art and music and open-heart surgery. They will discover that culture is a tapestry made up of black threads, white threads, yellow threads, and other colors all woven together. Our task will be to put the black threads back where they belong in the tapestry because when one leaves out the major contributions of any part of mankind, one distorts the entire pattern of culture.¹⁰

Similarly, a superintendent of a New England school district has stated that "the arts may be the best vehicle for understanding and valuing other cultures as well as our own. The arts are 'culture laden' reflecting the culture in which it is created."¹¹ He goes on to say that "the arts may be the vehicle through which some students achieve the success they have never been able to experience in other curriculum areas. This success may then carry over and help to develop in the student a more positive attitude toward school."¹²

The belief held by some educators that the teaching of the arts can result in specific improvement in other areas was confirmed in 1978 through an experimental program in New York City, an intensive program that focused on the improvement of reading skills through the integration of a total art program with a total reading program. The child saw, heard, touched, smelled, and/or tasted his or her products! Each of these learning experiences was designed to help him or her perceive, recall, and reinforce what he or she was learning. The process was as important as the product. Among the media used were photography, mixed media, drawing, and printmaking. The evaluator felt that the program

provided a unique opportunity to organize instruction based on current learning theory and research in education and psychology. He, along with other cognitive theorists, claimed that students learn most readily if exposed to knowledge, concepts, or skill in a sequence which proceeds from the concrete to the abstract. The evaluator indicated that students who participated in this program improved an average of one to two months in reading for each month they had participated in the program as measured by standardized reading tests (O'Brien, 1978).

When properly channeled, can art help develop pride in children, particularly Third World children? One study, based on the integration of the arts into general education, indicates that the infusion of the arts in the elementary, secondary, and continuing education serves as a key to the humanistic development of students (Pistone, 1978). In her study, Pistone presents a cultural arts program to aid classroom teachers as they develop and implement cultural arts lessons. She based her program on the following philosophy:

The arts are a means for expressing and interpreting human experiences. Quality education of individuals is complete only if the arts are part of the daily teaching and learning process. The infusion of the arts in the elementary, secondary and continuing education curriculum is a key to the humanistic development of students. Their creativity, acculturation and sensitivity to self and society will be developed through their own self-understanding and self-fulfillment in the arts.¹³

The goals of this program were established by the Regents in its February 1974 publication, Goals for Elementary, Secondary and Continuing Education in New York State. Their goals included basic skills in communication and reasoning; understanding of human relations; knowledge of humanities, social sciences and natural sciences; and the relationship

between the arts and the quality of the environment. The New York State Ad Hoc Committee for Integrating the Arts into General Education responded by indicating how the arts could contribute to the general goals set forth by the Board of Regents, explaining the role the arts might play in helping to achieve each of these goals. Individual schools were responsible for adopting a program based on these guidelines.

Historically, there is very little coverage of the contributions made by Third World cultures to the arts (Agard, 1980). Not until the 1970s did a number of publications dealing with Afro-American art become available. Since that time, it has become somewhat easier to obtain information that documents the contributions made by Black artists. Written information dealing with Mexican-American or Chicano artists is extremely difficult to find. Although there is vast material on the art of Mexico, literature on contemporary Mexican-American artists continues to be scarce (Grigsby, 1977). Research into twentieth century Puerto Rican art reveals a dramatic increase in artistic productivity when compared to that of the seventeenth and eighteenth centuries, resulting from the establishment of art institutes and museums in Puerto Rico and the United States. Yet, very little mention is made of these developments within school arts programs, thereby denying children exposure to the arts and their beauty.

The foundations that were set in the 1970s can provide us with clearer guidelines as to the direction we should take within the next decade. Seemingly impossible goals can be accomplished through our commitment, our drive, and our creativity. By providing a program that can

be successfully implemented, we can begin to address the perceived needs in the arts of students, parents, teachers, and administrators. Such a program could serve as a framework so that different communities could address their educational needs through the arts, creating renewed motivation and perhaps helping turn around the failing student; the program could serve as a vehicle for students to learn about their own culture by emulating role models with whom they could personally identify.

Purpose of the Study

The purpose of this study is to analyze the perceptions held by school personnel of arts programming in a particular district and the need they perceive for arts programming. This analysis, in turn, can lead to an arts program that could be developed by the district to help provide an understanding and appreciation of different cultures and reinforce racial and cultural pride among students at the secondary level.

A review of the literature provides readings on the arts in education from a general historical point of view. The review provides perspectives on how the arts integrated with multicultural education have addressed the theme of cultural diversity in our society. The study also examines the use of the arts as a vehicle to enhance a student's level of development in other areas of the curriculum, through particular case studies that depict how the arts have directly turned around academically poor students. An overview of the artistic contributions made by minority groups to our society is also included. This section details contributions made by Puerto Rican, Mexican, and Black Americans. These reviews

will serve as a basis for understanding the movement of the arts in education. They can also help in formulating recommendations for arts programming at the secondary level. The secondary level is used as a major focus because it has been neglected when integration of the arts into general education has been addressed.

The objectives of this investigation are:

1. To investigate how the arts integrated with multi-cultural education have addressed the theme of cultural diversity in our society.
2. To develop a questionnaire instrument to investigate the perceptions held by school personnel of arts programs in one urban school district.
3. Based on the results of the questionnaire, to determine whether the arts can be a medium for understanding different cultural values in a selected urban school district.
4. To determine if the perceptions of school personnel indicate that the arts enhance students' level of development in other areas of the curriculum in a selected urban school district.
5. To make recommendations for the development of a program in art education for a secondary school in an urban school district in Massachusetts.

The development of this program would have two purposes: (1) to meet the immediate arts programming needs of a particular community, and (2) to serve as a guide for other communities with similar needs.

Finally, the study makes recommendations for further research in arts programming at the secondary level.

Definition of Terms

For the purposes of this study, the following definitions are used:

The Arts: All different forms of art expression, such as dance, theatre, music, filmmaking, photography, graphics, sculpture, painting, and crafts, as modes for the interpretation of creativity and as a core for learning.

Multicultural Education: Education that embraces the belief that culturally different peoples can live together in peace and harmony, and that the differences that characterize individuals and groups should be cherished and cultivated for the benefits they bring to all people. For the purposes of this study, we focus our attention on the arts as a vehicle through which all can form attitudes and develop patterns of behavior and skills appropriate to diverse cultural settings. By employing the philosophy of multiculturalism, the arts can be used to serve as a vehicle to acknowledge the artistic contributions of different cultures of our society.

Culture: The total body of beliefs, behavior, knowledge, sanctions, values, and goals that mark the way of

life of any people. Included is the understanding that no group exists in isolation but that instead, each group influences and is influenced by others. We may be culturally different but all cultures share common elements.

Stereotypes: Generalizations made on the basis of skin color, ethnicity, national origin, sex, or any other natural or acquired characteristics. Stereotypes tend to be transmitted from one generation to the next as established truths which produces the presumed superiority of certain individuals, groups, or nations over others.

Ethnic Minority: Peoples of Mexican, Puerto Rican, Asian, Black or American Indian heritage in this country who are fewer in number than the total population which is predominantly White. In specific geographic areas, national ethnic minorities may be the majority. World-wide, Third World peoples comprise the majority.

Significance of the Study

The significance of the present study lies in three areas: research in the arts, cultural diversity, and recommendations for more effective arts programming.

Research in the Arts

According to a recent ERIC Search, a study was conducted to identify doctoral dissertations treating related arts during the period from 1893 to 1974. Only 39 studies were documented (White, 1978). One of the objectives of the present study is to add to the field of knowledge in the area of the arts and education. Through this study, new goals are set which provide guidelines to develop arts programming that is more tangible than theoretical. This kind of arts programming will be applied to the perceived needs and concerns of a specific school district. According to a study by Hull (1979), many arts programs fail because they do not address the needs of a specific community.

Cultural Diversity

When considering the special needs of minority children, we find that many teachers are not aware of the minority artists. Through the review of literature, this study provides teachers a perspective on how the arts integrated with multicultural education can address the theme of cultural diversity in our society. It also provides guidelines to help teachers achieve a better understanding and appreciation of different cultures through the arts.

Recommendations for More Effective Arts Programming

The researcher makes recommendations that address some of the obstacles encountered in arts programming as part of the curriculum. As a result of these recommendations, school personnel are provided with viable solutions that will help them gain an understanding of the purpose

of the arts in education, its value in the area of humanistic development, and descriptive methodologies for making arts programming work.

Delimitations of the Study

As indicated earlier, the main objective of this study is to analyze the perceptions by school personnel responsible for arts programming and their perceived need for arts programming in a particular district. This analysis will help the district develop an arts program which would provide an understanding and appreciation of different cultures and reinforce racial and cultural pride in secondary level students. Throughout the program, the emphasis would be on the school personnels' points of view and how they respond to the cultural needs and interests of the students.

The study is limited in three ways:

1. Student Body: The major focus is on low-income minority students since they have had more limited exposure for professional advancement in the arts than other groups.
2. Site: Each community has its own unique characteristics in terms of ethnicity, population, socioeconomic status, and its own perception of what role the arts should play in their community, if any. The program is based on those perceptions.
3. Resources: The program that could be developed would reflect the artistic resources that are available in the community. A particular community would have to

implement the program according to its own immediate resources.

In view of these limitations, the program designed can be tested or used or even changed to fit the needs of other communities without altering its ultimate focus, the relationship between the arts and education.

Organization of the Study

The study consists of five chapters. The first chapter sets the background and the orientation the study will take. A statement of the problem, the purpose of the study and its significance are explained.

The second chapter presents a review of the related literature. Part A provides a general overview of the arts in education since the 1800s. Part B provides an historical perspective of the arts and multicultural education through the arts since the 1960s. Part C highlights the contributions made by Chicanos, Blacks and Puerto Ricans to the arts.

The third chapter describes the methodology. It describes the type of study, the procedures, instrumentation, subjects, and the process used for data collection and recording. It also provides methodological assumptions and limitations.

The fourth chapter analyzes the findings of the questionnaire.

The fifth chapter provides a brief summary of everything covered in the first three chapters and in the findings portion of Chapter IV. It provides interpretations, conclusions, recommendations for arts programming and for further research.

NOTES

¹Nadena Agard, "Art as a Means for Countering Race Stereotypes," Interracial Books for Children Bulletin (New York: Council on Interracial Books for Children, 1980), pp. 3-5.

²Don C. Bushnell, "Black Arts for Black Youth: An Interview with Topper Carew," Saturday Review, (New York: 1970), p. 43.

³Douglas Edward Leach, Flintlock and Tomahawk: New England in King Philip's War, pp. 2, 6, 20, 21, 22; quoted in Salvatore J. LaGumina and Frank D. Cavaoli, The Ethnic Dimension in American Society (Boston: Holbrook Press, 1974), pp. 9-10.

⁴Bushnell, "Black Arts for Black Youth: An Interview with Topper Carew," p. 43.

⁵Dolores E. Cross, Gwendolyn C. Baker, Lindley J. Stiles, Teaching in a Multicultural Society: Perspectives and Professional Strategies (New York: The Free Press, A Division of MacMillan Publishing Company, Inc., 1977), p. 14.

⁶Ibid., p. 15.

⁷Kal Gezi, "Issues in Multicultural Education," Educational Research Quarterly (Los Angeles, California: University of Southern California, School of Education, 1981), Vol. 6, p. 5.

⁸The Council made efforts to correct distortions and omissions in curriculum and learning materials. This was done through the development of criteria and a comprehensive instrument for analyzing the content of U.S. History textbooks in terms of their treatment of both women and Third World peoples. The study was published by the Racism and Sexism Resource Center for Educators, a division of the Council on Interracial Books for Children, Inc., titled Stereotypes, Distortions and Omissions in U.S. History Textbooks (New York, 1977). Today the Council routinely reports and teaches about racism and sexism in educational materials.

⁹Bushnell, "Black Arts for Black Youth: An Interview with Topper Carew," p. 43.

¹⁰Marcus A. Foster, Making Schools Work (Philadelphia, Pennsylvania: The Westminster Press, 1971), p. 120.

¹¹George Counter, "New Directions" (Holyoke, Massachusetts: The Parent Information Desegregation Center, Holyoke Public Schools, 1983), p. 1.

¹²Ibid.

¹³Kathleen A. Pistone, Cultural Arts Handbook (White Plains, New York: Council for the Arts in Westchester, Inc.; Sponsoring Agency: Office of Education [DHEW], Washington, D.C.; Ethnic Heritage Studies Branch, 1978), p. 6.

C H A P T E R I I
R E V I E W O F R E L A T E D L I T E R A T U R E

Part A: General Overview of the Arts in
Education Since the 1800s

According to Eisner and Ecker (1966), if we are to understand the role of the arts in education, it is important that we examine their historical development. By doing so, we can begin to establish a basis of comparison between the arts of the past and present. This is crucial if we are to make intelligent decisions regarding the future of the arts in education.

Although a great deal has been written on problems of art education within the public schools, unfortunately a modern comprehensive history has not been written (Eisner, 1969). One study, Harry Beck Green's dissertation (1948), discusses the historical influence of mid- and late-nineteenth century world expositions on the growth of art in education up through the first half of the twentieth century. During the nineteenth century, those exhibitions were held abroad. It was not until the twentieth century that they began to be held in America where the general American public could attend. Green concludes that as a result of the expositions, there was growth in the areas of art and education.

Drawing has been advocated as a major component of education since the time of Aristotle who included it among his subjects of instruction. However, it is not until comparatively modern times that drawing has been considered important to study.

In 1749, Benjamin Franklin advocated the arts in his "Proposed Hints for an Academy." He says:

As to their studies, it would be well if they could be taught everything that is useful and everything that is fundamental. But art is long and their time is short. It is therefore proposed that they learn those things that are likely to be most useful and most ornamental, regard being had to the several professions for which they are intended. All should be taught a fair hand, and swift, as that is useful to all. And with it, may be learned something of drawing by imitation of prints and some of the first principles of perspective, arithmetic, accounts, and some of the first principles of geometry and astronomy.¹

The Pioneers

Many individuals influenced the arts in the public schools of America, but it was not until the nineteenth century that the formal introduction of the arts into schools was begun. The people who pioneered in this development were controversial figures with vision who influenced the way we perceive the arts in education. For instance:

It was in Massachusetts, a state always friendly to the development of experiments of Promise, that we find in 1821 a public schoolmaster with both prescience and enthusiasm advocating insistently that drawing play a daily part in the work of the school child. This was William Bentley Fowle, who had been a member of the school committee, but was suddenly drawn, through the illness of the headmaster of one of the public schools, into the latter's position.²

William Bentley Fowle. William Bentley Fowle, born in 1795, launched the era of visual training in drawing, a point that is still stressed in justifying the teaching of art in public schools. He was also among the early pioneers concerned with art as drawing, a concept that continued well into the twentieth century in many of the nation's schools. Fowle used geometric drawing as a basis for teaching art, which

was his way of providing a utilitarian reason for the existence of art in the classroom. He introduced many educational reforms. He introduced the use of blackboards, of which he procured no fewer than twelve.³

Fowle believed that writing and drawing were very closely related, a concept that quickly gained the support of teachers in that era. He wrote:

Drawing and writing are nearly allied. . . . Drawing and writing may be taught to children as soon or even sooner than they can be taught to read.⁴

However, there was opposition to his ideas, and in 1823 other headmasters succeeded in getting him removed from the public schools. However, there were citizens who were delighted with his work. So impressed were they that they built a schoolhouse, equipped it well, and called Fowle to take charge of it. William Bentley Fowle became headmaster of the Female Monitorial Art School in 1823 and continued to make additional reforms (Belsche, 1946). During that era, only women of particular social classes were allowed to receive an education. He maintained that any teacher could learn to teach drawing through a systematized approach. By following basic rules, they could learn through teaching. The Female Monitorial Art School was so successful that in 1828 it served as a model for the public schools, and several girls' high schools were established as a result.⁵ The introduction of art as a permissible subject in the Boston English High School in 1827 can be credited to the example set by Fowle's Monitorial School. He stressed instructional and mechanical drawing. Although this practice is mostly frowned upon today, it created a strong foundation for maintaining the arts as part of public education.

William Bentley Fowle pioneered the introduction of drawing into public education, quite a remarkable achievement for a man whose previous training had been as a bookmaker. Many of his innovations were considered revolutionary for his time. However, his major focus was in two areas: (1) drawing in geometrics, and (2) teaching of drawing by persons with little artistic background (i.e., the monitors). He also published a book in 1825 entitled Principles of Linear and Perspective Drawing for Training of the Eye and Hand⁶ which helped keep his ideas alive. Above all, his work gave status to drawing within the schoolroom.

Rembrandt Peale. Rembrandt Peale was the first professional artist to attempt art education in public schools (Belsche, 1946). Born on February 22, 1778 in Bucks County, Pennsylvania, he was recognized as one of America's well-known painters of the Revolutionary Period. He believed that "any person may learn to paint" (Green, 1948).

According to John S. Hart, a Philadelphia schoolmaster under whom Peale in later life carried out his educational experiment:

Mr. Peale had two ambitions which seemed to govern his whole life. One was to paint a Washington which should be worthy of the subject and which should command the confidence of his countrymen; the other was to inaugurate a system of teaching drawing which should make it as cheap as elementary and as common as reading and writing.⁷

In 1834, Peale settled down with his family in Philadelphia (Monroe, 1911); in 1842, he was asked to supervise drawing in its public schools. He taught graphics for the sum of \$800 per year. In his book Graphics, the system he used for teaching is explained in detail. He stressed straight lines drawn from different directions, drawing angles and simple curves.⁸ He also employed natural and human subject matter in his

approach to teaching drawing.⁹ After working at his post for two years, he offered his services gratuitously to the controllers of the common schools with the condition that they authorize drawing in the lower elementary grades. As magnanimous as his gesture was, it met with rejection, and he was denounced as a charlatan. During that time, there were members of the school board who believed that drawing should be taught only to the privileged or the advanced pupil; drawing was perceived as something costly belonging to the best schools and not at the primary level. Peale, no doubt insulted at being labeled a charlatan, demanded an investigation of his system. The school board appointed a committee of experts to examine the system for themselves.

Peale's methods and his book Graphics were highly praised for their merits (Green, 1948). The school committee received a favorable report and on February 21, 1842, a resolution was passed that approved his continuing as an instructor. He was also given recognition and thanks for his efforts at introducing drawing as a branch of general education.

Rembrandt Peale continued to teach for a short while longer, but due to continued strong opposition to his ideas by a minority of school-board members, he resigned his position in 1844 (Belsche, 1946). Fortunately, his methods of instruction, along with his handbook (Graphics: A Manual for Drawing and Writing for Use of Schools and Families), continued to be utilized in the schools of Philadelphia for years after its introduction.¹⁰

William Minifie. William Minifie had a short-lived career in the field of art and education. His contributions, however, would have great significance. In 1845, he was recognized in Baltimore as an architect

with impressive ability. During the same year, the public school commissioners of the city engaged Minifie to give instruction in the Boys' High School of Baltimore. The sentiment in Baltimore during that time was that "a knowledge of drawing being important to persons of almost every situation of life, it was deemed advisable to introduce it as a branch of study into the high school."¹¹ Minifie considered art as a vehicle to aid the economic welfare of the nation (Belsche, 1946). The term "drawing" was to Minifie synonymous with fine art. His instruction was based on geometric principles. He felt that the development of skills in geometric or mechanical drawing would prepare his students to meet the demands of an increasingly industrial society.¹² Minifie also sought to call the public's attention to the necessity of including drawing as a common school subject. He stated:

To get good designers, we must take the proper means for educating, and if we should make drawing a branch of common school education, we should have an opportunity of selecting those who evidenced superior talent for the art and at the same time, by improving the taste of all, we should create in many an appreciation of the beautiful, and consequently very much extend the consumption of art productions.¹³

Minifie was a man of vision, and he knew that a lack of skilled designers would have a devastating affect on the demands of an increasingly industrial society. However, the school board favored "picture making" rather than rational drawing. Although his pupils made impressive progress, in 1848 the school board dismissed Minifie because a member of the board wanted someone else employed (Green, 1948). In 1849, William Minifie published A Textbook of Geometrical Drawing for the Use of Mechanics and Schools,¹⁴ a work which for many years was the standard American textbook.

William Minifie's central focus in art education was on drawing for industrial purposes, a purpose evident throughout his textbook. Like Fowle and Peale, he too believed that when taught early drawing was a great aid to developing writing skills. He too felt that drawing should be systematized. He was unique in advocating the teaching of industrial design.

William Newton Bartholomew. William Newton Bartholomew was born in 1822 and became a cabinet maker at Post Mills, Vermont. The basis for his inspiration came from the idea that the principles of drawing could be taught as successfully as the principles of arithmetic and grammar. He set out to prove his theory by volunteering to teach without pay in two or three Boston schools. Eventually, he was employed as a salaried teacher.¹⁵ During his career as a teacher, Bartholomew wrote a series of textbooks on drawing, publishing several portfolios of his sketches until just before his death in 1907 (Green, 1946). Like his predecessors, Bartholomew was interested chiefly in the drawing of geometric figures and simple objects.

John D. Philbrick. John D. Philbrick became superintendent of schools in Boston in 1856, where he was instrumental in guiding national leadership in art education in the public schools. He worked closely with William Newton Bartholomew in the preparation of drawing slates and tablets for use in the schools. Four years later, these slates and tablets were used as part of a completed graded system in the primary grades, titled the "Boston Primary Drawing Tablets and Slates for Primary Schools."¹⁶ The introduction of this program, however, met with severe

opposition from prominent members of the school board. Their basic argument was that:

Drawing is a fine art, an accomplishment, an educational luxury for the wealthy classes; the public schools are for the children of the poorer classes, who must work for a living. What have they to do with making pictures? Let them stick to the 3 Rs.¹⁷

Even though Philbrick's ideas were opposed, in 1864 he succeeded in making drawing a required subject at the elementary level in Boston.

Mary T. Peabody. During the early nineteenth century, a period of extreme male domination, most women were not allowed to attend any schools, let alone make contributions to the arts and education. There were a few, however, whose hard work and dedication to their craft distinguished them; their accomplishments cannot be ignored. Mary T. Peabody was such a woman. In 1839, she wrote a manual on the method of teaching linear drawing.¹⁸ Prior to writing this model, she taught drawing without compensation at the Franklin School in Boston. This led to the organization of approximately one hundred teachers whom she trained in her approach to the simple outlines and geometric figures she used in the classroom.

Sarah Crosby. According to Haney (1908), the City of Cleveland, Ohio, introduced drawing as a regular exercise in the public schools in 1849. In the higher grades, this was taught by Miss Sarah Crosby, an art teacher. Her career was brief. The all-male school board was convinced that her knowledge and skill could be mastered by others in a relatively short time and that her services would no longer be required.

Despite the fallacy in this kind of thinking, these reasons served to dismiss her from her post as an art teacher.

The Act of 1870 and Industrial Drawings

During the 1860s, the United States' production of industrial goods was lagging. American products were considered inferior to those produced by Europe. England was turning out exceptional products, and the goods produced by France, Belgium, Germany, and Italy were also of high quality. America, however, was obliged to hire expert craftsmen in the area of art and design from these European nations to facilitate production. Because of these conditions, American manufacturers eventually began to lose money.

During this same period, the Massachusetts Legislature made drawing an elective study. Chapter 38, Section I, of the General Statutes, as published in 1860, seems to have been the first legal authority to teach drawing in the public schools.¹⁹ However, few Massachusetts school committees took advantage of the educational offering and our economy declined (Green, 1948). Manufacturers became increasingly concerned over the competitive value of American products as compared with those of rival nations.

Francis C. Lowell and The Reverend Mr. Edward Hall expressed their concern in the Boston Daily Advertiser:

It will be impossible for Massachusetts long to maintain any eminence in the higher manufacturers if the great body of workmen of other countries are superior to our own in the arts of design, in the drafting of machinery, and in the habits of observation which spring from such accomplishments. It is already observed by manufacturers here that for any processes which involve a knowledge of the arts of design,

they are almost always obliged to engage Englishmen, Frenchmen, Belgians, Germans or Italians. The demand for such instruction on the part of our own people shows that they themselves are aware of its necessity, and unwilling to remain in the comparative inferiority to which our present system subjects them.²⁰

The major reason for the justification of art as a subject to be taught in school, then, was for the development and prosperity of American industry.

To meet the demands of American industry, a petition was presented in 1869 by Boston citizens to the Massachusetts Legislature which advocated the inclusion of drawing in the public schools. It read as follows:

To the Honorable General Court of the
State of Massachusetts:

Your petitioners respectfully represent that every branch of manufactures in which the citizens of Massachusetts are engaged requires, in the details of the processes connected with it, some knowledge of drawing and other arts of design on the part of the skilled workmen engaged.

At the present time, no wide provision is made for instruction in drawing in the public schools.

Our manufacturers therefore compete under disadvantage with the manufacturers of Europe, for in all the manufacturing countries of Europe free provision is made for instructing workmen of all classes in drawing. At this time almost all the best draftsmen in our shops are men thus trained abroad.

In England, within the last 10 years, very large additions have been made to the provisions, which were before very generous, for free public instruction of workmen in drawing. Your petitioners are assured that boys and girls by the time they are 16 years of age acquire great proficiency in mechanical drawing and in other arts of design.

We are also assured that men and women who have been long engaged in the processes of manufacture learn readily and with pleasure enough of the arts of design to assist them materially in their work.

For such reasons we ask that the board of education may be directed to report in detail to the next general court some definite plan for introducing schools for drawing or instruction in drawing free to all men, women, and children in all towns of the Commonwealth of more than 5,000 inhabitants.

And your petitioner will ever pray.

Jacob Bigelow
J. Thos. Stevenson
William A. Burke
James Lawrence
Edw. E. Hale
Theodore Lyman
Jordan, Marsh & Co.

John Amory Lowell
E. B. Bigelow
Francis C. Lowell
John H. Clifford
Wm. Gray
F. H. Peabody
A. A. Lawrence & Co.²¹

The petitioners were men of great influence in the State. Thus, a committee was set up to meet with the representatives of the petitioners and hear their views. As a result, a unanimous recommendation was made for drawing to become a subject for general education. The report also stressed the importance of drawing to the industrial life of the state. As a result, on May 16, 1870, the Legislature passed the following law:

An Act relating to Free Instruction in Drawing.

Be it enacted, 8c, as follows:

SECT. 1. The first section of chapter thirty-eight of the General Studies is hereby amended so as to include Drawing among the branches of learning which are by said section required to be taught in the public schools.

SECT. 2. Any city or town may, and every city and town having more than ten thousand inhabitants shall, annually, make provisions for giving free instruction in industrial or mechanical drawing to persons over fifteen years of age, either in day or night schools, under the direction of the school committee.

SECT. 3. This act shall take effect upon its passage.
Approved May 16, 1870.²²

The passage of this Act made Massachusetts the first state in the nation to require the teaching of drawing in the public schools.

After the Act of 1870 which made drawing compulsory in the public schools, the State Board of Education applied to the Legislature for increased funds for the following purposes: first, to obtain the services of a person competent to direct work in normal schools and to visit and confer with city school boards; second, to provide some means for training special drawing teachers (Farnum, 1914).

Walter Smith, then a teacher of Industrial Drawing and Crafts at the South Kensington School in England, was invited in 1871 by the State Board of Education to come to America to direct the newly-founded state program. Following a brief visit, Smith took over the post.²³

The basis of Smith's philosophy was that any person could learn to draw. He stated:

There can be no doubt from the common-sense point of view that every healthy man is a possible artist, just as every intelligent man is possibly a literary man.²⁴

He believed in art for everyone, not just for a chosen few with recognized talent.

However, Smith did make a sharp distinction between the industrial and the fine arts. He would have nothing to do with the latter. Instead, he emphasized the type of drawing which led to industrial art.

The drawing as taught in the schools should be essentially a preparation for the understanding and practice of industrial art--the first kind of art practiced by all nations. The instruction should comprise both instrumental and free-hand drawing, the first to cultivate a love for and habits of accuracy; the second to develop power and skill in the observation and expression of the inexact. One is not more important than the other, but either alone is a very helpless accomplishment, whilst the boy or man who can handle

pencil and compass with equal facility, is independent of either and master of the situation--whatever may be required of him in industrial art.²⁵

For Smith, the major objective was the acquisition of a useful vocational skill.²⁶ His method entailed providing a highly systematic and prescribed curriculum which teachers were to follow scrupulously. By training teachers to follow a highly systemized curriculum, Smith was able to make drawing tangible and an accessible pedagogical tool in the hands of every teacher. He did not see talent as an essential element in his plan. He felt that through effective training methods, students could learn to produce art.

Walter Smith was a man with clear-cut ideas about art education. For Smith, the objectives of drawing were practical, with the alternate aim being the acquisition of a vocational skill. However, his relationship to the State Legislature did not remain satisfactory and he had to resign his post in 1885.²⁷ Smith's opposition came from two groups. One felt that drawing should not be a part of the curriculum at all, and that it was a needless expense. The other group regarded drawing as part of the fine arts and that an element of exclusivity should be maintained. This group totally rejected the idea that it should be taught to everyone in the public schools. A great deal of controversy consequently arose regarding the utilitarian value of art as opposed to its aesthetic aspect.

In 1914, Farnum found Walter Smith's contributions to the field of art education had a far-reaching effect for several generations. The alumni of the Normal Art School (founded by Smith in 1873 in

Massachusetts), their children and grandchildren were still leaders in the art world of the United States during the early part of the twentieth century.²⁸ Today, there are still some schools in rural and urban areas that teach art through copy books similar to Smith's.

At the core of his philosophy was the belief that art should be treated as a general education subject. He worked hard to make that belief a reality. He believed that any person could learn to draw and that everyone should have exposure to the arts as opposed to just a few whose talents could be readily recognized. Within his objectives he emphasized art as a useful vocation, one that could be employed to make us serious competitors in the world industrial marketplace. He believed in a highly systematic and prescribed curriculum for all grade levels, and in the proper training of teachers who would execute his curriculum. His most important contributions, however, were in setting a foundation and making provisions for all those wishing to pursue art as a serious profession.

The Child Study Movement and the Integration of Art into Education

Eisner and Ecker (1966) found that during the 1880s and 1890s, the United States was undergoing a great many changes. There were new ideas from Europe; immigration was increasing; and industrialization was being rapidly stepped up. These changes, both social and intellectual in nature, shook the foundation of art education in the United States.

During the 1880s, the Child Study Movement, pioneered by G. Stanley Hall, gained momentum in America. Its major focus was on the natural

development of the child and the processes by which he grows and learns.²⁹ In his psychological laboratory "which was the first of its kind in the country," Hall and his followers discovered that the child had an emotional as well as corporeal existence and that he or she depended equally upon expression as well as impression of his or her education.

In 1893, Henry Turner Bailey warned art supervisors that it was important to become familiar with psychology and pedagogy. About a year later, he spoke:

Pedagogy is revealing much to us. We are beginning to follow the lead of the child in education. When unrestrained, he has always expressed himself by means of drawing almost the first day of school. Such free expression has been disregarded or discountenanced; now it is fostered and studied, for it is the germ of artistic graphic expression, and the basis for technical instruction.³⁰

This caused the focus to shift rapidly from the course of study which Walter Smith had sought to develop. The availability of colored crayons and paints, and the focus on the child and his or her development created a shift toward the use of art for the ends of self-expression and self-realization. Roas (1960) reports that schools began to focus on difficult aims which were germane to creative expression, originality, and appreciation. Children were urged to express themselves freely on any subject in any medium available.

Earl Barnes of Stanford University, a child-study specialist, also contributed to a more scientific basis for the teaching of art. He expressed his position by stating:

The study of the passive child can produce little that is of value for educational practice. It is only when he expresses himself that we catch glimpses of his inner life. Hence his

art impulses must be studied through things that he admires, and still more through things that he makes. Drawing probably gives us our best approach to the development of these art interests.³¹

This approach was used extensively by other child-study specialists of the late nineteenth century, including Earl Barnes, Hermon T. Lubens, James M. Baldwin, Louise Martland, and M. V. O'Shea. As a result, by 1900 sufficient data were available to give a reasonably complete description of the stages of development of interests in, and attitudes toward, art in a child's first thirteen years of life. Many of the basics of modern art instruction are derived from these pioneer studies.

Saunders (1971) feels the Child Study Movement served as a vehicle to explore children's drawings and use of color, and to understand child growth and psychology. It also paved the way for freedom of creativity, originality, and appreciation through art. The Child Study Movement together with the influence of John Dewey are the two major forces which influenced art education in the first half of the twentieth century.

John Dewey was one of the most revolutionary and controversial contributors to art education. For Dewey, art was a very important part of the overall educational scheme. His method had a profound affect on the content of art education and the methodology used.

Technique was not stressed with the younger children. With them the chief interest was in the process. If the result, however faulty, served the purpose he has in mind, it satisfied them. Much of the meaning of the work in the graphic and auditory arts would have been lost if this had not been true. Painting in the early years is merely putting on color. If the surfaces are thus covered, the end of the process, the application of color, for a little child is a realized idea. He is expressing in color his idea of grass,

of sky, of a dog, or a man. To enable him by helpful and timely fashion to increase his skill that it might be proportionate to the growth of his idea was an ideal that taxed to the utmost the skill of the art teacher.³²

Dewey's philosophy of art education became influential in appraising the content and method of art education during the early part of the twentieth century.

The Influence of Expositions

The influence of art expositions served as a major factor in the general public's betterment and acceptance of art. The purpose of these expositions was to compare and compete, and to foster the exchange of ideas that would affect the development of industrial art throughout the country. However, as it turns out, a great deal more was gained. The first great "World's Fair" was held in Hyde Park in 1851. This exhibition clearly demonstrated the inadequacy of English and American products, with the quality of American products below those of England. By 1867, at the Paris Exhibition, England stood among the best in the production of industrial art products. America still lagged behind.

Looking back on the next Paris Exhibition of 1889, Albert H. Munsell provides some highlights on the lack of "art atmosphere" in the American displays. In 1892, he states:

There was little sign of it in our showing at the Paris Exposition three years ago. Except for the electrical exhibit, due mainly to the genius of a single individual, there was hardly anything to strike the attention of other nations, but the huge piles of canned goods. Chauncy Depew confessed his mortification that the United States should appear so deficient in skill, and the representatives of Great Britain tried to cheer him up by remarking, "Your presentation of petrified wood from Arizona is absolutely unequalled in this great show."³³

America's general public, however, was still unaware of these developments because relatively few Americans attended these foreign exhibitions. Not until the Centennial Exhibition was held in Philadelphia in 1876 that Americans began to gain exposure to international exhibitions.

The holding of the Centennial Exhibition, at Philadelphia, in 1876, was to the people of these United States, a great object lesson, and the one thing it taught above all others was that for some reason, the citizens of this model republic, with all their boasts and free education of the people, were far inferior to the leading nations of the world, European and Asiatic, in all those industries into which the art element enters.³⁴

The public began to soften their previous prejudices against art and to focus their attention on the elaborate displays and products which had largely been unknown to the great majority. This fair would affect the development of industrial art throughout the country. Its great galleries served as a revelation to thousands who never had an opportunity to see pictures in such numbers and quality (Haney, 1908). Color study, which had received little or no consideration previously, was now gaining influence over the more formal and geometric designs of the past. Only in 1893 at the Great World's Fair at Chicago did newer techniques in art begin to flourish, where artistic contributions came not only from larger cities, but from small towns all over the United States. Farnum (1914) found that there were newer forms of architecture, landscape, gardening effects, and sculpture to name a few.³⁵

Only seventeen years had elapsed since the Centennial Exhibition in Philadelphia but, in terms of artistic accomplishment, a whole new age had passed. . . . The World's Fair quickened and strengthened all the new forces making for aesthetic appreciation in American life. While Chicago

and Middle America were most directly affected, no part of the country remained untouched. If rural families began to demand better taste in their surroundings, it was no less true that creative artists everywhere worked with renewed inspiration. . . . The Chicago Exposition was both the visual evidence and the promise of a new stage in American civilization.³⁶

Each World's Fair served as a model to cement the gains that had been made in art education, and as a means to exchange new ideas and to work out the common problems of industrial and aesthetic art. By 1904, at the St. Louis Exposition, there was a wonderful advancement in the development of art education.³⁷ The old geometric straight line work had almost completely been replaced by newer developments. During this period, the Arts and Crafts Movement first appeared in America (Haney, 1908).

The expositions affected the growth of art education in many ways. One of the most important developments was the creation of a number of institutions to provide for teacher training in the arts of drawing and design. In 1881, the United States Bureau of Education, in their statistical report, presented a list of thirty-seven such institutions of which twelve had been organized since the Philadelphia Exposition. Included among this group were the School of The Boston Museum of Fine Arts, The Art School of Smith College, and The Art Association of Springfield.³⁸ Another very important outcome of the exposition was the organization of the International Federation for Art Education, which educators viewed as an international meeting ground for discussing common problems and exchanging different points of view. Leaders in education and thousands of teachers saw the results of their instruction and were

able to make comparisons. This phenomenon served to inspire teachers who in turn spread that influence throughout the nation.

In 1923, William G. Whitford presented a diagram illustrating the influence of American expositions on industrial and fine art objectives in the public schools of the United States (see Figure 1). As can readily be seen, the American expositions greatly influenced and reflected the current trends of art education in America.

Early Twentieth Century Personalities

Research by Munroe and Roas (1950) found that by the beginning of the twentieth century, one of the most important changes in the development of art education was the disappearance of the geometric, formal, straight-line work which had permeated art education. Now the emphasis was on the aesthetic value of art. The focus was on creativity and freedom of expression.

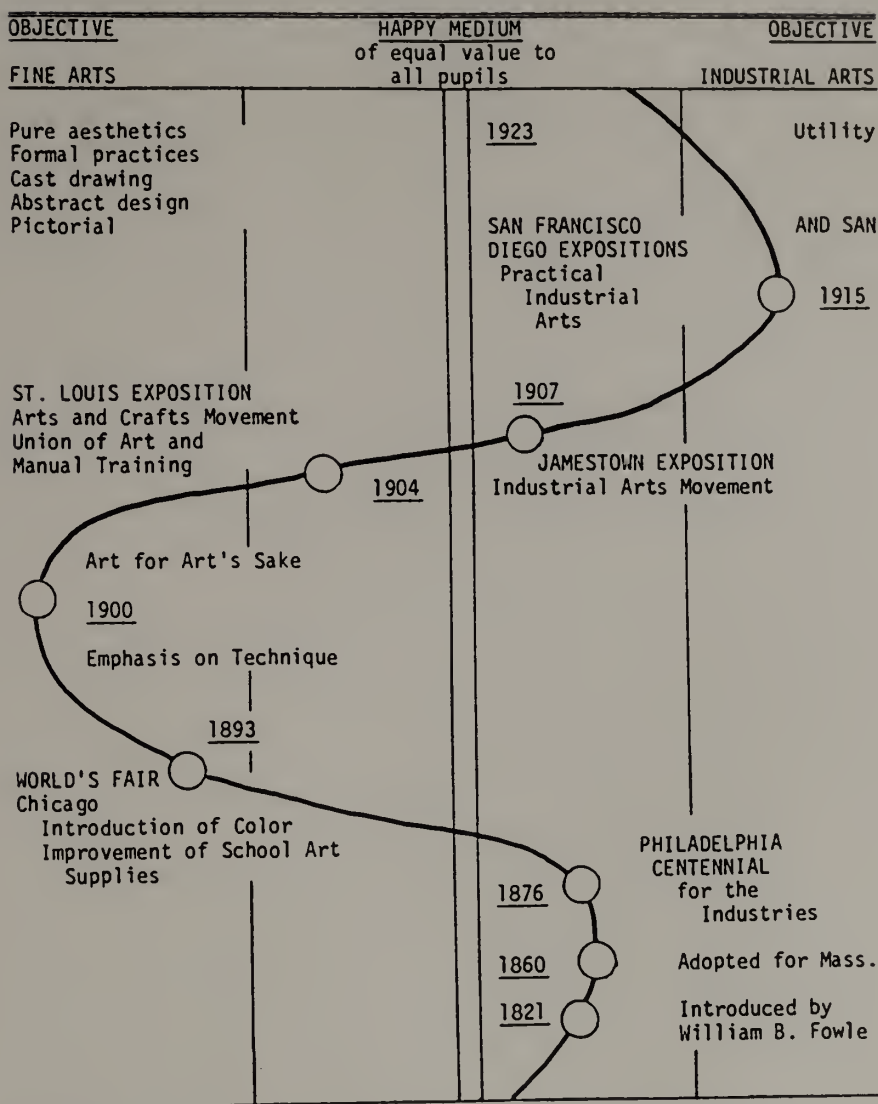
In his report of 1904, Walter Sargent emphasizes these changes as he described the new trends that would take hold in the twentieth century. He wrote:

Mechanical perspective has practically disappeared from all elementary schools. . . . Instead of aiming a child at the outset with general principles, to be applied when occasion arises, a more effective way has been found in taking up each problem at it comes, and finding out, not only by study of the object, but also by study of pictures and drawings how the desired effect is produced.³⁹

During the first decade of the twentieth century, the word "art" finally replaced "drawing" in the development of art curriculum. Now art was identified as having three major divisions: fine arts, industrial arts, and art for daily living.⁴⁰ The major thrust of the

FIGURE 1

GRAPHIC HISTORY OF ART EDUCATION IN THE
PUBLIC SCHOOLS OF THE UNITED STATES:
1821-1923



Source: Harry Beck Green, The Introduction of Art as a General Education Subject in American Schools (Stanford, California: Stanford University, 1948), p. 272.

progressive art educational movement would take place during the decade of the twenties when art appreciation would become the central theme of art instruction in the twentieth century.⁴¹ By the late 1920s and early 1930s, creative self-expression would become the major goal for teaching of art in the public schools. The artistic process would be valued over the product. Eisner (1969) reports that these trends carried over into the 1940s and 1950s with the primary function of art being to develop the creative and mental powers of the child.

During the twentieth century, new leaders emerged who influenced the trends and philosophy of art education. The following provides a brief description of the most influential contributors of this period.

Arthur Wesley Dow. Arthur Wesley Dow was born in 1837 in Ipswich, Massachusetts. He was a professor of Fine Arts at Columbia University. For Dow, the major question was: What are the major ingredients needed in order to construct an art product that displayed beauty and harmony? His answer was composition. For Dow, a successful composition consisted of three elements: (1) line, (2) value, and (3) color. To maintain harmony in a composition, five principles had to be employed: (1) opposition, (2) transition, (3) subordination, (4) repetition, and (5) symmetry. In being able to identify the elements that rendered works of art successful, Dow felt he could teach these principles systematically.⁴² His book, Composition, which was written in 1898, attracted a large following of students. In the book, he favored art instruction through the use of creative synthesis rather than through representational drawing. The book was based on design theory and the principles

of composition; it established a popular criterion for aesthetic analysis which helped to eliminate the geometrical limitations which had been so prevalent in the nineteenth century.⁴³

Through his methods, Dow greatly improved art instruction during his era, transforming Teachers College at Columbia University into one of the largest institutions of cultural transmission; this in turn had a far-reaching impact on art throughout America.

Franz Cizek. Franz Cizek was born in 1865 in Lutmeritz on the Elbe in Bohemia. In 1885, he studied at the Academy of Fine Arts in Vienna. His major interest was in observing himself through the arts. He reached the following conclusion: "All children drew similarly but not schematically" ("Only adults are schematic," said Cizek.) He believed that all children have something to express and that such expression should develop naturally.

The child should never be encouraged to copy nature. He should not be questioned about his drawing. The more intelligent the child, the less creative ability--intelligence kills the creative ability.⁴⁴

The levels of development in child art were exemplified by Franz Cizek and his students in the Kunstgewer Beschute (School of Arts and Crafts) in Vienna (Deighton, 1971). His classes centered around gifted children who drew flowers or animals as opposed to geometrical designs, rigid flat flowers, or linear perspective. The works were brilliant in color and large in scale (Logan, 1955). These works startled and stimulated teachers of art in America. This was a method in which even the most incompetent, lethargic, or bewildered can find success. "All that was required was the removal of the teacher's influence, take the lid-

off, and leave the child to produce masterpieces of self-expression."⁴⁵ Many teachers, however, failed to understand that they should be learning from their pupils.

The exhibitions of Cizek's students' work and the many articles that had been written on their behalf helped shape the thinking of the younger and more experimentally minded teachers in America. Many would acknowledge their debt to Cizek during the twenties.

Walter E. Sargent. Walter E. Sargent (1868-1927) was a professor of aesthetic and industrial education at the University of Chicago (Eisner and Ecker, 1966). His major interest was the process through which children learn to draw. To Sargent, drawing was a language, a means to the development and formation of ideas, a tool with which to think. His attitudes and concepts regarding art placed him very close to the field of psychology.

Much of the work based on the psychology of child art was conducted through the art of Walter Sargent. According to Sargent's theories, there are three factors that influence children in their ability to learn to draw. First, the child should have something to express. Second, the child needs different devices at his disposal, such as pictures or models in order to make his drawing. Finally, the child will be able to express some ideas but not others.⁴⁶ For example, a child could possibly draw a house or a boat but not be able to draw other things. Through his work, Sargent made it clear that art is a cognitive activity--an idea that is still not widely recognized. His works, Fine and Industrial Arts in Elementary Schools (1912) and How Children Learn to Draw (1916),

expressed a level of sophistication regarding the arts that has been rarely matched.⁴⁷

Albert Henry Munsel. Albert Henry Munsel (1858-1918), born in Boston, made his contribution to the arts through his work in colorimetry (an accurate and scientific method used for the identification and measurement of colors through the use of a spectrofluorometer). He established the theory by which color would be taught in the public schools; the color wheel resulted from his work in this field. The title of his book, based on this subject, was A Color Notation (1913).⁴⁸

By 1920, educational leaders shared the idea that creative activity and the development of children's natural interest could be relied upon to create curriculum. They frowned upon curricula developed in the nineteenth century because they assumed that the experts of that period had little understanding of children or the learning process.

Margaret E. Mathias. Margaret E. Mathias made her contribution by writing a book, The Beginnings of Art in the Public Schools (1924).⁴⁹ In this, she adopts the different stages of child development as presented by the Child Study Movement to the classroom. She identified three basic stages: manipulative, symbolic and realistic. Influenced by the teachings of John Dewey, she was concerned with the inadequacy of public school art courses in that they failed to enable the average individual to solve the everyday art problems that confronted him or her. She quotes John Dewey:

We have plenty of glorification of art and of the importance of artistic training, but we have almost no scientific attempts to translate the artistic process over into terms of its psychical machinery, that is, of the mental processes which occasion and which effect such expression.⁵⁰

Being a progressive educator, Mathias too was concerned with child development and the child's expression of ideas. Patty Smith (1924), in her introduction to Mathias' book, describes the progressive approach of the art teacher. She wrote:

Art ceases to be art in Miss Mathias' scheme of education, if any form or technique, no matter how good is imposed from without. In other words, if it fails to grow out of the child's own experience and feeling of need as they lead on to higher levels of appreciation and control.⁵¹

Her books included instructions for teaching lettering, the color wheel, linear perspective, picture study, figures and self-expression. Her ultimate goal was to provide children with the tools to develop self-expression and to help them understand the artistic expressions of others.

Progressive educators of the twenties and thirties, such as Margaret Mathias, pointed to the creative abilities of the child. They claimed that through art they could unlock the creative capacities of the child and that, once developed, these capabilities could be applied to other areas unrelated to the arts. Thus art education was seen as crucial not only to the development of creativity in art, but because it developed creativity in general (Eisner and Ecker, 1966), thus providing the impetus for the integration of art with other subjects. This concept, which gained ground from the 1920s through the 1940s, has since never been dissociated from art education (Saunders, 1971).

The Owatonna Art Education Project

The Owatonna Art Education Project took place during the Depression, at a time when school budgets were cut and the sentiment that art is a

frill was renewed. M. E. Haggarty, dean of education at the University of Minnesota, and Henry Suzzulo, president of the Carnegie Foundation for the Advancement of Teaching, by initiating this project, set out to prove that this was not so.

The Owatonna Art Education Project began in September, 1933 and ended in June, 1938 in a mid-western community. A small staff of teachers and consultants who lived in the community were used to help apply the concepts of art to business, landscaping, daily living, art education in the schools, and art instruction for adults. The arts program was developed in the elementary and secondary public schools. One important purpose of the Owatonna Project was to show that within the limitations that exist in most public school systems, an effective arts program directly related to the everyday life of the community can be developed by the supervisors and teachers themselves. The underlying hypotheses behind the experiment was "art as a way of life" or how can the life of every person be made richer and more satisfying through the use of art in the environment.⁵² The most pressing problems were to discover how people's art interests create art needs and to formulate a plan of teaching related to these needs in a thoroughly realistic way. If this could be done adequately, the arts would be recognized as an essential component of a sound educational plan rather than as a parasite.

The design of the experiment entailed finding a typical American community with a population representing a variety of temperaments and nationalities, but with no single predominant racial, national, religious, social or economic group. The mid-western community of

Owatonna was selected. Since the study was to take five years, it seemed better to maintain a small, carefully selected staff than to confuse the town and the schools with too many new faces and too much activity. For this reason, at no time were there more than four persons on the Owatonna project staff.

The program began in the fall of 1933 with three staff persons who through observation gathered information about the design and composition of the town. The investigators refused to use a cold statistical survey approach, instead becoming acquainted with the people and trying to understand their education, religion and general culture. They relied mostly on meeting and talking with people to obtain valuable information about attitudes toward and use of art. In order to inform townpeople of the experiment's purposes, they received publicity from the local newspapers. The three staff persons were invited to a dinner where they told about one hundred residents of Owatonna their plans for the project. The response to the experiment was one of curiosity and great enthusiasm.

Dean Haggerty and the project staff believed that tests devised for the experiment could not easily be validated because of the intangible and unmeasurable qualities of personality, and that it would be better to use the available time and money instead to carry on the work of the project in the community and especially in the schools. Even though planned conscious evaluation was abandoned, many findings indicated that Owatonna was becoming art conscious. Among the most important were the following:

The first was the circulation of art books. Each year the figures showed that the circulation of books on fine and industrial art increased steadily, reaching their highest circulation in the last year of the project. The second finding centered around business in the community. The Josten Manufacturing Company, who had a nationwide market in jewelry and trophies, actually did use art in its business with great success. The firm made colored reproductions of fine paintings representing a variety of different painters and schools of painting. Several thousand excellent reproductions were thus sold to schools throughout the country. As a result, the company began a series of annual essay contests dealing with art topics. The awards were sums of money earmarked for the prize winners' college expenses. The third was based on appraisals from the residents themselves. Seventy-five families were selected whose interests and backgrounds were sufficiently varied to be representative, and each one was sent a questionnaire. The questionnaire assessed the influence of the project, with questions phrased in general terms to allow for free expression of opinion. Some responses occurred so often that they seemed typical:

- People became more art minded.
- There was an awakening of an art consciousness that was dormant.
- People were less reluctant to express their art interests. They saw it as a necessary part of life.
- People now saw art in simple things rather than just in ornate.
- In remodeling and decorating homes, offices, and stores, people spoke in terms of planning and decoration. Window displays showed a marked improvement.

In the area of education, there were also specific developments that occurred:

- The integration of art with other subjects in the curriculum.
- The development of a relationship between the school and the community.
- A positive contribution to adult education.
- A widespread realization among pupils and adults alike that art is connected with everyday living and every usual aspect of life.

The findings indicated that art was not an isolated subject, that it directly affected the home, the community, commerce and industry, and that the useful arts were more important in the daily life of the average citizen than the fine arts of painting and sculpture. The program differed with other art curricula because it recognized the importance of education in the contemporary arts; it saw a need for developing skills in judgement, selection, and arrangement in order to solve practical or common everyday art problems. In its immediate area, the Owatonna Art Education Project influenced the widespread appearance of art found in daily living and the value of art education for all instead of the few.

The 1940s, 1950s, and 1960s

The trends begun in the 1920s and 1930s carried over into the decades of the 1940s and the 1950s; there were two very important new developments: the Modern Art Movement and the influence on art education of Victor Lowenfeld's writing.

During the early 1950s, the influence of Cubism, Surrealism, and Expressionism was beginning to be seen in the type of work produced by school students. Eisner and Ecker (1966) report that, due in part to the shortage of supplies after World War II, there was a strong emphasis on the use of varied and non-art materials. Victor D'Amico, author of Creative Teaching in Art (1942), saw this limitation as a means to develop creativity. He emphasized the creative expression of the child and experimented with non-art materials from mobiles to collages. Art from scrap, what is now known as "Found Art," flourished in the schools.

Victor Lowenfeld. Victor Lowenfeld came to America from Vienna in 1939 (Saunders, 1971). While his contributions to art education cannot easily be stated briefly, it is important to note that his works form the basis for major trends in public school art, art therapy, and scientific research in art education. He wrote four books, three of which were in English. In these, he detailed the psychological basis for the way children develop in and through art; he clarified much of the teaching and many of the trends that had developed during the progressive era. His system was one of the major psychological systems used in the training of teachers of art during the forties and fifties in both the United States and Europe. Two of his books, The Nature of Creative Activity and Creative and Mental Growth, are considered hallmarks in the literature of art education.⁵³

While he was in Vienna, he developed his theories on the visual-haptic orientation of children's mental processes and the way this was exhibited in their work.⁵⁴ His view of the stages of child development are summarized by Eisner:

Lowenfeld (1957) argues that the child goes through ordered stages of developments in drawing and that, in general, these stages unfold naturally if the child's development is not coerced or hampered. In addition to the stage theory that Lowenfeld articulates, he also holds that by the time children reach adolescence, they move toward either a visual or a haptic orientation in their perceptual development and hence in their drawing. Usually oriented individuals tend to make contact with the world through visual means primarily; their pictures and sculptures are "realistic." Haptic individuals deal with the world in terms of kinesthetic cues and through their feelings about the phenomena they encounter; their work in art tends, in general, to be more expressionistic in character.⁵⁵

Lowenfeld's major concern was with the creative and mental growth of the child; he saw art as a vehicle for the facilitating of this growth.

While serving as head of the Art Education Department at Pennsylvania State University, Lowenfeld attracted many students from different parts of the United States and abroad. He was one of the few art educators whose articles were published in psychological journals. Because of his writings and his chairmanship in one of the largest graduate programs of art education, his work had a far-reaching impact on future art educators.

Sputnik's Effect on American Education. In the late 1950s, a major event brought about a dramatic change in the emphasis of both school curricula and the general direction of American education: the Soviet Union's launching of Sputnik I in 1957. This led to more emphasis on science and mathematics, and soon after many art programs were eliminated. Subsequently, there was a renewed interest in art used as a tool for the advancement of scientific ideas (Saunders, 1971). However, art instruction in the schools never again regained the level of priority

before Sputnik. According to a number of studies, including Dressel (1959) and Downey (1960), the public did not award art high priority in the curriculum.

Trends in the development of art education during the 1960s, however, were quite similar to those in earlier decades and were based on the needs immediately perceived by society. One of the major foci of art educators was to develop art appreciation skills. Eisner provides a brief description of the general mood towards the arts of this time:

The general and growing interest of art appreciation and art history among art educators appears to be related to developments in American society at large. During the latter half of the 1950s and the first half of the 1960s, cultural developments and awareness of visual art forms among the general public appear to have increased. Museum attendance has risen dramatically, the sale of art books and art reproductions has grown remarkably, and the national government has provided financial support for the arts and humanities on a scale never before available.⁵⁶

During this period, and for the first time in the history of art education, there was an emphasis on instant art. Photography quickly gained popularity in the public schools. Students became involved in the forms and concepts of contemporary fine arts, such as pop art and psychedelic art (Saunders, 1971).

Another major trend in art education focused on the sociological uses of art for economically deprived and disadvantaged ghetto children, a development resulting, no doubt, from the Civil Rights Movement which we will discuss later in this chapter.

As in previous decades, the emphasis in art education remained on the process rather than the product. Federal aid to education soared, and government programs in art education multiplied.

John D. Rockefeller III supported a number of arts programs during the 1960s, among them the Arts in General Education Project in the school district of University City, Missouri and the Pennsylvania Arts in Basic Education Program of the Pennsylvania Department of Education (Madeja, 1969).⁵⁷ Title V of the Elementary and Secondary Education Act of 1965 provided funds for strengthening state departments of education, making it possible for thirty-six of the fifty states to have art directors in 1968. There was hope that through the interaction of these state directors there would be unity among art education programs across the country (Saunders, 1971).

In previous decades, as well as in the 1960s, there had been general agreement among educators that art education in the public schools had contributed much toward individual cultural development. Beginning with the Owatonna Art Education Project in the early 1930s, it was demonstrated that art was not an isolated subject but should be an integral part of the everyday life of individuals, the home and the community. Despite the sudden surge of interest in art education and the high level of government support for the arts in the 1960s, however, we are still struggling to prove to school boards that art should be an integral part of the regular education curriculum.

Part B: Multicultural Education and the Arts Since the 1960s

Before embarking upon a discussion of the contributions of multicultural education through the arts, there are preliminary questions that must be addressed. What is multicultural education? What were the

factors that influenced the philosophy of multiculturalism? Are there laws for implementing multicultural education, or is it up to the individual school to decide whether or not to embrace this philosophy in its approach to teaching?

When we discuss the philosophy of multiculturalism, there are various concepts that we employ interchangeably, such as multicultural education, cultural pluralism, ethnic pluralism, multiethnic education, and ethnic studies. While these concepts essentially emanate from the same basic philosophy, policymakers, educators, administrators, program directors, curriculum developers, and classroom teachers use these concepts differently to stress areas they want to emphasize (Appleton, 1983).

The Association for Supervision of Curriculum Development (ASCD) emphasizes the philosophy of multiculturalism from the educational point of view:

Cultural pluralism acknowledges that no group lives in isolation, but that, indeed, each group influences and is influenced by others. In educational terms, the recognition of cultural pluralism has been labeled "multicultural education." The essential goals of multicultural education embrace: (a) recognizing and prizing diversity; (b) developing greater understanding of other cultural patterns; (c) respecting individuals of all cultures; and (d) developing positive and productive interaction among people and among experiences of diverse cultural groups.⁵⁸

The ASCD further develops the philosophy behind this concept by indicating that multicultural education recognizes the right to existence of different cultures and acknowledges the contributions each makes to society. As it pertains to the child, it is that which characterizes the content and the context of the school in relation to each child's unique

cultural group reality. For the purposes of this research, we will concentrate on the concept of multicultural education as central to and having a direct effect on all others.

In the introduction to this research, the researcher indicated that the basic premise of multicultural education is that different culture groups can live peacefully together in a single society, and by cultivating and understanding their differences, can enhance everyone's life.

Historical Background: What Were the Factors That Influenced the Philosophy of Multicultural Education?

Our country has a very long history of ethnic diversity, stemming back to the time before European colonists began to arrive on our shores in the seventeenth century. The Native Americans who lived here had varied cultures, languages and physical characteristics. Since 1607, when the English first settled in America, approximately thirty-seven million people from every corner of the earth have freely migrated to the "promised land,"⁵⁹ permeating America with diverse people, languages, cultures, and values. Their reasons for coming were twofold: to escape religious and political oppression and because immigrants perceived America as a land where they could carve out a prosperous life for themselves and their families.

In the seventeenth and eighteenth centuries, the immigrants were mostly welcomed, as labor was critically short. The presence of a large expanse of unsettled territory led many Americans to believe that this new nation could accommodate hosts of newcomers without disturbing the country's institutions. In the first wave of migration, there was a

sizeable group of Germans and Scandinavians, many of whom settled without conflict on the frontier and engaged in farming.

The massive Irish migrations of the 1830s to the 1860s (the potato blight of the 1840s produced an influx of nearly four million) tested America's ability to assimilate all ethnic groups.⁶⁰ The Irish settled in the coastal cities where they suffered from overcrowded living conditions and other social problems. However, the Irish were not accepted by the dominant society. The Anglo-Americans perceived them to be of low moral character and stereotyped them as intoxicated malcontents. The major Anglo criticism of the Irish related to the powerful religious preferences that these immigrants brought with them. Reacting violently to fears of a Catholic invasion, a nativist mob burned the Ursuline Convent near Boston in 1834.⁶¹ On the wider American scene, nativist adherents coalesced into the Know-Nothing movement which denounced Catholicism and the immigrant.

. . . Established in the early 1850s, the Know-Nothing Party called the public to commit itself to the "principle of nationality."⁶²

Subsequent developments centered on immigrant assimilation. The industrial revolution attracted new masses, primarily Southern and Eastern European, peoples also unfamiliar with American values.

As stated by Colburn and Pozzetta:

They prompted a wide range of concerns throughout practically all levels of society. Organized labor, for example, feared that the newly arrived immigrants were undermining their hard won gains by accepting substandard wages and unsafe working conditions and by refusing to join together in unions. Others worried about the alleged racial inferiority of these aliens and urged that America bar their entry. The heavy migration of European and Russian Jews offended many who

viewed this movement as a serious threat to the nation's Protestant heritage. Italian immigrants, like their Irish co-religionists before them, were criticized for their Catholicism. Both groups frequently came under attack for their foreign ways, attachment to radical political philosophies, and involvement in criminal activities.⁶³

The stage was set for immigration restriction; the first law, enacted in 1875, banned prostitutes and alien convicts from entering the United States. However, the Chinese Exclusion Act of 1882 was a much more significant piece of legislation. Racially motivated, it was the first statute to block the entry of an entire ethnic group. Anglo-Californians expressed strong anti-Chinese sentiments. The Law of 1882 set a precedent restricting certain specific nationalities from becoming residents in this country. These sentiments eventually spread throughout the nation.⁶⁴

However, even though measures of exclusion were taken, more than 8.7 million people entered the United States during the prosperous first decade of the 1900s, as compared to a mere 3.7 million during the depression-rocked 1890s.⁶⁵ In 1911, the Congressional Immigration Commission put out a twelve-volume report suggesting that restrictive legislation was necessary to protect American institutions and values. Another restrictive measure passed by Congress in 1913 but vetoed by President Wilson was a literacy test. This measure was reintroduced in 1917; in spite of another Wilson veto, it became law.⁶⁶ These developments seriously affected the immigrants' ability to survive in this country.

The Myth of the Melting Pot

The idea of the melting pot emerged during the early 1900s when millions of immigrants of all ethnic backgrounds were coming into the United States. The leading melting pot theorist was Robert Park, whose idea basically was that immigrants initially would form a superficial relationship with the host society but, given time, would assimilate. During this period, the United States was fast becoming an industrialized nation with the birth of big corporations run by wealthy native Anglos. These corporations manipulated and controlled the American economy, resulting in political corruption, crime and the unequal distribution of America's wealth. According to Suzuki (n.d.), the Jewish philosopher Horace Kallen was among the first to articulate the philosophy of cultural pluralism as a more democratic alternative than conforming to Anglo norms by adapting immigrant languages, cultures, and way of thinking to White Anglo Saxon Protestant models. Unfortunately, only a few voices were raised in protest against the demand that the immigrants completely assimilate.

. . . Beginning in 1915, Kallen attacked the idea that it was necessary for ethnic groups to give up their distinctive culture in order to be fully American. While all Americans should master Anglo-American culture and participate on an equal footing in such things as occupation, education, and politics, the members of each ethnic group should be free to decide for themselves how much of their ethnic heritage to retain. Neither the Anglo conformity nor the melting pot ideologies are acceptable goals for America.⁶⁷

However, as ideal as this premise sounds, Pantoja and Blourock (1974), upon close examination of Kallen's philosophy, point out that many non-White groups were excluded from his philosophy. They quote the following statement from Kallen (1929):

. . . The political and economic life of the commonwealth is a single unit and serves as the foundation and background for the realization of the distinctive individuality of each nation (sic) that composes it and of the pooling of these in a harmony above them all. Thus, "American Civilization" may come to mean the perfection of the cooperative harmonies of "European Civilization"--the waste, the squalor and the distress of Europe being eliminated--a multiplicity of a unity, an orchestration of mankind.⁶⁸

Pantoja and Blourock indicate that Kallen only considered Europeans as the participants in a perfected form of mankind. Native Americans whose lands were forcibly taken from them; Africans who were brought here in chains; Asians who were racially mixed groups; and women were not considered "perfectible." They were seen as "non-persons" and were omitted from participating in "the orchestration of mankind."

Immigrant diversity, as can readily be seen, has historically served as a major source of both pride and problems. The major problem, of course, is the amalgamation of all ethnic groups into one national entity. Despite assimilation and the efforts of the dominant society to belittle or eliminate ethnic differences, Americans are tenacious in their feelings of ethnic identity.

When it comes to the inclusion of racial minorities, the proponents of the melting pot concept show their xenophobic colors. They claim that it is correct to treat the ethnicity of racial minorities as part of the melting pot phenomenon, so they proceed not to address the problems of racial minorities at all. It is no accident that writers in the vanguard of ethnicity address ethnicity from a White, Eastern and Southern European point of view. Of the differences between White and racial minorities, Steinberg states:

. . . Although both groups expressed a common impulse to raise ethnic consciousness and strengthen group bonds, there was a fundamental difference between them rooted in the fact that racial minorities are generally poorer and must cope with a more intense and pervasive bigotry based on indelible marks of race.⁶⁹

Melting pot theorists feel threatened by any movement that would challenge the foundations established by the early English settlers. These settlers may have laid down the foundation for the America that exists today, but did they do it alone? Native Americans whose ancestors had migrated from Asia "discovered" America some 1,500 years earlier (Steinberg, 1981). The early settlers were dependent on Native Americans for protection and trade, not to mention tutelage in agricultural techniques suitable to the New World. Mexican Americans were also stripped of their lands because, according to the early settlers, Mexicans were no better than Native Americans. According to Blauner (1972), Blacks were the backbone of the agricultural development of America. Two-thirds or more were employed in cotton production--the most disliked and back-breaking job of all. Melting pot theorists are insensitive in their romanticization of the melting pot, for they overlook the suffering and misery endured by generations of adults and children in our society from the forces of alienation, racism, prejudice and exploitation. Blauner eloquently expresses the differences between White ethnics and racial minorities, a distinction that lies at the heart of the melting pot concept:

You will become like us whether you want to or not. When it comes to racial minorities, however, the spoken dictum was no matter how much like us you are, you will remain apart.⁷⁰

This reaction to racial minorities has prevailed despite the fact that some of them have been part of American history longer than any White ethnic group.

Immigrant groups who came to this country brought along their own sets of prejudices. As Novak describes it, their own victimization made them in turn victimize others:

The ethnic states got along just about as pleasantly as did the nations of Europe. With their tote bags, the immigrants brought all their old prejudices and immediately picked up some new ones. An Irishman who came here hating only the Englishmen and Irish Protestants, soon hated Poles, Italians and Blacks. A Pole who was free arrived hating only Jews and Russians, but soon learned to hate the Irish, the Italians and the Blacks.⁷¹

The difficulties of the immigrants were compounded by the so-called Americanization Movement, which aimed to assimilate the millions of new immigrants forcibly and quickly into the mainstream of American society. The schools played a key role in this endeavor through intensive efforts to "Americanize" children of immigrants. A strong Anglo-centric curriculum was imposed on the children, who were punished for using their mother tongues, while the cultural traditions and values of their parents were denigrated (Appleton, 1983).

White ethnics and racial minorities have shared many common experiences in the struggle for survival in America. We find, with the exception of the American Indian, that no group is native to America. Most arrived on our shores speaking a foreign language. With the exception of the White Protestant majority, many groups were economically destitute. All groups have had to contend with the role models and the stereotyped images of the successful Anglo-American middle-class family.

There is one major distinction, however. Some White ethnics came here voluntarily, while others were pushed out of their countries by dire economic or political oppression (Blourock and Pantoja, 1975). Mexicans, Blacks, and Puerto Ricans all share one central characteristic--they all were forced to enter American society (Cross, et al., 1977).

The theory of the melting pot and the movements that developed as a result of its influence were, to say the least, misleading and inaccurate (Banks, 1981). As early as 1963, Glazer and Moynihan in their classic book, Beyond the Melting Pot, indicated that the melting pot was a myth which did not happen.

Sadly, however, the ideology of the melting pot did severely disrupt the cultural identities of many ethnic groups, becoming the basis for many of our social institutions. Its most damaging effects have been felt within our schools, and still exist there today (Appleton, 1983).

Banks, in his description of the melting pot concept and its effects on our schools, states:

Like other social institutions, the public schools were dominated by Anglo-Saxon Protestant culture and values. One of their major functions was to rid students of their ethnic characteristics and to make them culturally Anglo-Saxons. Thus the schools taught the children of immigrants contempt for their culture, forcing them to experience self-alienation and self-rejection. Many immigrant parents accepted and promoted Anglo-Saxon behavior and values because they believed that Anglicization was necessary for their survival and for their children's economic and social mobility.⁷²

Racial minorities, such as Blacks, Mexican Americans, and Puerto Ricans, were victimized by these same practices and further were denied entry to Anglo-American society.

The Development of Multicultural Education

The mid-1950s began one of the most explosive and turbulent decades of the twentieth century. The Supreme Court in 1954 and 1955 declared racial segregation in public schools unconstitutional (Harris and Levey, 1975). Subsequent civil rights laws passed by Congress to improve the quality of living for minority and poor people (Grigsby, 1977) were implemented too slowly, leading to widespread dissatisfaction of Blacks and other racial minorities. As a result, there were unexpected and massive riots in the 1960s led by Blacks and other minorities. These struggles forced Americans to recognize that we are not a homogeneous nation: citizens have fought for Black Rights, Puerto Rican Rights, Women's Rights, and Gay Power, to name a few.

This realization has forced us to examine our educational system, and from this process, the concept of multicultural education has evolved (Grant, 1977). Appleton describes the mood of the time:

Ensuing conflicts in the field of education over such issues as school desegregation and community control forcefully called attention to the despicable state of schooling for minority children and to functionally racist practices that prevailed in most urban inner-city schools. As a result of their involvement in these struggles, many minorities became aware of the permissiveness of the Anglo-conformity bias in the schools and increasingly concerned about the damage this bias was inflicting on the minds of their children. Such concerns led to demands of various minority groups for ethnic studies as an alternative to the existing Anglo-centric curriculum of the schools.⁷³

Two other developments gave further impetus to the development of multicultural education:

- (a) The rising ethnic consciousness of White groups, predominantly from working-class backgrounds, who reacted

to middle-class WASPS by calling for the establishment of White ethnic studies.

- (b) The women's movement, now broader based and more militant in its struggle than before.

The Laws for the Implementation of Multicultural Education

Although there are no legal mandates for the implementation of multicultural education, the decade of the 1970s provided the impetus for the development of teacher education standards.

The standards and guidelines described herein were first prepared in January, 1970, by the Evaluative Criteria Study Committee of AACTE and were accepted for transmittal to NCATE (National Council for Accreditation of Teacher Education). They reflect a revision which was completed by the Council's Committee on Standards over a two-year period between 1975 and 1977. These standards became effective on January 1, 1979. NCATE is authorized by the Council on Post-Secondary Accreditation (COPA) to adopt standards and procedures for accreditation and to determine the accreditation status of institutional programs for the preparation of teachers and other professional school personnel. NCATE is also recognized by the U. S. Commissioner of Education. NCATE describes its purposes as follows:

1. To assure the public that particular institutions, those named in the Annual List, offer programs for the preparation of teachers and other professional school personnel that meet national standards of quality.
2. To ensure that children and youth are served by well-prepared school personnel.

3. To advance the teaching profession through the improvement of preparation programs.
4. To provide a practical basis for reciprocity among the states in certifying professional school personnel.⁷⁴

In response to the pressing and social needs of our society, colleges and universities are developing programs to prepare teachers with special competences. These programs fall under the same scrutiny as other teacher education programs, having to follow a guide for the preparation of an institutional report. This guide provides a series of questions to help understand the intent of the standard provided by NCATE and to illustrate the kinds of information which might be helpful in demonstrating the standard. The questions in and of themselves are not considered as standards.

In the area of multicultural education, the following basic questions are asked:

- In what ways is multicultural education reflected in the plan of study for all programs in regard to:
 - a. General Studies
 - b. Professional Education
 - c. Preparation in Clinical/Laboratory Experiences
 - d. Practicum and Field Experiences
- What resources have been added to support multicultural education over the past five years?
- What efforts have been made to recruit new faculty in view of the multicultural concepts? What success has been attained?
- What efforts have been made to recruit students in view of multicultural concepts? What success?⁷⁵

It is important to note, however, that teacher education standards in the area of multicultural education can only be observed in those institutions

of higher learning seeking accreditation in this and in other areas. Our laws do not provide for the legal enforcement of these standards.

During the 1970s, a decade committed to the revitalization of ethnicity, there was a flood of literature on multicultural education. Amidst the debates, confusion, and country-wide controversy, some scholars agreed that the melting pot concept based on Anglo-conformity was no longer valid (Blumenberg, 1981).

The government enacted various measures, including the Ethnic Heritage Act which funded several hundred curriculum projects; Title VII of the Elementary and Secondary School Assistance Act which provided for bilingual/bicultural education; and various training and curriculum modification programs to respond to school desegregation and the lessening of racial isolation (Blumenberg, 1981).

The Role of the Courts

The First and the Fourteenth Amendments have always protected and provided support for cultural pluralism. They state:

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof. . . . No state shall make or enforce any law which shall abridge the privileges of immunities of citizens of the United States; nor shall any state deprive any person of life, liberty, or property without due process of law; nor deny to any person the equal protection of the laws.⁷⁶

Although these amendments do not deal with specific rights, they have been helpful in deciding cases concerned with school reform, prayer in the schools, desegregation, and freedom of choice. The courts, however, have not been specific regarding multicultural education and the kinds of reforms that should be taking place within our schools. Appleton (1983)

indicates that "courts are reluctant to rule in a broad manner; they are much more likely to apply certain principles to a specific case in a specific context. Because of this individual treatment, we should expect multicultural and bilingual education to vary from group to group and from situation to situation."⁷⁷

As a result, even though the 1970s stimulated ethnic revitalization with its wide variety of programs, policies, regulations, and guidelines, Blumenberg indicates that "multiethnic education, in the 1970s, was a mile wide, but in most places at best an inch deep."⁷⁸

According to Yaskenova:

Despite these obvious changes in our society, education has continued to balk at facilitating real changes in our schools. Most schools are still rooted in the concepts of an earlier industrial society--with regimentation the order of the day, and the puritan ethic the pervasive ideal in the curriculum with no suggestion of alternatives. We are still persisting in ill-preparing our students for the real world of change and diversity.⁷⁹

According to statistics gathered by the U. S. Commission on Civil Rights in 1979, the number of children attending single-race schools has been rising since 1968, despite the role of the courts in enforcing the Brown decision. This report also indicates that 3,000 school districts were under court order at that time to implement some form of multicultural education programming.

We are living in an age where understanding our common humanity is extremely important. We are headed in the right direction; the philosophy of multicultural education is rapidly gaining acceptance throughout our society, due in part to the concern of educators and other members of the world community who realize that it is crucial to our survival.

General Overview of Multicultural Education and the Arts

In reviewing the history of the arts in education, we have seen many different themes, from mechanical and industrial picture making, to the use of art for training the eye and the hand, and for the purposes of improving penmanship. Art has also been used as a vehicle to meet industrial and economic needs through vocational training; and art has served the science of psychology in the developments of the Child Study Movement. However, one area that has been blatantly ignored is that of art in a cultural context.

The reasons for this are painfully evident. Although our country has a long history of ethnic diversity, the dominant society has tried through violence, restrictive legislation, and exclusionary practices to eliminate ethnic differences and to amalgamate all ethnic groups to form one national entity.

Our schools have always reflected the struggles that have taken place in society; in many instances schools have served as a powerful force in protecting the foundations established by the early settlers.

Until recent times, the arts were always taught from a Western European point of view. William Proweller (1961) describes the objectives of art education until the present time:

From the very beginning, American taste was highly influenced by European traditions. Past revolutionary portraiture, historical painting and landscape took on the fashions of neo-classicism. From John Trumbull, American history inherited its heroic forms; Gilbert Stuart gave his settlers a stiff classical posture. Art was concerned with the ideals of an aristocratic class; painting was self conscious, illusionistic and highly conservative on context. In terms of the early existing academies, as the Pennsylvania Academy

of Fine Arts, art meant the idealization of Roman forms, by imitating European models, students were said to be cultivating a standard of proper taste.⁸⁰

Art was viewed as something to be enjoyed by the privileged classes of our society. It was not meant to become part of the mainstream of living, nor was it considered integral to humanistic development in our society.

Multiculturalism Through the Arts Since the 1960s

The violent eruptions of the 1960s made us face the fact once and for all that our schools are populated by more than one ethnic group and that each has cultural attitudes and an environment that differs in the majority of cases from that of the teacher. According to Lloyd H. New (1971), the major purposes of the schools are to prepare all individuals to function effectively in an average, middle-class society. As ideal as this goal seemed to be, it failed because it did not recognize the varied cultures of different groups in this country.⁸¹ The climate of the time called for refocusing our goals instead of molding the child to the school environment; the school environment had to take steps to mold itself to the needs of the child.⁸² Fowler (1970) provides a very good analogy of the deterioration that permeated education and every sector of our society:

The face of America's cities is pockmarked. Mass exodus has left festering inner cities--domiciles of the destitute victims of disease, hunger, crime, drugs, broken families, and hopelessness. Poverty, segregation and bankruptcy blight the people and thwart the work of every institution. The poor--be they White, Black, Mexican-American, or Puerto Rican--bring their environment with them into the schools. Society's sickness touches every subject in the curriculum, including

music. The strain on every subject has been severe. It is breaking the backbone of many city music programs. Experienced music teachers are leaving the profession or fleeing to the safety of the schools. The status of music in the cities is crumbling under an avalanche of ferment, frustration, and failure. So serious and so widespread are the problems, that the time has come for music educators to reassess their purposes and their programs. In the ghetto, music teachers find that every ideal they were taught to adhere to seems to be open to attack or, at the least, seriously questioned. Worst of all, the so-called "tried and true" approaches fail to work. Music teachers in the ghetto soon discovered an enormous gap. Not a generation gap, but a much more confusing and devastating one--a gap between their middle-class values and the particular values held by their students. There is often a vast difference between the teacher's and the students' cultures.⁸³

Another development of the 1960s was the coining of the phrase "culturally disadvantaged" when referring to the urban poor, a definition that served to alienate and subjugate the urban poor still further. Lanier (1976) indicates "there are no culturally disadvantaged people, only those who are differentially advantaged."⁸⁴ That there are no culturally disadvantaged does not imply that there are no poor in America or that poverty has no negative aspects. Living in substandard housing, eating inadequate foods, and lacking medical care are unnecessary in the midst of plenty. However, neither ignorance nor a lack of culture is inevitable under these conditions.

The political climate of the 1960s, as we have seen above, set the foundation for the kinds of arts programming that would occur in the 1970s and the 1980s. Numerous programs developed that embraced the philosophy of multicultural education through the arts. A general description of several models will be provided to give the reader a basic understanding of how the philosophy of multicultural education has been

infused into the arts and what effect this kind of arts programming has had on students. From my point of view, these programs provide appropriate formats and guidelines, some of which can be adapted in developing and implementing arts programming that is multicultural in philosophy.

The Haryou Arts Program in Central Harlem.⁸⁵ The prevailing attitude that the arts were not for the economically disadvantaged sector of society reflects itself in our educational system;⁸⁶ we find that many of the quality arts programs developed in the 1960s did not take place within our schools. During the 1960s, however, the Haryou Arts Program maintained workshop classes in churches and public and private community centers throughout the Central Harlem area. The program provided services to over 1,000 youths in 120 classes per week in sessions running from two to four hours each. The program was provided with a federal grant for the improvement of arts education.

Elementary, intermediate and advanced classes were given to the youth according to their interests, needs, and abilities. The courses were designed to provide quality training and wholesome experiences in the art areas of the participants. There were public and private presentations which served to encourage other young people to participate in the arts, both actively and as an audience.

The teaching staff was considered as all important to the program, because it had to reach youth throughout the community and sell them on involving themselves in the arts. This meant that the teaching staff had to create motivation in students with little or unrecognized art talent. Most of the instructors were still practicing their craft;

few of the staff had degrees from art schools, which turned out to be an advantage because they had to be fresh in their approach and not bound by pre-conceived formality.

What were the effects of this program? Its programs went beyond the basket-weaving and handicraft training level to creative, high-quality renditions of dance or drama. Students were provided with role models which changed their attitudes toward themselves and their community. Of 150 students, six students in dance workshops received scholarships to further their study on the university level. Five members went on to Juilliard. Some attended various fine arts schools in and around the metropolitan area. Seven of the youngsters in the drama workshop went on to act in several Off-Broadway plays.

The majority of the youth participating in this program initially reflected the ills of the community. They were unable to verbalize their feelings. Many were hostile towards adults and had a cavalier way of acting out their feelings. However, after one year's participation in the program, there were dramatic changes in these very same youth. The Haryou Arts Program tried repeatedly to get additional funding in order to measure these changes in attitude accurately. However, the political climate of the time was based on bread-and-butter programs which meant jobs and training. The arts were seen as a low priority because the city and federal government felt that the arts could not guarantee jobs.

Another area in which the youth changed was in academic development. As a result of their involvement in the program, many finished high school and went on to higher learning in areas not necessarily related

to the arts. The fact that they became confident in one area served as an incentive for achievement in others. The Haryou Arts Program saw this as one of the most important outcomes for those who were seriously involved in the workshops. People in low income areas, subject to all the pathologies and problems of slum living, experienced tremendous transformation as a result of serious involvement in arts programs. The Haryou Arts Program firmly established that through the arts the disadvantaged youngster can prepare himself/herself to join the mainstream of society.

Cultural Differences as the Basis for Creative Education at the Institute of American Indian Arts.⁸⁷ According to Lloyd H. New (1971), the American Indian has never truly subscribed to the common American middle-class dream due to the fundamental differences existing between his life goals and those of society at large. Psychologically, the American Indian has remained aloof from joining the American melting pot. Another barrier has been that of language. The grammar and semantics of Indian languages differ widely from English. Therefore, when an Indian child is placed in a program where the dominant language is English, the child experiences learning difficulties because to him English is a strange and uncomfortable foreign language.

In an address to Congress on July 8, 1970, President Richard Nixon made the following statement:

The first Americans--the Indians--are the most deprived and most isolated minority group in our nation. On virtually every scale of measurement--employment, income, education, health--the condition of the Indian people ranks at the bottom.

It is long past time that the Indian policies of the Federal Government began to recognize and build upon the capacities and insights of the Indian people.⁸⁸

In establishing the Institute of American Indian Arts nine years ago, the Bureau recognized the special needs of Indian youth and provided an institution which was designed to make special curriculum provisions geared to their particular needs. The basic philosophy of the Institute was that:

The Institute holds that cultural differences are a rich wellspring from which may be drawn new creative forces relevant to contemporary conditions and environments.⁸⁹

Many of the students who attended the Institute were beset with contradictions regarding their race, color and religion because they were forced to live in two worlds: their homes where they could express their Indian ethnicity to an extent, and the school where their cultural differences were totally ignored. Without schools which recognized this problem, such students are most likely to join the growing number of dropouts who represent one of the major problems in education today. They stand as victims of a system that has categorically excluded them.

The primary goal of the Institute was to give the students a basis for general pride and self-acceptance. They were oriented in the history and aesthetics of Indian artistic accomplishments. They were encouraged to identify with their total cultural heritage, going back to the classic periods of South and Central American cultures--heydays of artistic prowess in the New World. They were also exposed to the arts of the world, to give them a basis for evaluating and appreciating the artistic merits of their ancestors' contributions. The Institute offered an

accredited high school program which emphasized the arts. There was also a college level program that prepared the students for college and technical schools and employment in arts-related vocations. The students ranged in age from fifteen to twenty-seven.

The results of this program indicated that through a curriculum unusually rich in art courses, a student who had not experienced the excitement of personal accomplishment because of unsatisfactory experiences with academic subjects was revitalized through the experience of creative action. By stressing the students' cultural roots as a basis for creative expression, and through the use of a wide range of media, students were inspired to achieve new personal strengths.

As a result of the Institute's heritage-centered approach, a good number of the students did discover who they were and what they wanted to express to the world. They developed self respect and the confidence to express themselves. They became more capable of functioning constructively within their environment without having to sacrifice their cultural identity. Although the Institute does not mention how many students were enrolled in the program, they did indicate that in 1971, over half (54%) of all students completed work in the twelfth grade and two years of post-secondary education. Many enrolled in colleges. Some went on to post-secondary art schools in other places as a result of the program.

New Thing Art and Architecture Center.⁹⁰ Created in 1967 in Washington, D. C., the philosophy of the New Thing Art and Architecture Center was based on the fact that art is a vehicle to make people more

aware of their presence in the world, their history, and the vitality of their own culture. They were the recipients of federal grants during 1967-1979 for improving arts education in major urban areas.

The program was structured around four areas. There was a Children's Program for children thirteen and under; another, called the Learning Center, was for those fourteen and up. Then there was an At-Large Program and an Economic Development Program to devise new sources of income for the Black community. The At-Large Program focused on African dance performed and taught by professional African teachers. Their performances helped to instill pride in African culture. The Learning Center taught writing and story-telling to help strengthen the essentially oral traditions of the Black community. They also taught photography, filmmaking, Afro-American design, Afro-American sculpture, Karate, Black history, and a workshop on practical life experiences. Later they introduced Afro-Cuban percussion, Latin percussion, blues guitar and blues theory. Black culture is very rich in dance and song. The music that emanated from slavery has been one of the most important contributions to the world. The director of the Center, Mr. Carew, felt that one way to bring Black people together is to have them address themselves to their own culture. Many of the activities were geared at bringing different groups or people together.

The dance group involved between 100 to 125 people with performances involving 30 people at one time. There were 250 children enrolled on a continuing basis, 75 young adults, 50 older adults. There were performances with as many as 2,500 people in attendance. There was a radio

program--"The New Thing Root Music Show." Although not able to measure the influence of this radio show, it had 600 contributors.

Mr. Carew was a teacher and a brother to his students, giving them a respect for their mutual humanity; there was a spirit of fraternalism, brotherhood and sisterhood which was further related to nationhood and community. The school was not geared to create people to serve the needs of society, but to create people who can imagine and strive for a better society. The Center considered itself a cultural organization; it focused on culture and the arts and consequently dealt with the essence of life. Although the influence of the program was not measured, the fact that so many people within the community participated shows that greater cultural understanding was promoted.

Developing an Art Program Within a Multicultural Community.⁹¹ The Marcas de Niza housing project is located in South Phoenix. Its approximate population is 1,400 men, women and children, with Mexican-Americans making up 57% of the residents. The next largest group is comprised of Black families and the last two groups were White and Indian. A bilingual art program at the housing project was coordinated by Julieta Aviles Averbach for six months. Her responsibilities included conducting a program of art classes and securing materials and resources for the various workshops and demonstrations. Classes were held for two hours every Friday afternoon at the project's Community Center.

The students, all elementary age, attended voluntarily. For this reason, the art lessons had to be meaningful and exciting, a situation which called for initiative and the ability to change lesson plans at a

moment's notice. The Community Center director was very supportive of the program. Although it was difficult to get funding for art supplies and materials, they were resourceful and imaginative in obtaining supplies. This led to the development of a collection room in the Community Center where the materials donated from community residents and other sources could be kept. In a few instances, art supplies disappeared, but generally the knowledge that the program could not continue without these supplies created pressure from the students, who enjoyed the program and wanted it to continue.

According to Averbach, the results were:

1. Students were introduced to the rich cultural and visual variations to be found in Black, Indian, and Mexican art.
2. These experiences helped to increase their awareness of themselves and others.
3. The students gained confidence in handling and experimenting with media and learned proper care and handling of the art supplies.
4. There was a new-found respect for the Community Center.
5. The students had to create one decoration for the Community Center before taking one home, which encouraged them to create in a more productive manner.

At the core of this program had been the idea to create a wall of decorations reflecting the community. The theme of the mural was to be "Nuestros Ninos" (Our Children). Compositions of children's silhouettes were drawn by the children. A dedication ceremony for the mural served as the finale of the program, an acknowledgement that the mural belonged to the community and the students who created it. Further proof of the positive impact of the program was demonstrated when the tenants' council

wanted to know what they could do to insure that this type of programming would continue.

A Collaborative College-High School Pairing for Desegregation Through the Arts.⁹² In 1975, there was a critical need for equal educational opportunity in integrated schools. In order to meet these needs, the Boston Municipal Court mandated and implemented a plan that brought together area colleges with city elementary and secondary schools. That summer, the Massachusetts College of Art was chosen to work with Boston English High School in order to create a "magnet" art program--an outstanding art program, not one specifically for students who had already been recognized for their artistic talents. Boston English High School was a large school of 2,400 students, housed in a modern ten-story tower, which attracts students from throughout the city.

The program's objectives were established by a team of teachers from various departments at the high school and a team from the college. Both teams were excited about working together because their institutions were physically adjacent to one another. There was a general consensus that the English High School Art Program should be meaningful to the students involved and form a real relationship to them as unique individuals.

The two teams decided that the college personnel would serve special functions. A college project director would maintain an overview of the activities; an on-site coordinator would help facilitate the duties of incoming and outgoing people and papers; a community liaison would enlighten parents and try to obtain advocates. The curriculum director

revised what teachers were teaching, creating a new position of career outreach coordinator whose major role was to help high school students communicate their art interests to younger children by serving as visiting artists in middle schools. Art historians visited the high school as lecturers and guided field trips to museums as distant as New York. The Magnet Art Program also paired with businesses like the John Hancock Insurance Company.

One artist organized a professional ceramics studio, hoping to devise a group project that would involve every student enrolled in the ceramics program. In the midst of court-ordered busing for desegregation, this seemed an impossibility. Two years of development and finding funding for special materials produced "Here's Boston," a personalized tile mosaic map of the city. Students took trips to get an overview of the city and each others' neighborhoods. The John Hancock Insurance Company provided tours and breakfast for seventy students. One artist provided many different materials such as variously colored clays for making individual tiles which were then fired and glazed with a wide array of colors. In order to prevent duplication, each student chose a particular building or special point of interest as his/her tile subject. The finished work consisted of two panels that measured six feet by eight feet, each to be covered with tiles no bigger than four inches square; the project had to be completed within a few months (January to May). As panels progressed, parents, friends and visitors who came to weekly evening classes got involved, until well over 150 people contributed one or more tiles to the mosaic.

The results of the Magnet Art Project were:

1. The college and the high school began to see themselves as one enlarged interactive community with the same mutual interests in art.
2. There were annual exhibitions to demonstrate the commitment of the wider community.
3. The works included the art of the high school students, their parents, and even graduates of the program.
4. The goal of integrating the classroom, school, and community was achieved.
5. The completed mosaic was symbolic of a time of struggle and problem-solving; its existence bore witness to the growing and sharing of a wonderful experience.

Multicultural Arts Programming and Its Impact on Cultural Diversity Learning and Self Image

The foregoing synopses provide a general overview of the types of multicultural arts education programming that have taken place over the last twenty-five years. All of these programs made an impact on cultural-diversity learning and self image. The philosophy of multiculturalism through the arts infused the economically deprived with cultural pride, improved their self images and fostered an expansion of their academic abilities through the creative channels of the arts. Upon close examination of these programs, we find many commonalities in them. While the structure of each program differed in terms of goals, their underlying philosophies, although differently expressed, were basically the same--that of bringing different cultural groups together through cultural awareness. Each program was successful within the boundaries of the resources available. Some had very limited resources; some had government support and private contributors. The important

fact was that there was a commitment to make these programs work regardless of the obstacles that were encountered. Support from the community, which in most cases represented a variety of cultural groups, became paramount to the survival of these programs.

A newfound love and respect for the community was expressed through artistic creativity. Participants in these programs were encouraged to identify with their total cultural heritage; all the programs provided role models for the students. Students were able to express themselves through the arts as they never had through straight academic programs. In terms of academic progress, many returned to complete their course work and continue on to institutions of higher learning. Some pursued the arts in colleges and went on to careers within the arts.

The most important achievement of these projects was the discovery of a common humanity between all cultural groups through exposure to the rich cultural variations of the art each produced.

General Attitude of the Schools Regarding the Arts

The arts, unfortunately, are almost always relegated to a secondary position within the school curriculum; it is indeed rare to find the arts as the central core of a school curriculum. Indeed, the opposite is nearly always the case: the arts in American schools are considered an "extra" (Murphy and Grass, 1968); our students are getting a loud and clear message that art is a "frill" unworthy of being included in the regular curriculum (Chapman, 1982); H. T. Rose (1967) expresses it as follows:

In most school curricula, the arts are assigned a secondary, or supplementary position, and are frequently lumped with other courses designed for "enrichment." This is a reflection of certain generalizations made about the arts and humanities.⁹³

When we consider the teaching of the arts from a multicultural point of view, the state of affairs becomes even more dismal. The researcher has found, in reviewing the literature on integrated curriculum and the arts, multiculturalism through the arts, and the arts and multicultural education, that there is very little data. This is not to imply that efforts in this area have not been made. On the contrary, some very creative people have committed themselves to working very hard in an effort to provide the kinds of arts programming described in this study. In many cases, however, their efforts are isolated and without the kind of support that is needed to make a crucial impact on our society. According to Forman (1968), "the awareness of cultural and sociological factors in American schooling is a very recent development and one which is still not universally approved."⁹⁴ He goes on to indicate that:

It is unlikely that the "new aestheticians," the advocates of what the writer referred to, as far back as January 1960, as "The New Look in Art Education," are unaware of the radical changes that have affected every phase of education in the past few years. Scores of newspaper reports, series of articles in popular magazines, and innumerable analyses and recommendations in professional journals have dramatized the sociological impact of the "Negro Revolution," wholesale negotiations from the South and from Puerto Rico, the plight of the disadvantaged in the slums of our "affluent society." In 1962, the timely report on "Education and the Disadvantaged," issued by the Educational Policies Commission of the National Education Association, took official cognizance of the nationwide problem, with all its educational and sociological ramifications. Yet the impact of this widespread social upheaval in the values and conceptions of all of American education seems to have had only tangential meaning to the policymakers in American art education.⁹⁵

During the 1970s, there was another group of writers who publicly admitted to the cultural shortcomings of most current art educational systems: June King McFee, Eugene Grigsby, Vincent Lawer, Don Fuller, and sociologists such as Frances A. Ianne. According to Chalmers (1971), "The major cultural shortcomings identified by these writers is that the social values inherent in the art experience are largely overlooked."⁹⁶

Art educators, policymakers, and the general public readily and eloquently defend the arts as an integral part of the regular school curriculum. These groups have been able to come up with viable solutions that can be utilized successfully. But on the other hand, these people are also, through their unwillingness to give financial support to arts programs, sending out a clear message that the arts are a "frill" not necessary to humanistic development.

The Role of the Arts in the 1980s

During the 1980s, we are still facing the same kinds of problems as in past decades, among them budgetary constraints and the age-old attitude that art is a frill. According to Hechinger (1985), in his recent abstract of the study "Beyond Creating: The Place for Art in America's Schools," published by the Getty Center for Education:

The report comes at a time when many conservative critics of the schools would eliminate as "frills" anything that does not fit their view of what is basic. Aided by those who have their eyes on the schools' budgetary bottom line, they have already cut art from many school programs.⁹⁷

The Getty Center wants to reverse the widespread neglect of the arts in education that has resulted in illiteracy in all the arts. The Center

clearly states its position by indicating that the arts must be taught with the same rigor and systematic manner as is English, science or math. According to another review of the Getty Center's study by Lynn Olson, which appeared in Education Week (April, 1985), its focus was to sharpen analytical skills and to nurture creativity through the arts. The Center feels that:

Good art education taught in a systematic and rigorous way enhances students' understanding of culture and history, sharpens their perceptual and analytical skills, and nurtures the creativity and imagination they need for innovative thinking and problem solving.⁹⁸

The Getty Center study was conducted by art education experts who visited classrooms, interviewed administrators, teachers and parents, and reviewed the instructional materials that were being utilized. In the report, Lellani Lattin Duke, Director of the Center, acknowledges that children need to spend time on basic skills, but that they also need to develop the side of their characters that is not addressed by math and reading instruction. She indicates that a curriculum that is truly balanced provides time for art.

One point the study makes is that while most children get some exposure to "art making" activities, they know little or nothing about the cultural contributions of art or its historical content. The reasons for this are not hard to discern. During the 1980s, the educational establishment has been beset with lower levels of academic achievement, budgetary restraints, and pressures from conservative critics to emphasize fundamental subjects. There have also been restraints in the areas of scheduling and evaluation. Eisner, in one of the articles in the study, discusses scheduling:

It is the curriculum of the school and the amount of time devoted to its various parts that define the opportunities students will have to become "literate" in various fields that animate and give substance to our culture. In this sense, it can be reasonably argued that the schools' curriculum is a mind altering device.⁹⁹

Through these practices, we indirectly convey to children what we think is important. In the area of evaluation, Eisner states:

We tell teachers what they should devote their attention to. And we convey to principals in countless ways how to run their schools, and hence how they will be evaluated. In this scheme of things, the arts are seldom in the mainstream of our values. We treat them as outside the core of schooling. Yet we do this at the same time that as a culture we regard the arts as among the highest of human achievement.¹⁰⁰

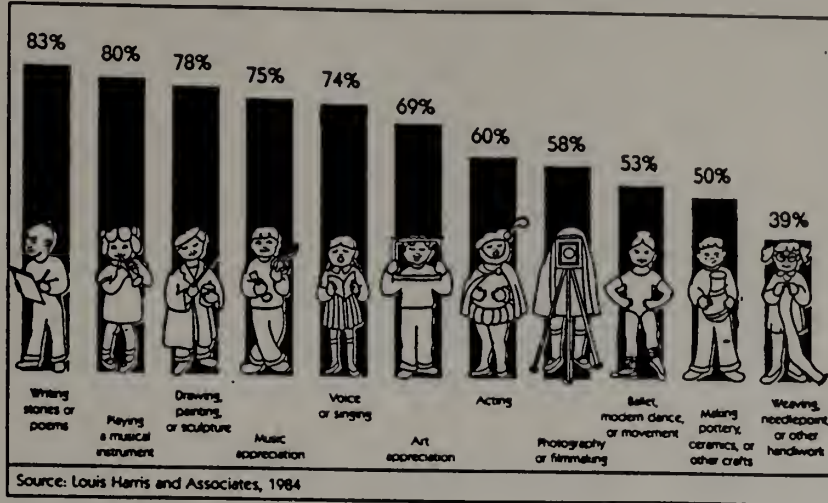
According to a recent Harris poll of 1,504 adults, 91% of those interviewed felt that:

It's important that school children "be exposed to theater, music, dance, exhibitions of paintings and sculpture and similar cultural events."¹⁰¹

This means that school budget slashers who are eliminating arts programs may soon have to answer to the American public. In its concluding statements, the Harris poll indicated that by a ratio of 3 to 1, Americans are voicing their concerns regarding the arts and are insisting that the arts be a part of educational programs. Professional artists also feel that their specialties should be taught for credit in the public schools; the same Harris poll included in the following graph¹⁰² shows percentages for a variety of art forms.

FIGURE 2

PERCENTAGE OF PEOPLE WHO BELIEVE THAT THE OUTLINED SUBJECT AREAS SHOULD BE TAUGHT FOR CREDIT IN THE PUBLIC SCHOOLS



The Successful Development of Discipline-Based Art Programs

The Getty Center's preliminary reviews of art in the schools found that art was rarely considered an academic subject as is math, science, and reading. The reasons for this are twofold: first, art is not recognized as vital to a child's education; and second, the methods being used to teach art do not employ the same kind of orientation found in academic subjects.

The Rand Corporation provided conclusions for the Getty study. These specified that such practices must be changed if we expect art education to be viewed as essential to every child's education. In their prescription for change, they emphasize art education that is discipline based. Such discipline-based art education programs would focus on four disciplines that constitute art: art history, art production, art criticism, and aesthetics. In this regard, the report states:

Such discipline-based art education programs should offer instruction in the four disciplines because each one impacts knowledge and develops skills that help children understand art better, draw inferences about arts historical and cultural contexts, and analyze and interpret the meaning of artworks. The programs would employ the same standards maintained in other academic subjects: written sequential curriculum, student achievement, and adequate instructional time.¹⁰³

The Center is aware that this approach cannot be implemented overnight. Discipline-based art education programs combining art history, production, criticism, and aesthetics will involve numerous challenges. The Center outlined the following steps in the development of a viable discipline-based art program. The inclusion of the phase of initiation is crucial to maintain the program's quality.

Initiation

- A conceptual base for the programs that is clearly stated and understood
- Involvement of school administrators, teachers, and principals
- Presence of articulate art advocates
- Outside resources
 - funding
 - professional expertise

Implementation

- Specified instructional goals
- A written, sequential curriculum that includes content from the disciplines of art history, art production, art criticism, and aesthetics
- Support of the superintendent and school administration
- Expanded role for the art supervisor
- Concrete, ongoing training for teachers

Maintenance

- Principal's commitment to sustaining a strong program
- Strategies for program review and development
- Ongoing training for new teachers and staff¹⁰⁴

The Reasons for Discipline-Based Art Education

According to the Getty Center report, artists, art historians, art critics, and aestheticians all see an artwork from different perspectives. These four perspectives are important because they enhance our understanding and heighten our appreciation of the various levels of meaning that a work of art conveys. Education in each of these areas, then, contributes to a fuller understanding of art. This, in essence, is discipline-based art education.

In reviewing the importance of the four different components of discipline-based art education, the Getty Center made the following statements regarding each.

Creative Art

Through experiences that provide opportunities for children to express themselves visually, they can learn how to use materials and visual concepts to convey their own ideas and feelings. Grappling with and learning about making art give children an understanding of the effort and skill artists need to communicate visually and how visual forms of communication differ from talking and writing. Direct personal involvement in the creative processes of art production helps children understand how artists create works of art and how they express their ideas with them. This understanding provides children with a greater appreciation for the contributions artists have made to human achievement.¹⁰⁵

Art History

Artworks reflect the times and cultures of the people who produced them, because they are a record of how people, places, and things looked. Artworks help bring us more immediately and vividly into contact with past civilizations, as well as with present societies. Art history provides a timeline that shows us how artists, styles, and periods followed each other. What works from different civilizations were produced at the same time, and how art has evolved through the ages.

When children have opportunities to study artworks from the past and the present, they begin to understand how art reflects the values of a society: How art has been influenced by social, political and economic beliefs of a society and how art has made contributions to that society.¹⁰⁶

Art Criticism

In order to make intelligent, informed judgements, art critics need to know as much about an artwork as possible. In assessing art, they use information from artists and art historians, along with criteria from aestheticians.

Students also need a basis for making their own informed judgements about art.

If children read and listen to art critics, they can practice criticism themselves by writing and talking about judgements they have made. Learning to make informed judgements about art requires students to observe, discriminate, compare and contrast works of art, and to use expressive language to explain their assessments. Through these experiences, they are able to derive meaning from art that can contribute to their understanding of the visual arts and to their own art production.¹⁰⁷

Aesthetics

Aesthetics is a branch of philosophy and is concerned with understanding what qualities in art contribute to aesthetic responses.

When children look at a sculpture or painting and ask, "Why is this art?" they are asking a question about aesthetics. By understanding the importance of such questions and explaining the answers to them, by talking about and reading what aestheticians have written about art and aesthetic responses to it, students can learn different ways to appreciate and value art.¹⁰⁸

In its conclusions to the study, the Rand Corporation stated that changes in current art education will depend on positively influencing public perceptions about art as well as becoming more enlightened about how to provide this kind of education.

Several conditions will encourage more schools to adopt discipline-based art education:

- There must be wider support for art education.
- We must develop more model programs as guides.
- We need training and instruction for such programs.
- A knowledge-base must be developed.

In closing, it is extremely important to acknowledge that we are all responsible for the creation of these conditions. We must be committed to taking action to make these ideas a reality in the field of art and education.

Part C: Overview of Minority Contributions to the Arts

This study is an attempt to analyze the perceptions held by school personnel of arts programming and their perceived need for arts programming in a particular district. Another component is to provide recommendations based on the results of the study that would help to create an understanding and appreciation of different cultures through the arts. The reason for investigating the arts from a multicultural perspective is because we live in a pluralistic society that consists of many groups with different cultures. Our schools reflect this cultural diversity. Since we are serving a culturally diverse population, it would seem

logical that we would address these cultural needs and try to understand cultural contributions through the arts. However, in the case of ethnic minorities, this has not been the practice. As has been described above, ethnic minorities have never been considered a part of the mainstream of American society; hence, the artistic contributions to society of ethnic minorities have been largely ignored. Forman (1960) quotes Bartlett H. Harp, as saying in his "Art and Education: Past and Present," that "education in the visual arts has long been a stranger to the American curriculum." He also states that "one of the salient characteristics of nineteenth century American education was the fact that it derived primarily from European prototypes . . . designed for the aristocracy and professional people, rather than for general popular needs."¹⁰⁹

The Need for Cultural Awareness and Understanding

This lack of sensitivity and neglect of the artistic contributions made by ethnic minorities has created a distorted picture which has led students, educators, and concerned citizens to demand a more balanced attitude towards visual art education. Today's schools are populated by youth that are aware of their ethnic backgrounds (Grigsby, 1977; Ebel, Rogers and Baron, 1977). They need teachers who will try to bridge the gap created by cultural differences, values and attitudes if they are to grow in their own cultural art forms and understand the arts of other peoples (Grigsby, 1977). In this regard, Chalmers (1971) quotes J. K. McFee (1970) who states:

Within a classroom, there may be children who represent varied subcultures, who have been taught differing values, beliefs, and models of acceptance behavior. Though some

people assume that art is a universal language, there are differences in symbolic meaning and style that do not communicate the same things to people who do not understand the culture in which the art was produced. The rural economically deprived child who moves to the city may find little meaning in the beautifully illustrated children's book designed to appeal to metropolitan upper-middle class children. The Kachina doll may appeal to many children with different cultural backgrounds, but only to a Hopi child will it go beyond the "little human" or doll symbol and represent an ancestral spirit.¹¹⁰

Ronald Silverman (1966) indicates that students need to be acquainted with a wide variety of art forms including examples created by artists, architects and designers who share their own cultural heritage:

In Los Angeles, for example, the two largest minority and deprived groups are the Negro and Mexican American. Both of these groups have a rich art heritage, but all too few among their members have any awareness of the great contribution Negro and Mexican art are making and have made to the enrichment of Manhood.¹¹¹

In part, this is because we have not provided enough role models for students from these backgrounds to emulate. We discuss the art of Europe at length, but barely touch upon the contributions of ethnic minorities. P. Gaudebert (1968), in his article, emphasizes the need for reducing the gap between contemporary art and the masses as well as establishing new relationships in an effort to stimulate the development of culture. He provides the example of a school in Havana which provides a two-year course for "art monitors." Upon completion of the course, the students return to their own communities to spread art education among the masses and to encourage individual expression in the arts. There is a need to bridge the gap created by cultural differences and values. Now more than ever it is extremely important for teachers to become sensitive to

and learn about the culturally diverse students that inhabit their classrooms.

Ethnic Minority Contributions:
A Brief Historical Perspective

It would be presumptuous to try to summarize the role of ethnic minorities in the arts in a brief section, for to do so would be to perpetuate the treatment ethnic minorities have received in American history texts. In an analysis of sixty-seven history textbooks that were printed in the 1960s, Bowker (1972) found that Indians and Blacks averaged about fourteen pages per textbook, and in many of these they were discussed as "primitive cultures." Indians and Blacks also were treated as discrete entities, given no part in the development of this country (Grigsby, 1977). In contrast, this section will examine some of the important highlights of ethnic minority contributions to the arts and demonstrate how these contributions have been neglected or omitted from both school arts programs and art history texts. Hopefully, this will serve to enlighten educators who are not aware of minority contributions to the arts, and sensitize them to include a multicultural approach to the arts as part of their curriculum.

In discussing the art of ethnic minorities, it is important to understand that the art of ethnic minorities is not being given priority over the art of Western Europe. Merely, the researcher suggests that the art of all groups should be seen as enriching and contributing to our common culture. Whereas the artistic contributions of Western Europe are readily accessible in books, exhibits, and permanent museum collections, the art of ethnic minorities is not.

Case Study 1: Puerto Ricans. In discussing the artistic contributions made by Puerto Ricans to our society, we must consider the cultural influences of Spain and to a lesser extent Africa in their artistic expression. The Tainos were the first inhabitants of Puerto Rico. From the very beginning, the Tainos had a distinct culture in which art was considered an integral part of life. The Taino created art objects for religious and practical uses. An excellent example of a religious idol was the Cemís, an image usually carved from wood or stone, although sometimes made of clay, shell, or bone. Another example of their sculpture was the "dujo," a ceremonial seat used by the cacique (chief), carved in one piece in the form of a low bench. Many of the duju were decorated with human or animal representations and geometric designs. In addition, the Taino made jewelry and more practical items such as mortars and stone axes. They also excelled in ceramics and textiles, made bowls and other household utensils, and created straw baskets, hammocks, bags and naguas (short skirts worn by married women).

When the Spanish settled in Puerto Rico in 1508, they adopted the traditional house of the Tainos, the bohío, for their dwellings. Other structures, however, drew their prototypes from Spanish culture. Because of her strategic location, Puerto Rico was under constant attack by European powers, and Spain built several fortresses for defensive purposes. The Castle of San Felipe del Morro (El Morro) is one of the most famous. Furthermore, the Spanish settlers sought to Christianize the native population, and as a result, convents, cathedrals and churches were built. These structures, while predominantly Spanish in design,

adopted the flavor of the Puerto Rican environment. The most distinguished example of sixteenth century architecture is the Church of San Jose in San Juan; the interior of the church solves the problem of space in a totally unique fashion (Morales, 1973).

An art form that has spanned five centuries is the Santo, a wooden, carved figure of a saint. Used in home decorations, and for religious purposes, this kind of art is an inherited tradition, and one that has produced the most original examples of Puerto Rican art. There has been speculation that the "Santo" tradition was begun in the Spanish colonies by Spanish priests. Morales (1973) quotes Ricardo Alegria: "The colonizers brought their religion to the new world and with them their images of saints."¹¹² There is general agreement among art historians that the period from 1750 to 1950 was the most productive (Copeland, 1975).

The saint-making tradition was passed down from father to son; the only schooling the saint-makers had was what they learned from their predecessors. Certain families distinguished themselves in the art of saint making, among them: the Caban family and that of Eduvigis Caban (1818-1890). The Rivera family is also noted for Santos. Other prominent santeros were Pedro Arce, who passed away in 1951, and Zailo Cajegas, who died in 1962 at the age of 108.

The saints were carved of native Puerto Rican woods such as cedar, yagrumo, guaraguo and mahogany. The size of the sculpture depended on the reputation of the saint. Copeland (1975) discusses how they were made:

The original paint applied by the santero is often the most durable layer the santo has. Until modern times, santeros usually applied gesso, a mixture of chalk and glue, over the carved figure and then covered it with paint based on vegetable dyes, such as red from annatto or blue from indigo. The damp gesso absorbed the paint and colors and preserved them. Often the santeros would apply a coat of varnish on top of the painted gesso.¹¹³

Some of the saints were carved in one piece, while others were carved in separate pieces that were pegged together. The most popular themes were the Birth of Christ, the Three Kings, the Holy Trinity, the Conception, and the Virgin of Monserrate. The usual range in height is from eight to twenty inches, but the Smithsonian Institute has one that is one and a half inches tall (Copeland, 1975).

Today, saint making is beginning to die out as an art form, but experts in the field see it as a sign of the integrity of the Puerto Rican artist. Copeland states:

In a sense, it is almost as well that santos making as pure folk art has just about ceased in Puerto Rico. This shows the local folk population has an integrity to it, by not producing for tourists. Mass production of something as pure as this for purposes other than local cultural use is not folk art.¹¹⁴

It is indeed rare to find an art form that has remained pure, untouched by universal artistic trends and political upheaval.

Due to forced slavery, the Indian population in Puerto Rico began to die out. At this time during the late-sixteenth century, African slaves were brought in from Africa to work on the sugar plantations. Today, their customs and artistic traditions greatly influence the art of Puerto Rico. Masks, representing grotesque faces, are painted in dramatic colors of black, red, blue, white and grey. Used primarily in festivals such as the "Fiestas of Santiago Apostol" (Saint James, the

Apostle), this art form combines the Yoruba culture and Spanish Catholic traditions.

Needlework and Other Domestic Crafts. Embroidery, lacemaking, and weaving are art forms practiced by the women of Puerto Rico with consummate skill. At the beginning of the twentieth century, women made mantillas (loose veils) worn to adorn and cover their heads, lace underwear, embroidered blouses, and other articles of clothing. Although imports of ready-made clothing and the sewing machine have greatly diminished this tradition, it is still a thriving art form in some parts of the island (Babin, 1958).

Painting. Due to the political, social and economic conditions under Spanish colonial rule, Puerto Ricans had little opportunity to learn about painting. Except for Spanish models, Puerto Rico was isolated from the rest of the artistic world. During the middle of the eighteenth century, Puerto Rican painters began to gain recognition.

Jose Campeche (1752-1809). The first man to devote his life to the fine arts was Jose Campeche. He is recognized as the first prominent painter of Puerto Rico. Babin (1958) states:

Campeche's art is the highest expression of Puerto Rican culture in an arid epoch in all fields of learning and art in the island. Campeche symbolizes the beginning of the intellectual creative consciousness in the Puerto Rican creole society.¹¹⁵

Campeche was noted as an excellent painter of religious themes and portraits. He rendered his works in miniature on mahogany panels. "His works reveal a painter that was influenced by the current trends of Europe at the time."¹¹⁶ However, he moves away from the Rococan style

then fashionable in Spain, and transmitted to Mexico where it is visible in the religious art (Gardner, 1970). In all his works, he attempts to capture Puerto Rican elements, making political statements by showing the contrast between the colonized and the colonizer. The portrait of Governor Miguel Antonio de Ustariz is a good example of this. Perez provides the following description:

The foreground is a detailed portrayal of an eighteenth century interior, richly decorated. In the background is a street of San Juan with a view of the mountains. The poverty of the Black and Indian workers contrasts greatly with the Spanish splendor.¹¹⁷

Campeche was a prolific painter with well over one hundred paintings to his credit. His religious works include Nuestra Senora de la Divina Aurora, which is now the property of the Church of San Jose in San Juan; Nuestra Senora de Belin, property of Enrique T. Blanco; and Nuestra Senora del Rosario, now hanging in the Church of San German. His portraits included Don Ramon Power, one of the first representatives in the Spanish ruling body, and Don Miguel Antonio de Ustariz.

Campeche's death in 1809 was followed by another period of silence in the arts (Perez, 1975). The only exception was a group of local artists that dedicated themselves to painting religious themes and portraits of important dignitaries.

Francisco Oller (1833-1917). Francisco Oller made his entrance on the artistic scene during a time of great political and social development. The areas of Puerto Rican literature and music showed comparable growth (Babin, 1958). Oller stood alone as the artist in his time; he would reach old age before the next great artists of Puerto Rico would

emerge. He traveled extensively and studied painting in France. According to a description of his works by the Museum of Fine Arts in Springfield, Massachusetts, in 1984:

Oller's participation in the early development of impressionism and his close friendship with Pissarro and Cezanne are relatively well known. Yet in spite of the high quality of Oller's work, he has been included all too infrequently in the general surveys of the art of the 19th century.¹¹⁸

Oller's paintings depict the realism of life in Puerto Rico with its varied landscapes and important historical personalities. Oller's Puerto Ricanness should not be the only frame of reference for evaluating his works:

His participation in the artistic milieu of mid-19th century Paris, together with his friends Pissarro and Cezanne, places him in the mainstream of the principal shaping forces of modern art. He was one of the actors in the saga of artistic renovation of the last century that changed the course of Western art.¹¹⁹

When Oller returned to Puerto Rico, he established schools of painting and drawing in San Juan. He had lived in Puerto Rico during the era of the slave plantations. In his work, he captured the character, life-style and customs of this time, characteristics known as "costumbrismo." Oller was a controversial artist in the sense that his works really depict two styles of art. He readily identified himself on more than one occasion as the disciple of the French painter Gustave Courbet, the "Father of Realism." However, his style is predominantly impressionistic. Upon viewing his paintings, one can readily see realism in some and impressionism in others. He tries and succeeds in depicting distinctly Puerto Rican subjects and culture. Among his greatest works are "La Escuela del Maestro Rafael Cardero" (The School of Master Rafael

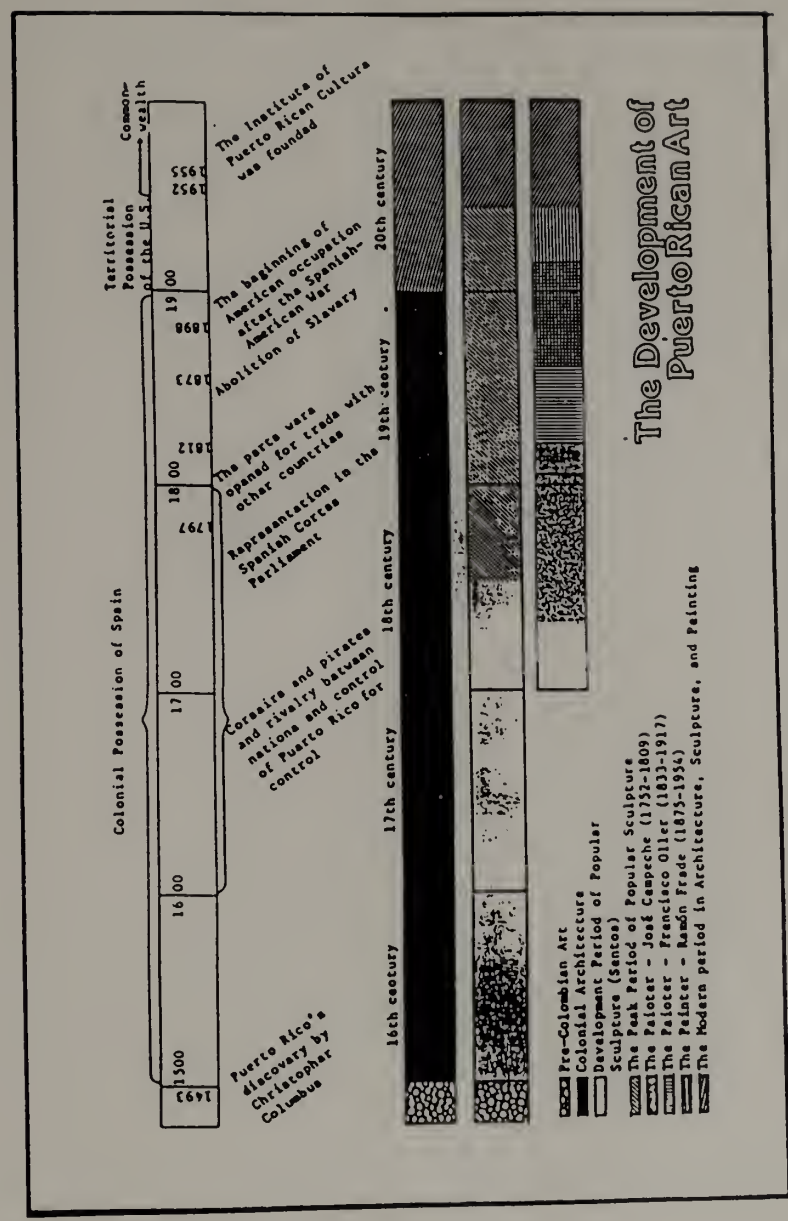
Cordero), La Mulata Poncha (The Mulatto Woman, Poncha), and El Velorio (The Funeral Wake of an Infant). This painting is considered to be Oller's greatest masterpiece, and an excellent example of the use of costumbrismo. He stated his philosophy regarding the arts:

The artist, like the writer, has the obligation to be of use; his painting must be a book that teaches; it must serve to better the human condition; it must castigate evil and exalt virtue.¹²⁰

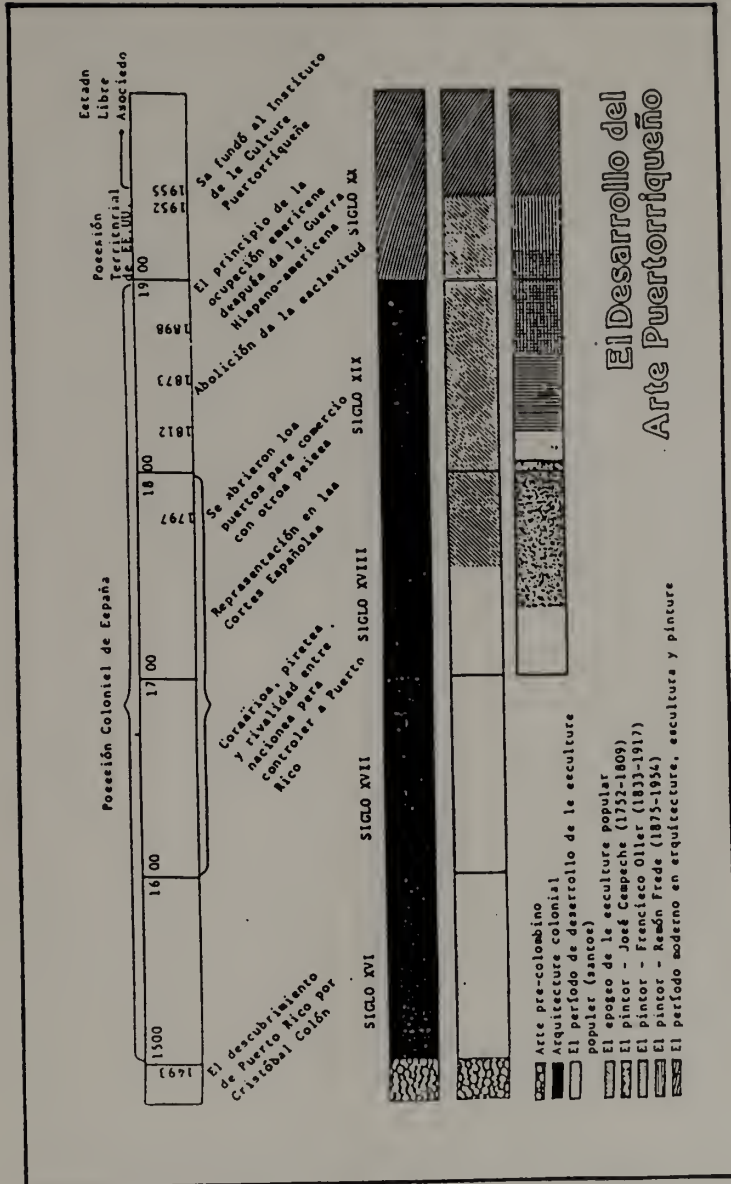
Today, it is easier for Puerto Ricans to express artistic creativity. Even though almost half of Puerto Rico's population lives in New York and other parts of the United States, their artistic achievements still depict a strong attachment to the homeland of Puerto Rico (Perez, 1973). The founding of the Institute of Puerto Rican Culture and the Ateneo Puertorriqueno has helped to promote the development of artistic creativity. Art schools, such as El Taller de Escultura (sculpture workshop), found art schools and museums have done much to keep culture alive through the arts. In New York, El Museo del Barrio (Museum of the Barrio) is also seeking through the arts to promote Puerto Rican culture among the people.

A recent exhibit in 1985 held in the Wistariahurst Museum in Massachusetts provided a wonderful example of the contemporary Puerto Rican art movement. The exhibit represented the works of a generation of artists from the 1950s, some of whom expressed themselves in a political and social context. Their message is expressed in an incisive yet subtle fashion. The exhibit was motivated partly by a desire to expose the community of Holyoke to the contemporary art movement of Puerto Rico and to show the advancements that have been made in the

FIGURE 3
THE DEVELOPMENT OF PUERTO RICAN ART



Source: Carlos Perez, *Descubriendo El Arte* (Fort Worth, Texas: Bilingual Materials Development Center, Department of Curriculum, Fort Worth Independent School District, 1973), p. 191.



source: Carlos Perez, *Descubriendo El Arte* (Fort Worth, Texas: Bilingual Materials Development Center, Department of Curriculum, Fort Worth Independent School District, 1973), p. 190.

abstract arts by Puerto Ricans. The works selected demonstrate the accomplished styles of our present-day artists who are continuing an established tradition of quality and excellence.

Case Study 2: Mexicans.¹²¹ In researching the art of Mexico, we find a culture with a rich ancestral heritage that includes many peoples and cultures. This is important because it provides us with an understanding of how the art of Mexico has evolved and how it has made its contribution throughout history. Including cultures such as the Greeks, Romans, Jews, and the Moors, other groups as diverse as the Phoenicians, Celts, and Carthaginians, also played a part in the rich ancestry of Mexico. However, the strongest culture influences were from the native civilizations encountered by the Spaniards as they arrived in the New World. Although the Aztecs were the dominant people at that time, their rich civilization was inspired by their predecessors. Among them were Teotihuacans, the Almeccs, Huastecs, Mayas, Zapatecs, Toltecs, and many others. When the Spaniards arrived, they found cities and a highly developed educational system that included literature, philosophy, mathematics, and the arts. Today's population includes many mixtures of these different cultures: the Mestizo (Spanish or European and Indian), the Mulatto (Spanish, European and Negro), and the Zambo (Indian and Negro). The majority of Mexican Americans are Mestizos.

Art of the Southwest. When the Spanish settlers arrived in the Southwest, they brought the artistic styles of Spain. Spanish styles dominated art and architecture, and Spanish techniques were taught to Indian artists who produced objects for the Spaniards. The missions were the main centers of cultural, political and artistic activities. The art

produced at the missions was influenced by European styles. A second form of art was that of the santos. These religious figures were classified in three categories: bultos, retablos, and reredos. Bultos were statue-like forms of holy personages. Saints painted on large altar panels were known as retablos. Reredos were done on small panels.

Changes in Citizenship. The Mexican War of Independence brought dramatic change to the mission life of the Southwest. The war ended in the formation of the Mexican Republic which encouraged Anglo-American immigrants into the northern regions. They, too, brought their own cultural, social, and artistic traditions.

From 1836 to 1848, three major events took place: the independence of Texas in 1836, its annexation to the United States in 1845, and the war between the United States and Mexico which resulted in the Treaty of Guadalupe-Hidalgo in 1848.

The Treaty of Guadalupe-Hidalgo guaranteed equal rights for Mexican Americans, but the new government did not enforce them, making Mexican Americans into second-class citizens. Perez indicates that this had an impact on their whole way of life including their artistic development:

Most Mexican Americans lived apart from the rest of society on farms working as hired or tenant farmers, and later, in barros located in urban areas. Educational opportunities for the Mexican American were poor. The Anglo attitude toward them as inferior or conquered people eventually perpetrated itself to the extent that many Mexican Americans did feel inferior in language, culture, physical appearance, intelligence, and every other realm. Artistic developments produced by the Mexican Americans were not recognized by the majority society.¹²²

The Modern Art of Mexico. The development of mural art in Mexico after the revolution of 1910 was of paramount importance to the Mexican

artistic scene. The mural art of Mexico is derivative of a revolution and its people. It is an art unequalled in any country since the Italian Renaissance. Among the giants of Mexican mural painting were Rivera, Orozco and Siqueiros, who played a dual role as social revolutionaries and as leaders in the artistic movement (Reed, 1960). The rebirth of human values in the early Mexican movement is essentially what associates its spirit with that of the Italian Renaissance. A mural does not lend itself to being collected or placed in a museum where only a chosen few have the privilege of seeing it. Siqueiros, Rivera, and Orozco dedicated their lives to turning the walls of Mexico into a living historical landscape. They directed their art toward the masses of the poor and the illiterate in hopes of providing them the chance to learn visually about their history.

David Alfaro Siqueiros (1896-1974). David Alfaro Siqueiros was born in the city of Chihuahua on December 29, 1896 (McMichele, 1968). He was not only an artist but a revolutionary as well. He expressed his beliefs through his art and also wrote numerous books on the revolution and the social problems of Mexico. He also served in the Constitutionalist Army and took part in numerous battles in the states of Jalisco, Guanajuato, Colima, and Sinaloa, eventually reaching the rank of Second Captain.

When the Revolutionary War ended, he was sent to Europe by express order of the Commander in Chief Venustiano Carranza. There he made friends with Diego Rivera and became involved with the artistic movements of Cubism, futurism and Dada.

Siqueiros returned to Mexico in 1922. He joined forces with Jose Clemente Orozco, Diego Rivera, Fernando Leal and other artists working

on the walls of the Preparatoria, the National Preparatory School. When this work was interrupted by reactionary parties, Siqueiros went to Guadalajara as an assistant to his friend Amado de La Cueva. When Cueva died in 1925, Siqueiros abandoned his art and dedicated himself to union organization. In May of 1930, he went to prison and was re-inspired to return to painting. In 1932, he made a trip to the United States where he taught a course in mural painting at the Chouvinard School of Art in Los Angeles. In 1936, Siqueiros organized the Experimental Workshop in New York. Later in 1936, Siqueiros went to Spain and took part in the Civil War. Siqueiros later visited Cuba, Peru, Colombia, and Panama and also became involved in the anti-facist activities of the democratic people of Latin America. His work is rooted in the Mexican Revolution and universal emancipation. One of his compositions, "The March on Humanity in Latin America," which covers a surface three times as extensive as that of Michelangelo's frescos in the Sistine Chapel, provides evidence from his stirring days of participation in the Revolution.

The revolutionary struggle was such an important part of Siqueiros' life that he would abandon painting when he deemed it necessary. According to Russian film director Sergei Einstein:

Siqueiros is the best proof that a really great painter has above all a social consciousness and ideological connection. The greater the connection, the greater the painter.¹²³

In discussing the phenomenon of Mexican Art, Siqueiros would always disagree with those who stated that Mexican mural painting was the result of ancient cultures from the past suddenly reemerging in modern times. In this regard, he made the following commentary:

Modern Mexican painting is the expression of the revolution. It is not at all fair to think that this painting is exclusively the consequence of the important pre-Hispanic colonial and cultural subsoil of Mexico, for Guatemala, Honduras, Ecuador, Peru, and Bolivia all share the same cultural subsoil to a greater or lesser degree. Without the revolution, there would have been no Mexican painting.¹²⁴

To speak of his individual works would require another study in itself. We must remember him as a radically different sort of artist. His "March on Humanity in Latin America" is a prophecy in which the past and the future are both made vivid through historical awareness. It is awareness that lends greatness to Siqueiros' works, and truth that gives them their value.

Diego Rivera (1886-1957). Diego Rivera was born in Guanajuato, Mexico, on December 8, 1886 (Arquin, 1971). The themes that he would express in his work had their roots in the problems that beset his father while Rivera was still a child. During the nineteenth century, his father worked in the mines. At the end of the nineteenth century, the majority of the mines were closed and a sharp decrease in the population resulted. Diego's father had been a dedicated liberal and was concerned about the hardships of the troubled workers and possible solutions for their many problems (Arquin, 1971). Diego Rivera learned to care about his people at a very early age. As a child, his artistic ability was recognized, and he won scholarships that permitted him to attend school as a full-time student. The different academies he attended provided him with the rigid discipline and training which developed his skills as a superb draftsman. He later left the academies because of their unimaginative approach and traveled to Europe, enrolling in the San Fernando Academy in Spain. While in Spain, he also became restless,

irritated and dissatisfied with Spanish academism which insisted on realism. It was not until he went to Paris that Diego Rivera was able to experiment and develop his own means of expression. Here he was exposed to new styles and techniques in painting, especially Cubism, which satisfied his emotional and intellectual needs (Arquin, 1971).

In 1920, Rivera met David Alfaro Siqueiros in Paris, and the two Mexican artists with their shared background of youthful political and aesthetic rebellion discussed the necessity of creating a popular art movement in their native land that would completely transform the existing outlook of the Mexican artist (Reed, 1960).

They were encouraged to return to Mexico by President Alvaro Obregón. In 1922, Rivera was allotted the Anfiteatro (Amphitheater) Bolívar of the National Preparatory School for mural decoration. He painted the walls of the first two patios with social and political themes. He dedicated the ground floor to labor, the first to the sciences, and the second to the arts (Reed, 1960). In 1926, Rivera began the decoration of the Salon de Actos in the National School of Agriculture at Chapingo. This work is regarded by critics as the outstanding mural achievement of his career. The composition is dominated by a female nude representing the sleeping earth in whose hands is a germinating seed. Between 1927 and 1928, Rivera visited Russia where he created an "Album of Moscow" along with numerous sketches and water colors (Reed, 1960).

The murals he painted in the United States have always been the subject of controversy, especially in Detroit. His aesthetic delight in machinery and his militant interest in the social life of his time were

profoundly stirred by the industrial life of Detroit (Reed, 1960). His Detroit murals occupy the entire four sides of the open inner court of the Detroit Institute of Arts. He filled every available wall space with a series of twenty-seven panels, the main ones of truly monumental proportions. The works consisted of men at labor, machinery in motion, the curves and movements of the pipes and chutes and belt conveyors. He rendered his works with a quality of vision, simplicity, and organic unity (Rivera, 1934). The Detroit newspapers, however, found Rivera's work disturbing, expressive of the darker side of life, and gloomy. One detail representing science and depicting the inoculation of an infant employed the symbols of the Nativity and due to the protest of Orthodox Christian groups created a public scandal.

In 1933, Rivera worked on a mural in the lobby of the RCA Building in New York City's Rockefeller Center. Before the work was completed, it was destroyed because of the artist's depiction of the head of Lenin among the group of technicians shown in control of the physical and social world. He remained in New York long enough to paint a series of twenty-one movable fresco panels for the New Workers School, which he called "Portrait of America" (Rivera, 1934). The works interpret class struggle and show the oppression of labor by capitalistic forces; the focus is on Karl Marx in the act of pointing the way to social justice. Because of their social and political significance, many of Rivera's works have been subjected to destruction and vandalism.

How did Rivera feel about this? During one controversy in Detroit, he had this to say:

If my Detroit murals are destroyed, I shall be profoundly distressed, as I put into them many years of my life and the best of my talent; but tomorrow I shall be busy making others for I am not merely an artist, but a man performing his biological function of producing paintings just as a tree produces flowers and fruits, nor mourns their loss each year, knowing that the next season it shall bear fruit again.¹²⁵

This brief summary represents a very limited picture of Diego Rivera. He covered area that range from the portrait of a Mexican child to the industrial revolution of America. Of the three Mexican muralists, his work was the most picturesque and the most detailed; he was more interested in protest than in style. He dared to transfer his thoughts and his feelings to his murals without apologizing to anyone. It was his determination in this mission that made him one of the most renowned artists in the Renaissance of Mexico.

Jose Clemente Orozco (1883-1949). Jose Clemente Orozco was greatly influenced by his mother, a talented musician with a passion for painting. Upon completion of his primary studies, he was awarded a scholarship to attend the National School of Agriculture at Chapingo (Reed, 1960). After he graduated from this institution, he entered the National Preparatory School to study architecture where he lost his left hand, wounded his right, and lost vision of one eye. This tragic accident released him to do what he secretly yearned to do. He felt that architecture was for those who were socially fit, while artists were poor devils. Now in his maimed condition, he could be an artist.

In 1915, Orozco held his first one-man exhibition of paintings and drawings known as "The House of Tears." The theme was prostitution, but the entire collection voiced a bitter criticism of a hypocritical

society (Reed, 1960). In 1917, he took his collection to New York, where it was almost totally destroyed. Since he was unable to sell his works, he supported himself by retouching posters for the big movie palaces. When he returned to Mexico, he realized that what had impressed him the most besides the subway was the Coney Island flea circus. When he wrote his autobiography, he reported his thoughts as follows:

The underprivileged fleas will one day rise up and behead the fat fleas who ride out in their carriages. It happened in Mexico; it would happen again elsewhere.¹²⁶

Perhaps this is where his frustration with the social condition of the world emerged. While he was illustrating the classes for Jose Vasconcellos who was then Secretary of Education, Orozco contributed caricatures to leading newspapers with one result that he became a recognized political power. It was said that his satirical drawings could make or unmake presidents (Reed, 1960).

In 1922, as a member of the Syndicate of Painters and Sculptors, he was commissioned to decorate the patio walls in the National Preparatory School. His theme was humanity. His masterly panels of the revolutionary struggle, the ancient races, the conquest and the new order were hailed by international critics as the greatest mural painting since the early Italians (Reed, 1960). Of the three artists, Orozco was the most European in style. For example, his rendition of such frescos as "Maternity Cortez and Malinche" and "Prometheus" seem to be inspired by the Italian Renaissance. This perhaps has to do with the impact of Europe on Orozco in the development of his style as an artist. In Italy, he studied the works of such great artists as Giotto,

Michelangelo, Titian and Tinoretto. Although he did not imitate any style he saw there, his later murals at Dartmouth College in the United States and Guadalajara, Mexico, would reveal special tonal qualities which were not evident in his earlier paintings. Although, in the beginning, he stated that he preferred to paint in black or in earth colors, his visit to Venice made him change his palette regarding color (Helm, 1953).

Upon his return from Europe, he was commissioned to decorate the walls of the Baker Library at Dartmouth College with nearly three thousand square feet of frescos. The Dartmouth theme was "The Epic of Culture in the New World." This theme linked sixteenth-century militarism with triumphant twentieth-century mechanization, and contained sharp criticism of the social, educational and economic systems of North American culture (Reed, 1960).

When he came to Dartmouth, Orozco felt an atmosphere of protest due to the fact he was considered an alien painter. At the time, he was working on a complex set of images for a pictorial pattern that he came to call the "American Idea." While he was working on this concept, it became clear to him that his reply to the demand for art in an American college was based on the anthropological statement that America is after all a composite of many cultures, including the Mexican (Helm, 1983). The "American Idea" is illustrated on the east wall by alternate glimpses of the Spanish American and North American political and social histories. There are scenes from the conquest of Mexico, and then a leap to the twentieth century where he portrays the stiffness of New England characters. He concludes with three panels called "Gods of the Modern

World," "Modern Human Sacrifice," and "Modern Migration of the Spirit." The first depicted gods of academic learning and science as mummies. "Modern Human Sacrifice" is represented by the skeleton of an anonymous soldier shown beneath a flag and gay wreaths of flowers. In "Modern Migration," Christ appears in tones of green, blue, purple, yellow, and orange. He displays his wounds and his fallen cross. He holds an axe with which he is confronting the forces of evil. This is Orozco's most complete affirmation of his faith in a life yet to come (Helm, 1953).

Orozco was a man who believed in the power of righteousness in the building of a peaceful future. He foresaw a future yet to be built, and this quality is expressed in his painting. He, too, cried out for social justice not only for the Mexicans and the Indians, but for the entire universe.

Contemporary Mexican-American Art. In discussing contemporary Mexican-American artists, it is crucial to bear in mind their roles in American society. As indicated before in this research, Mexican-Americans lived apart from the rest of society. Educational opportunities for the Mexican-Americans were inadequate.

Grigsby describes the education of the Mexican-American as follows:

In the Southwest, before the 1954 Supreme Court decision, and for some time afterwards, the Mexican-American child was as rigidly segregated in schools as the Black child. The larger the community was, the tighter the segregation. The small communities could not afford separate schools. In small mining towns of the West, often the majority of the population was Mexican-American, and seldom were there any Blacks. The affluent minority of Whites sent their children to boarding schools, leaving the largest population in the schools to be of Mexican descent. On the other hand, teachers were likely to be Anglo, unable to speak Spanish, and

with little understanding of the cultural backgrounds of these children. As a result, the identity crisis among Mexican-Americans were likely to be as great as that of Black children.¹²⁷

These conditions had a definite impact on the creative expression of the contemporary Mexican-American here in the United States. Grigsby indicates that literature dealing with Mexican-American or Chicano artists is extremely hard to find. This is especially true of those citizens of the United States who are of Mexican heritage. He also indicates that the number of Mexican-American/Chicano artists has grown steadily since the beginning of the century.

Quirarte (1970) and Perez (1976) trace the Mexican-American artist from the beginning of the century through 1946. They divide this time period into four decades and name the most prominent artists of each decade:

1901-1912: Octavio Medellin
Chelo Gonzalez Amezcua
Porfirio Salinas
Antonio Garcia
Margaret Herrera Chavez
Jose Cisneros

1915-1923: Edward Chavez
Michael Ponce de Leon
Joel Tito Ramirez
Rubin Estrada Gonzalez
Pedro Cervantes
Manuel Acosta

1926-1934: Peter Rodriguez
Eugenio Quesada
Emilio Aguirre
Melessio Casas
Louis Gutierrez
Esteban Villa
Ernesto Palomino
Manuel Neri
Ralph Ortez

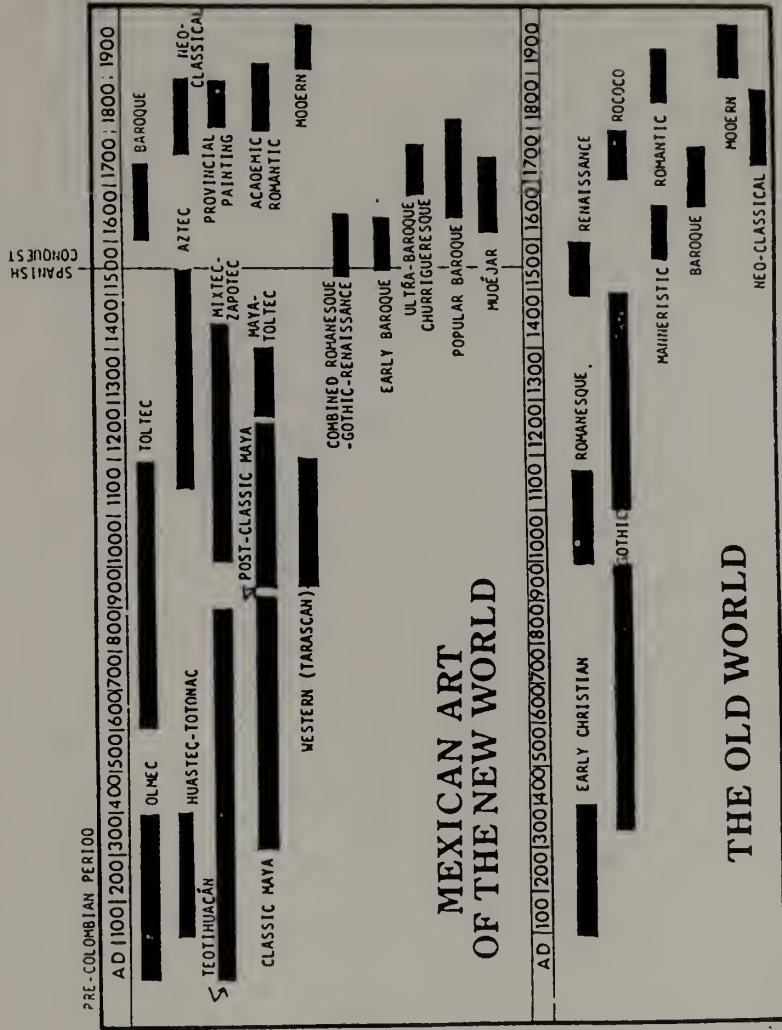
1937-1946: Eduardo Carillo
Ray Chavez
Joseph A. Chavez
Michael Lopez
Luis Jimenez
Glynn Gomez
Amado Pena
Rudy Trevino
Alex Sanchez

Of course there are many other artists of Mexican-American/Chicano backgrounds who are still unrecognized. Grigsby indicates that it would behoove interested teachers and students to seek out Mexican-American/Chicano artists that live in the community for interviews and exhibits since available written material is not readily available.

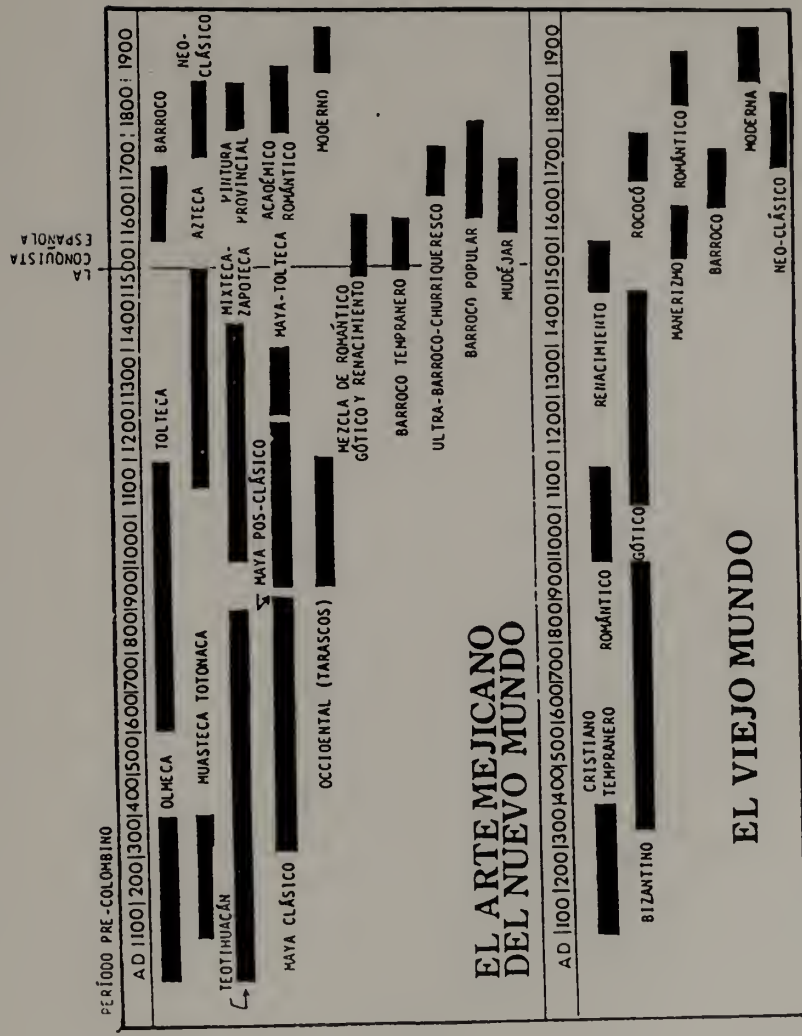
The decade of the 1980s finds Chicanos paving a new direction for their art by taking on a different perspective. The mural art they created from 1965 to 1975 was a social as well as cultural movement. Today they seek to regain the cultural and political momentum of the mural movement by looking to Mexico and revolutionary Nicaragua for inspiration.

However, the Chicano artist is still grappling with some age-old problems. According to Margarita Nieto, art and literacy critic, the city of Los Angeles is still culturally segregated. There is a lack of appreciation for the art of the Chicano by the mainstream, and by the Chicano for the art of the mainstream. Local art institutions have not yet begun to address the needs of the Los Angeles Chicano population. According to director Earl Powell, the museums have not done enough to exhibit the art of Spain, Latin America, and Mexico. Even less has been done in the area of contemporary Chicano, Black, and women's art.

FIGURE 4
MEXICAN ART OF THE NEW WORLD



Source: Carlos Perez, Descubriendo El Arte (Fort Worth, Texas: Bilingual Materials Development Center, Department of Curriculum, Fort Worth Independent School District, 1973), p. 43.



Source: Carlos Perez, Descubriendo El Arte (Fort Worth, Texas: Bilingual Materials Development Center, Department of Curriculum, Fort Worth Independent School District, 1973), p. 42.

At the government level, according to Joe Rodriguez of the National Endowment for the Arts' Office of Minority Affairs, the Reagan Administration has eliminated valuable Chicano staff and panelists from the agency which Chicanos need as a valuable stamp of approval in the recognition of their work. This means that the Chicano has to employ new tactics as opposed to depending on grants or the shelter of non-profit organizations if they are to survive in the art world of the 1980s.

Case Study 3: Blacks. In learning about the artistic contributions made by Afro-Americans to our society, we must recognize that their artistic heritage stems back thousands of years to West Africa, and a very early civilization that was highly developed in all areas, especially those of the arts (Dover, 1960). Until recently, not too many people in the Western world knew that this and other African civilizations not only had artists but also great art. Today the African art of these early civilizations is recognized as among the greatest and most sophisticated (Butcher, 1957). It is also important that we understand the devastating effects of slavery, exclusion and racism in the creative development of Black artists in America because these experiences have in many cases destroyed their identity and their belief in themselves. Brazur (1969) was quoted by Hudson (1979) when he described the indignities suffered by the Black man as a second-class citizen. He states:

The Black man was dragged to this country against his will, stripped of his African heritage, given a non-descript name, called a Negro instead of an African, called a boy instead of a man. His racial characteristics were rejected, a servile personality was imposed on him, and he was coerced into believing he was inferior.¹²⁸

The Black endured as a non-entity in America, despite a prior history which, when vitality and originality are judged, depicts him as a master artist almost without peer among the world's primitive art traditions.

Concrete evidence of Black artistry is provided by Stavisky who indicates that:

Negro craftsmanship, one may safely assume, had its inception somewhere on the continent of Africa. According to one writer, Black men were the first to fashion bone and ivory, and to engage in iron, wood and gold working. Perhaps five thousand years ago Negroid peoples helped build the pyramids of Egypt, while cotton was woven in the Sudan as far back as the eleventh century. The Kukos on Lake Tchad and the sixteenth century inhabitants of Timbuctoo were well acquainted with weaving, tanning, and tool making.¹²⁹

Although the Afro-American is known in America for the emotional interpretive arts, in the African homeland dominant expression was found in decorative or craft arts, such as sculpture in wood, bone, or ivory, metalwork, pottery, and weaving. These were combined with skillful surface decoration in line and color. These masterpieces are the valued possessions of museums and art collectors everywhere (Salme, 1959).

The Colonial Period (Eighteenth and Nineteenth Century). Although native skills were mainly lost in the horrors of the slave ships, not all African arts and traditional customs completely disappeared for the slaves in their new environment (Butcher, 1957). When the opportunity presented itself, Blacks' inherent talents provided the skills necessary to many of the trades that were needed in the colonies. Before plantation slavery became dominant, there were Black craftsmen who were well known as cabinet makers, marquetry sellers, wood carvers, and ironsmiths (Butcher, 1957). During the expansion of the colonies, the demand for

skilled craftsmen exceeded the supply. Slaveholders thought it logical to use some of their slaves as artisans rather than field workers.

W.E.B. DuBois quotes Bruce as he depicts the economic history of Virginia in the seventeenth century:

The country records of the seventeenth century reveal the presence of many Negro mechanics in the colony during that period, this being especially the case with carpenters and coopers. This was what might be expected. The slave was inferior in skill, but the ordinary mechanical needs of the plantation did not demand the highest aptitude. The fact that the African was a servant for life was an advantage covering many deficiencies; nevertheless, it is significant that large slaveholders like Colonel Byrd and Colonel Fitzhugh should have gone to the inconvenience and expense of importing English handicraftsmen who were skilled in the very trades in which it is certain that several of the Negroes belonging to these planters had been specially trained. It shows the low estimate in which the planters held the knowledge of their slaves regarding the higher branches of mechanical work.¹³⁰

It was during the late eighteenth century that a system of renting and apprenticing talented Blacks to white craftsmen became a practice in the colonies (Lewis, 1978). According to Newton, many kinds of occupations were held by Black slave artisans and craftsmen. He provides the following sampling:

They were employed as borders, blacksmiths, boat carvers, brickmakers, bridlemakers, carpenters, carriage ironers, chainmakers, coachmakers, cobblers, cottonmakers, cotton meaders, craftsmen, dressmakers, engravers, finishers, grist millers, gunsmiths, harnessmakers, butlers, horseshoers, investors, jewelers, locksmiths, machine blacksmiths, mattressmakers, mill wrights, molders, patternmakers, portrait painters, pump makers, sanders, sail makers, seamstresses, ship builders, shoemakers, sign painters, silver-smiths, stone cutters, stone sculptors, stucco ornamentalists, tanners, tinsmiths, wagon trimmers, weavers, wharf builders, wood carvers, and wood turners.¹³¹

As can readily be seen, the Black slave was the artisan of the South before the war. On the plantation and in the towns, there was a constant

demand for his service. Blacks mastered their trades in many cases under the direction of expert White mechanics.

The Afro-American also made an impact on the area of architecture. Some of the public works done by slave craftsmen are well known. A mansion built for Dutch settlers in 1712 on the shores of the Hudson River known as the Johnson House shows hand-forged hinges as being of African origin. Louisiana, South Carolina, and George reflect African architectural and decorative techniques (Lewis, 1978). Many of the buildings in the old cities of the South were constructed entirely by slaves without White supervision. The luxurious southern mansions such as Jefferson's Monticello show the unsurpassed quality of eighteenth-century slave labor. Other evidence of slave building and masonry skills is found in the Virginia State Capitol Building and St. Andrews Episcopal Church in Prairieville (Newton, 1978). In Louisiana, The Refinery was built by Valcour Aime, a sugar king on the Mississippi between Donaldsonville and New Orleans. Le Petit Versailles was a mansion whose gardens were inspired by those of the Palace of Versailles. Slave labor supplied the enormous manpower for building and maintaining such mansions. Harvey Castle near New Orleans was an example of the buildings of the day:

It was a three storied, high-ceiling mansion of thirty rooms, with two observation turrets for uninterrupted enjoyment of the surrounding scenery, built entirely by free Negroes within ninety days.¹³²

Of the surviving mansions, there is Parlange to the north of Baton Rouge, now considered a national monument of the Old South:

On either side of the driveway are octagonal brick pignoniers, and the house, approached through a grove of live oaks and pecans, is a white, green shuttered, one-and-a-half-story raised cottage of Cypress, mud and mass construction. The furnishings include rarities in silver, glass and porcelain, and many fine pieces of old furniture. The stone masonry implements with which the house was built have been preserved.¹³³

New Orleans suffered two disastrous fires in 1788 and 1795. During the rebuilding of the city, it was the good taste and fine workmanship of the Negro slaves that helped create the lasting Spanish-French distinction of the buildings. There were wrought-iron balconies, doors, grilles and other ornaments. The designs were derived from Baroque, Rococco and neo-Classic models. Later in the 1920s, the wrought-iron work was recognized as an "American Art." It is also tangible proof of the ancient artistic skills brought by the Black from Africa (Dover, 1960).

Famous Contributors (Eighteenth and Nineteenth Century). During the eighteenth and nineteenth century, Black artists who tried to establish themselves as significant contributors to American art faced almost impossible barriers. He or she had to work against cultural as well as economic odds. Black art forms were rejected or judged inferior, and their cultural roots were unrecognized. The color of Black artists' skins invalidated their existence (Lewis, 1978).

The almost universally held belief of Black inferiority coupled with the widespread influence of the "Gospel of Social Darwinism" placed the Black at the very bottom of human society (Green, 1968). Hence, it is not hard to understand the almost total neglect of the Black visual artist in the history of American art. During this period, artistic

works were measured according to European cultural traditions.

American paintings depicted Blacks as clowns and simpletons. Because of this, Black artists generally avoided Black themes (Lewis, 1978). During the nineteenth century, the Black artist had to prove to a skeptical world that the Black could be an artist. Working in the conventional mode of the day, they amazed critics when they produced the same quality as White artists (Johnson, 1968).

There were a few Black artists who gained recognition as artists and artisans in White society.

Scipio Moorhead (1770s) was a young African painter who was mentioned in poems by Phyllis Wheatley, the first Negro to write in verse. He lived in Massachusetts during the late eighteenth century and was thought to be owned by John Moorhead of Boston. It was believed that Mary, the daughter of Reverend Moorhead and an art teacher, helped Scipio with his drawing and painting techniques.

Joshua Johnston (1789-1825) was a Black who lived in Baltimore. He was commissioned by prosperous White families to do portraits. One painting, his "Portrait of a Cleric," depicts a Black man. Close examination of this portrait suggests that he had attempted Black subjects before. He has been linked with Charles Wilson Peale, Charles Peale Polk, and Rembrandt Peale, three other painters who lived in the 1790s. Johnston is a good example of a Black artist who followed the practice of White artists of the period.

Robert S. Duncanson (1817-1872) produced the finest landscapes in America during his time. His murals adorn the Longworth Mansion which is now the Taft Museum. During his stay in England, he received the

patronage of the Duchess of Sutherland, the Duchess of Essex, and the hospitality of Alfred, Lord Tennyson (Green, 1968).

Edward M. Bannister (1828-1901) was the first Black in America to receive widespread recognition as a painter. He also pioneered in organizing artists. He founded the Providence Art Club, still the leading art organization in that city. He was mainly interested in marine paintings and landscapes. One of his paintings, "Under the Oaks," received a medal at the Centennial Exposition in Philadelphia in 1876. He maintained a high standard in the art circles of his day. His associations in these circles helped pave the way for future Black artists. Bannister subjects included no Blacks (Butcher, 1959).

Henry O. Tanner (1859-1937) was the first Black artist to achieve international recognition. He was born in Pittsburg in 1859. He was the son of a Bishop of the African Methodist Church and destined to become a minister. In spite of the opposition he received from his family, he attended the Pennsylvania Academy of Fine Arts where he learned the basics of his technique from a group of master instructors who included Thomas Eakins and William Case. After graduation, he was unable to go to Europe, so he went to Atlanta and taught there for several years. Had it not been for the patronage of Bishop Hartzell and his wife, Tanner would have remained a mediocre teacher of art. He studied at the Julien Academy for five years. "The Bongo Lesson" was a one-of-a-kind painting that would have catapulted him as the founder of a racial School of American Negro Art. However, his interests in painting were too varied. He received honorable mention for a religious painting, "Daniel in the Lion's Den." After visiting Palestine, he painted the

Biblical series that established his fame. Today his paintings hang in the Metropolitan Museum, the Carnegie Institute, the Pennsylvania Academy, the Chicago Art Institute, and the Los Angeles Gallery.

Tanner's contributions were important because he proved without a doubt that a Black could be an artist. The only efforts that he directed towards his own race was to aid a few young Blacks who sought his help. He always indicated, however, that his major interest in them was as painters and not as Blacks (Butcher, 1957).

During the nineteenth century, these artists were victims of the exclusionary practices of the time. They were barred from the academies that were accessible to White artists in the United States. Therefore, dependable patronage was rare. However, in response to these practices, a union of Black families involved in the making of handicrafts formed an Alliance for Strength and Protection. They formed their own directories. These directories aided independent Black artists in their search for patronage (Lewis, 1978).

Edmonia Lewis (1843-1890) was the first woman of Negro-Indian extraction to achieve distinction as a sculptress. She was born near Albany, New York. Her mother was a Chippewa Indian and her father was a free Black. In 1856, she entered the preparatory department at Oberlin College in northern Ohio with the help of her brother and support from the Abolitionist Movement. She later went to Boston where she studied for a brief period with Edmond Brouckett, a locally renowned sculptor. Soon the proceeds from several of her works led her to open a studio of her own. Among the works that she produced was a medal of John Brown and a bust of Colonel Robert Gould Shaw, a Civil War officer of the

Massachusetts Fifty-Fourth, an all-Black regiment.

The sale of some of her pieces and the patronage of the Story family allowed her to study in Europe. She settled in Rome in 1865. There she continued her studies and created neo-Classical marble portraits of abolitionists and personages from her dual racial heritage. By the age of twenty, she was creating distinctive portrait busts. Her bust of Robert Gould Shaw attracted favorable public and artistic attention. One of them was Henry Tuckerman who stated that she was unquestionably the most interesting representative from the United States in Europe during her stay there (Lewis, 1978).

Among the artists represented, Edmonia Lewis was the only one who used Black subjects and maturely expressed their plight through the arts. A wonderful example of this was "Forever Free." It shows a Negro freed man greeting freedom with an uplifted arm dangling a broken chain and a clinched fist. His facial features express confidence and doubt as he shelters the kneeling figure of his frail wife (Butcher, 1957).

The artists of this period were Black artists who for the most part did not represent any organized art movement among Blacks as a whole. However, the work of these men and women does mark the beginnings of Black creativity even though these artists imitated White models (Butcher, 1957).

The Twentieth Century--The Harlem Renaissance. After the movements of abolition and emancipation, one would think that profound changes regarding Blacks took place in the minds of the public. However, the arts only served to heighten their plight, still depicting Blacks as "Uncles" and "Aunties" and "plantation darkies" (Butcher, 1957). A

changed attitude did come about, but not because of the moral reform. A few artists wanted to make their "Uncle Remuses" something more. The focus changed to a more serious study of character or local color. Winslow Homer (1836-1910) was the father of this movement. He had painted Blacks as early as 1885, and his works had a great deal to do with breaking artistic stereotypes about the Black. His innovations influenced both Black and White American artists to adopt realism and localism in American painting and sculpture (Butcher, 1957). The influence of Robert Henri (1865-1929) had a greater effect in the achievement of realism, especially after 1910 when the Henri Group, a group of about six artists, organized in New York to fight academic and cosmopolitan tendencies in art. They portrayed the Black with honesty and realism. These movements and attitudes had a definite impact on what happened during the early 1920s.

After the emancipation, Blacks began to move to the major cities of the North. The rural South still had four-fifths of the Black population, and Southern towns accommodated about seven-tenths of all urban Blacks in 1910. However, during the next twenty years, there was an influx of nearly two million Blacks to the North. They would settle in Chicago, Detroit, Philadelphia, and New York. This was the backdrop for a renaissance that was completely unique in American history. The "Negro Renaissance" as it was called in those days was a Harlem-based movement that developed during the 1920s (Hudson, 1979). This period produced a considerable number of the Black painters, sculptors, poets, and musicians of that era. World War I brought many changes in the Black community, among them a heightened sense of human dignity and

racial pride (Green, 1968). During this period, Black artists began to assert themselves and to strive for social and cultural independence. When they arrived in the North, they experienced many common problems and found it necessary to unite for cultural and economic survival. "Survey Graphic" Magazine, edited by Alain Locke, became the Bible of the Black artistic movement. Locke advised all Blacks to take pride in their African ancestral arts and urged Black artists to look to Africa for substance and inspiration (Lewis, 1978).

Among the outstanding contributors to the arts during that time period were the following.

Aaron Douglas (1899-) was the leading exponent of the visual arts during the Harlem Renaissance. He obtained a Fine Arts Degree from the University of Nebraska in 1922 and later his Master's Degree from Columbia University. Douglas combined his knowledge of classical art with his interest in African art which made him capable of an uncommon type and quality of artistic expression. He was one of the first painters who could be considered an Africanist. However, despite his interest in African art and its Cubistic forms, he preferred to paint famous Black Americans. Douglas was responsible for creating:

. . . a revolution in form which spoke succinctly against the accepted patterns of culture that labeled his people inferior. His art did this without the saccharine sweetness of some of the social protest art created during the same period. Each work that he created became a lesson in the heritage of the Black man culturally admonishing him to reject the falsities of the previous order. In so doing, Douglas was able to expand upon his own vision through art and plant the seeds for the current aesthetics in Black art.¹³⁴

He was responsible for the designs and illustrations in The New Negro; he also did illustrations for well-known authors such as DuBois, Hughes,

and Johnson.

Other leaders of the movement included Langston Hughes. Alain Locke, a Phi Beta Kappa graduate of Harvard University and the first Black Rhodes Scholar, provided a philosophic basis and orientation for the movement. James Weldon Johnson provided a literary basis for the movement. The poetry of Claude McKay, Countie Cullen, and the novels of W.E.B. DuBois also come into prominence. "Blues and Jazz" rhythms with ethnic origins became popular during this period (Hudson, 1979).

The William E. Harmon Foundation (1927), during the Harlem Renaissance, served as a very important aid in encouraging the growth of art education programs in many Black institutions. It provided cash awards and stipends to young Black artists to enable them to study at art schools and colleges. During the 1930s, the Foundation became one of the major institutions involved in the perpetuation and preservation of Black art in the United States. It strongly influenced the lives of Black Americans as a whole during that era (Lewis, 1978).

Augusta Savage (1900-1962) was born in Florida to a poor family headed by her father who was a Methodist minister. She was the seventh born. As a child, she faced opposition from her father. Later her unusual talent as a sculptor was recognized at the high school she was attending and she was allowed to teach clay modeling to students while she was still a student herself. Due to economic pressures, she was almost forced out of art school. However, the Board of Trustees at the art school recognized the quality of her work and gave her financial support. During the same period, the New York Public Library, hearing

of her plight, commissioned her to execute a portrait of W.E.B. DuBois. It is considered the finest in existence.

In 1930, she won a scholarship from the Julius Rosenwald Fund which made it possible for her to go abroad to study. When she returned to the United States in 1932, she began teaching in Harlem. Her Savage School of Arts and Crafts won fifteen hundred dollars from the Carnegie Foundation to provide tuition-free classes for young children.

During the 1930s, she helped many Blacks enroll in the art project of the Works Progress Administration (W.P.A.). She also made it possible for Black artists of superior talent and training to become project supervisors in the W.P.A. Augusta Savage overcame the difficulties of racism and sexism and was responsible for many of the advancements that Black artists made during the Depression (Lewis, 1978).

Since the Harlem Renaissance, Black art has been recognized and acknowledged. During the late twenties and thirties, Black artists broke with tradition in subject and in style. The Black artists of this era boldly plunged into the substance of Black art and caught its characteristic idioms as their predecessors never had (Butcher, 1956). The Great Depression put an end to the New Negro Movement. Many literary art productions folded, but the impact of the Movement has never been diminished (Green, 1968).

The Works Progress Administration (W.P.A.) was established in 1935 by Franklin D. Roosevelt. Among its diversified activities were the Federal Art Project, the Federal Writers Project, and the Federal Theatre Project (Harris and Levey, 1975). This project was in support of mural painting, easel painting, and sponsored art workshops and

cooperated in developing special exhibitions. It made possible continued creative development for hundreds of artists, Black and White. Another important value was the opportunity it provided for people from different ethnic backgrounds to work together in creative activities (Hudson, 1979).

Famous Black Contributors (1940-1960). The Depression years and decade of the thirties inspired many Black artists. Some are among the best-known Black artists of today, including such names as Jacob Lawrence, Romare Bearden, and Charles White (Green, 1968).

Jacob Lawrence (1917-), one of America's best-known contemporary artists, benefited from the aid of the Works Progress Administration. He was inspired as a child by his mother's Oriental rugs. He began to duplicate their geometric patterns in drawing, using a color by color method. He gives much of the credit for the launching of his career to Augusta Savage for her help and determination in helping him obtain his first W.P.A. assignment. His paintings had the theme of Black history as a focal point. He did biographical comparisons of Toussaint L'Ouverture, Frederick Douglass and Harriet Tubman, and an impressive series based on the migration of the Black. Lawrence comments on the series in the following statement:

I started working on the series in 1939 and completed it in 1941. Perhaps you would like to know how I came to do the series. In the Harlem community, as in many communities throughout the country, there was a great interest in Negro history. I guess this was during the Marcus Garvey period. We had teachers in the community and after-school Negro history clubs. I used to go to them. We had Negro history sessions at the YMCA and I became fascinated with Negro history. I guess it was part of my search for an image. One of the first series that I did was the Toussaint

L'Ouverture. . . . The Migration series grew out of that. I would like to think that I was representing a certain history of the Negro in America as seen through the migration.

The series especially pertains to the Negro migration from the South to the North after World War I. The great influx of people that came, the tribulations of the people, the reasons they left the South in such large numbers may be regarded as world history. People are always trying to better their social condition and the Negro is no exception. The Black man in America is always trying to better his condition and the conditions of his children. However, the series shows that the conditions that they met in the North were similar to those that they had known in the South. (Personal communication with the author.)¹³⁵

Jacob Lawrence is distinguished as being nurtured by the Black experience. He is considered a social artist of great ability who expresses his message clearly through his works (Lewis, 1978).

Romare Bearden (1914-) developed his approach to artistic expression over a number of years of experimentation with different art forms and styles. During the 1930s, his works reflected his interest in the works of Jose Orozco, Rufino Tamayo and other Mexican masters. In 1963, Bearden and Norman Lewis established the Spiral Group. They worked in black and white as a symbol of the racial conflict they were experiencing (Lewis, 1978). His compositions since 1967 represent successive increases in size and in depth of color; they are abstractions of Black subject matter. Although he has been influenced by many different international styles, he still maintains the same thematic focus that he had in the 1930s. His art is always defined in terms of the Black experience. During the 1960s, his works were reproduced in Fortune Magazine (Porter, 1969). James A. Porter, who was head of the Art Department at Howard University, in a concluding chapter of his

"Modern Negro Art," refers to Romare Bearden as part of the "New Horizons of Painting" (Butcher, 1957).

Charles White (1918-) became prominent in the late 1930s by depicting idealized Black heroes and the struggling Black masses (Lewis, 1978). The works he has executed in conte crayon have been raised to the level of painting (Dover, 1960). One of his earlier works, "Five Great American Negroes," completed for the Chicago Public Library, is a tense, emotional expression of persecution and struggle. Another example, "Contributions of the Negro to American Democracy," focuses on the heroic contributions of such Black historical figures as Crispus Attucks to George Washington Carver (Lewis, 1978).

Harry Belafonte eloquently describes White's works when he states:

There is a powerful, sometimes violent, beauty in his artistic interpretation of Negro Americans. There is the poetic beauty of Negro idiom. This is his most profound contribution, and it is significant that his art has never strayed far from the roots which gave birth to the artist himself. In a period when many artists have deserted reality . . . Mr. White has continued to work for broader horizons of human expression and to explore deeper dimensions of truth and reality. . . . His strokes are bold and courageous and affirmative. His lines are clear, his people are alive with a zest for life and the story of living manifest in their faces and bodies. . . . His people take on a reality all their own. You feel that somewhere, sometime, some place you have known these people before or will meet them somewhere along life's journey. You are enriched by the experience of having known Charles White's people, who are like characters from a great novel that remain with you long after the pages of the book have been closed.¹³⁶

Following World War II, Blacks began an intense struggle for equal rights in all aspects of American life. They wanted their equal share of political, social and economic opportunity (Lewis, 1978). The

movement gained momentum and exploded in the 1960s. There were riots and upheavals; the concepts of self determination and self expression were developed. Once again, Black artists, writers and musicians joined together to express their own aesthetic principles. Lewis (1978) indicates that the new unity transformed the role of Black art from fulfilling the needs of the traditional African community to fulfilling the needs of the contemporary African-American community. As a result of the new consciousness brought about by the 1960s and the 1970s, Black artists have found a new sense of dignity and pride in their creativity. Yet, with all of their accomplishments, as evidenced by the international collections in which their works are found, they still do not share equality of artistic opportunity with their White counterparts. Green (1968) provides us with his point of view in this regard when he states:

A subtle form of racism does exist in the art world, and it often exerts its influence just at the point when a Negro artist is about to achieve the financial success that his White counterparts and sometimes with lesser talent frequently achieve.¹³⁷

In the area of rapport between Black and White artists, Hughie Lee Smith indicates:

Oh, there isn't much comraderie between us with the art society. It's not necessarily deliberate exclusion. It's just that you've got two different realities at work here. The Black artists see the world differently. Their values and realities are altogether different. This lack of socializing prevents getting into shows, grants, scholarships. We just don't know the right people and they don't know us, or maybe they don't want to know us.¹³⁸

Hughie Lee Smith concluded his interview by indicating that:

There is no reason for Whites to paint or try to paint Negro life. The White's job is to include Negroes in White activities, and he must try not only to clean up the slums, but to accept the Negro in all his activities-- including art.¹³⁹

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CHAPTER III

METHODOLOGY

The purpose of this study is to describe systematically the perceptions held by school personnel about arts programming in one school district. The accumulated data are solely descriptive and do not necessarily seek to explain relationships, test hypotheses, or make predictions. The study seeks to measure school personnel's attitudes about using the arts to help understand different cultures and their values, and to determine if, as perceived by school personnel, participation in the arts enhances a students' level of development in other areas of the curriculum.

While school administrators have seen the measurement of school personnel's attitudes towards the curriculum as part of their regular duties, the systematic measurement of school personnel's attitudes towards the place of the arts in the curriculum has, for the most part, been conspicuously ignored. One reason for this lack may be the unavailability of suitable instrumentation.

This study collects factual data which can be used to make comparisons between teachers and administrators regarding their perceptions about the arts and the role the arts play within the curriculum. Based on these perceptions, the study can be used as a tool to develop general guidelines to be used by the district in developing arts programming for the district. Because of the approach used in the collection of data, the perceived needs of the respondents can be directly met in the development of guidelines for arts programming.

Pilot Test

A pilot study was undertaken with a group of Art teachers from the secondary school level, selected because it was felt that they were familiar with arts programming and its implementation. Each participant was interviewed on a one-to-one basis during which the purpose of the survey was explained and any questions or concerns regarding the survey were answered. The respondents in the pilot study were asked to comment on any weaknesses within the survey which they thought would negatively affect the outcome of the data collected. In addition, they were asked to comment on:

- (a) clarity and appropriateness of directions;
- (b) completeness of statements;
- (c) necessity of statements;
- (d) clarity of statements;
- (e) amount of time required for completion.

Following the pilot study, an expert in the development of questionnaires was consulted on the development of the survey to help eliminate common errors in descriptive research instrumentation and to help structure the data collecting device.

The researcher paid attention to the criticisms of both the pre-tested individuals and the expert in the development of the questionnaire, and changed some items as a result of the pilot test. These included format, grammar, and typographical study. Further, the pilot test provided ideas, approaches and clues not foreseen by the researcher. Such clues greatly increased the chances of obtaining clear-cut findings and

permitted a thorough check of the analytical procedures. Needed alterations were made in the data collecting methods.

Subjects

Participants in this study were randomly chosen from four schools: two junior high schools, one high school, and one vocational high school. The secondary level served as a major focus because in past studies it has been neglected when integration of the arts into general education has been addressed. The study included eighty-eight individuals. This voluntary sample of teachers and administrators adequately represents both the junior and senior high school level personnel sought.

Each of the participants of the study was given assurance that his/her identity would not be made public.

Instrumentation

A questionnaire was developed that was geared to administrators and teachers. The questionnaire included questions on demographics, perceived goals for arts programming, questions on present arts programming, and the needs it addresses. Attitudes and perceptions about the arts and humanistic development were also considered.

The questions in the survey were broken down into the following categories:

1. Demographic Data of the Respondents.
2. Perceptions of Present Arts Programming and the Needs It Addresses. Determination of the perceptions of teachers and administrators regarding present arts programming. How present arts programming can be

improved (if need be) to address the needs of students who are culturally diverse.

3. Goals for Arts Programming According to Teachers and Administrators. Determine what administrators and teachers think the goals of arts programming should be.
4. Integration of the Arts into the Curriculum. Determine how the arts might be integrated with other areas of the curriculum.
5. Suggestions for Arts Programming. Seek the suggestions of teachers and administrators for arts programming for the Holyoke Public Schools.

After extensive review of the literature and related research, no suitable survey was available for use in this study. A series of questions for the purpose of gathering the information required for the study was developed (see Appendix D).

Data Collection and Recording

The self-administered questionnaire was distributed to school personnel by placing a questionnaire and a letter of transmittal in individual mailboxes at the four schools where the instructors were located. Because of the wide distribution and varied locations of school administrators, they received their questionnaire and letter of transmittal by mail. The letter of transmittal explained the purpose of the inquiry. Teachers were instructed to place completed surveys in a box designated for this purpose in their respective schools; administrators were given stamped, addressed envelopes. Within a week of the initial mailing, a reminder letter was distributed. Two weeks after the original questionnaire was distributed, the last questionnaire was accepted for the study. Of the 255 questionnaires that were sent, 88 were returned.

Data Processing and Analyses

The questionnaire responses were designed in a manner that would lend themselves to recording data manually. The closed-ended nature of the majority of questions facilitated the study and its analysis. The closed-ended questions could easily be analyzed for frequency and percentages. This cross-tabulation shows in straight-forward terms the degree of relationships. The use of a computer was not necessary to the processing and analyzing of the data because the study's manipulation of data was neither complex nor unmanageable and because for economic reasons.

Open-ended question responses were categorized. After the categories were identified, the number of responses for each category was presented.

Methodological Assumptions

The study assumes that detailed factual information can be collected using self-administered questionnaires. The study further assumes that respondents were honest, open, and candid. The investigator assumes that the information collected does describe existing or current conditions and that other school districts with similar goals and needs can refer to this study for direction in addressing their concerns in the area of art and education.

Limitations

A limiting factor in the development of this study, as in all descriptive research projects, was the process used in the collection of data. Only those individuals willing to complete the questionnaire are considered. That is, the non-responding subjects, because of the nature of the self selection in questionnaires, may have biased the results obtained.

CHAPTER IV

FINDINGS

Overview of Results

This chapter explores and analyzes data collected to investigate the perceptions held by school personnel of arts programs in one urban school district. A survey was developed to determine whether the arts can serve as a medium for understanding different cultural values within a selected urban school district. Additionally, the questionnaire sought to determine if the arts enhance students' level of development in other areas of the curriculum in Holyoke (Massachusetts) Public Schools. Cross tabulations were made between administrators and classroom teachers. In total there were twenty-one (21) administrators and sixty-seven (67) teachers who completed the questionnaire. Findings are presented in tables and charts where appropriate.

Demographic Analysis

A broad overview of the characteristics of the respondents is presented in order to facilitate an understanding of the respondents of the self-administered questionnaire. Six demographic characteristics are explored for both administrators and teachers: residence; age; sex; race; length of educational instruction or administration; and, familiarity with the artistic resources of the community. All demographic analyses are summarized in Table 1.

TABLE 1
DEMOGRAPHIC DATA

	ADMINISTRATORS			TEACHERS		
	NUMBER	PERCENT	TOTAL	NUMBER	PERCENT	TOTAL
1. Do you live in Holyoke?						
(a) Yes	16	76	21	33	49	67
(b) No	5	24		32	48	
(c) Not Answered	0	0		2	*	
2. Age						
(a) 20-25	0	0		2	*	
(b) 26-35	2	10		25	37	
(c) 36-45	9	42		19	28	
(d) 46 or Over	10	48		20	30	
(e) Not Answered	0	0		1	*	
3. Sex						
(a) Male	13	62		31	46	
(b) Female	8	38		34	51	
(c) Not Answered	0	0		2	*	
4. Race						
(a) American Indian	0	0		0	0	
(b) Asian/Oriental	0	0		0	0	
(c) Black	0	0		1	*	
(d) Hispanic	4	19		1	*	
(e) White	17	81		63	94	
(f) Other:	0	0		1	*	
(g) Not Answered	0	0		1	*	

DEMOGRAPHIC DATA--Continued

	ADMINISTRATORS		TEACHERS	
	NUMBER	PERCENT	NUMBER	PERCENT
5. How many years have you been teaching?				
(a) Under 1 Year	N/A	N/A	1	*
(b) 1-4 Years	N/A	N/A	6	9
(c) 5-9 Years	N/A	N/A	12	18
(d) 10 Years or More	N/A	N/A	47	70
(e) Not Answered	N/A	N/A	1	*
6. How many years have you been an administrator?				
(a) Under 1 Year	1	5	N/A	N/A
(b) 1-4 Years	1	5	N/A	N/A
(c) 5-9 Years	5	29	N/A	N/A
(d) 10 Years or More	10	48	N/A	N/A
(e) Not Answered	3	13	N/A	N/A
7. How familiar are you with the artistic resources of the community (museums, institutes, community centers)?				
(a) Unfamiliar	1	5	6	9
(b) Somewhat Familiar	7	33	27	40
(c) Familiar	9	43	22	33
(d) Very Familiar	4	19	10	15
(e) Not Answered	0	0	2	*

Percentagees under 5% are identified with asterisk ().

Residency: Most administrators (76%) lived in the city of Holyoke; while teachers were equally divided between those who were residents of Holyoke (49%) and those who were not (48%).

Age: While 90% of the administrators were thirty-six (36) years or over, only 58% of the teachers were thirty-six (36) years or over.

Sex: There was an even distribution of males and females among teachers, 46% and 51% respectively. The majority of administrators were male (62%).

Race: Most teacher respondents were White (94%). Administrators were also mostly White (81%) with the other 19% labeling themselves "Hispanic."

Experience: Seventy percent (70%) of the teachers had ten years or more of teaching experience. Eighteen percent (18%) of the teachers had between five (5) and nine (9) years of teaching experience. Only 10% of the administrators had four or less years experience as an administrator; while 77% had over five years experience as an administrator. Thirteen percent (13%) of the administrators did not answer this question.

Familiarity with Artistic Resources: Both administrators and teachers were either "somewhat familiar," "familiar," or "very familiar" with the artistic resources of the community. Only 5% of the administrators said that they were "unfamiliar" with resources, while 9% of the teachers felt "unfamiliar." This finding was further documented/verified in open ended Question 4, "What community resources can you tap into that would enhance the arts program in your school?" Twenty-one (21) administrators identified thirty-eight (38) resources that could be tapped

that would enhance programs in schools; while sixty-seven (67) teachers listed nineteen (19) community resources (see Table 8).

Perceptions of Present Arts Programming
(The Needs It Addresses)

The purpose of this study is to elicit information on the perceptions held by school personnel of arts programs. The study compares educators who are both administrators and classroom teachers. In order to clarify the similarities and differences between and within groups, Table 2 is the collection of data representing participants' responses to each item on the survey. Respondents were asked to answer "strongly agree," "agree," "undecided," "disagree," and "strongly disagree."

1. Our school sponsors a good arts program. More administrators (52%) disagree with this statement than teachers (24%).

2. Our school arts program can be improved. Almost twice as many administrators (67%) strongly agreed as opposed to teachers (34%).

3. There is exposure to all the different forms of artistic expression through our program. Twenty-one percent (21%) of teachers were undecided, while 9% of all administrators were undecided.

4. Arts programming is viewed as a priority within our school system. Twenty-two percent (22%) of teachers were undecided, while there were no administrators who were undecided.

5. Culturally diverse students are exposed to the artistic contributions made by minorities. There were no major differences between administrators and teachers, with about 30% of both groups undecided.

TABLE 2

SCHOOL ADMINISTRATORS' AND TEACHERS' PERCEPTIONS OF PRESENT ARTS PROGRAMMING:
THE NEEDS IT ADDRESSES
(PERCENTAGES ONLY)

	ADMINISTRATORS					TEACHERS						
	SA	A	U	D	SD	N/A	SA	A	U	D	SD	N/A
1. Our school sponsors a good arts program.	10	14	19	52	5	0	10	34	19	24	7	*
2. Our school arts program can be improved.	67	24	9	0	0	0	34	46	16	*	0	*
3. There is exposure to all the different forms of artistic expression through our program.	5	29	9	38	19	0	6	30	21	27	15	*
4. Arts programming is viewed as a priority within our school system.	5	9	0	38	48	0	*	9	22	36	27	*
5. Culturally diverse students are exposed to the artistic contributions made by minorities.	0	29	29	33	9	0	*	30	28	22	13	*
6. All children should be allowed to participate in the arts program.	90	10	0	0	0	0	67	30	*	0	0	0
7. Only gifted students should be given exposure to the arts.	5	0	5	14	76	0	0	*	0	24	74	0
8. Teachers are aware of the contributions of minority groups to the arts.	0	19	19	38	24	0	6	*	27	34	8	0
9. An arts textbook is needed at the secondary level for all our students.	9	9	57	14	0	9	10	39	31	9	10	0
10. Some students are exposed to the arts more than others outside of the school environment.	47	47	5	0	0	0	49	48	*	0	*	0
11. The arts are an integral part of the regular school curriculum.	5	24	9	43	19	0	18	37	15	24	*	*

Percentages under 5% are identified with asterisk ().

:/A = Not Answered (Percentages Only Reflected)

6. All children should be allowed to participate in the arts program. Only an insignificant number (3%) of teachers were undecided, while all others (teachers and administrators) either strongly agreed or agreed.

7. Only gifted students should be given exposure to the arts. Most teachers and administrators (74% and 76%, respectively) strongly disagreed with this statement.

8. Teachers are aware of the contributions of minority groups to the arts. Approximately a quarter of all administrators strongly disagreed, while 8% of all teachers strongly disagreed.

9. An arts textbook is needed at the secondary level for all our students. Fifty-seven percent (57%) of all administrators were undecided, while 31% of all teachers were undecided.

10. Some students are exposed to the arts more than others outside of the school environment. Only an insignificant (5% or under) of teachers and administrators were anything else but strongly in agreement or in agreement with Question 10.

11. The arts are an integral part of the regular school curriculum. Almost twice as many teachers (55%) strongly agree or disagree versus 29% of the administrators.

Goals for Arts Programming According to Teachers and Administrators

The following goals were identified by teachers and administrators for arts programming. There were thirty-three (33) questions all dealing with such issues as the integration of the arts within the

curriculum, accountability for teaching the arts, the arts from a multi-cultural perspective, and teacher training programs on the teaching of the arts. All questions were individually analyzed and summarized on Table 3.

1. Exposure to the arts is the responsibility of the school. Most teachers and administrators either strongly agreed or agreed, 78% and 66% respectively.

2. Exposure to the arts is the responsibility of the parent. Most teachers and administrators either strongly agreed or agreed, 85% and 76% respectively.

3. The arts should be an integral part of a student's education. Not one teacher or administrator either disagreed or strongly disagreed.

4. The basics of education should take priority over the arts. Twenty-one percent (21%) of teachers strongly agreed and 6% strongly disagreed; twenty-four percent (24%) of administrators strongly agreed and 14% strongly disagreed.

5. The School Committee supports a district-wide arts program. Almost half (48%) were considered undecided, while a good number (38%) of administrators were undecided.

6. The central administration supports a district-wide program. Many teachers (42%) and administrators (38%) were undecided.

7. Students that are only taught the basics in Reading, Writing and Arithmetic are educationally shortchanged. The majority of teachers (91%) and administrators (88%) agreed or strongly agreed.

8. Exposure to the arts is vital to a student's humanistic development. The majority of teachers (92%) and administrators (81%) agreed or strongly agreed.

9. Classroom teachers should not be held accountable for the teaching of the arts. Almost twice as many administrators (52%) strongly disagreed or disagreed with this statement versus teachers (27%).

10. Students can appreciate the contributions of other cultures through the arts. Only an insignificant number of teachers and administrators felt other than in agreement or strongly in agreement with comment #10.

11. Students can unlearn stereotypes by learning about the artistic contributions of other cultures. Over half of the administrators (57%) and teachers (51%) agreed.

12. Students should have more exposure to the arts than they presently do. Thirteen percent (13%) of all teachers were undecided, while 100% of all administrators were either in strong agreement or in agreement.

13. The diversity of cultures in our society can be reflected in the school environment through the arts. Twenty-seven percent (27%) of all teachers were strongly in agreement versus 43% of all administrators.

14. Multiculturalism at school can be expressed through the understanding of other cultures. Most teachers (81%) and administrators (90%) either strongly agreed or agreed.

15. It is important to expose all students to the arts and cultures of Third World peoples. Thirty-one percent (31%) of teachers strongly agreed versus 52% of all administrators.

16. The arts can help a student develop more positive attitudes toward school. Eighteen percent (18%) of the teachers were undecided, while 5% of administrators were undecided.

17. The teaching of the arts to students can lead to improvement in other areas of the curriculum. A quarter (25%) of all teachers were undecided versus 10% of all administrators.

18. Through the arts, talented youngsters with special abilities can be identified. Ninety percent (90%) of both teachers and administrators either strongly agreed or agreed.

19. The arts are usually taught from a Western European point of view. Almost half (46%) of teachers were undecided versus almost a quarter (25%) of the administrators.

20. There is little mention of the contributions made by Third World cultures in most secondary level arts books. Over half (55%) of all teachers were undecided, while 38% of all administrators were undecided.

21. The arts can serve as a vehicle for students to learn about their own culture. Only an insignificant (5%) number of teachers or administrators either were undecided, disagreed, or strongly disagreed.

22. Exposure to the art styles of different cultures can lead to a deeper understanding of those cultures. Ninety-three percent (93%) of teachers either agreed or strongly agreed versus 100% of all administrators.

23. Teaching the arts increases the teacher's work load. Forty-eight percent (48%) of the administrators disagreed and forty-seven

percent (47%) agreed. Among the teachers, forty-nine percent (49%) agreed and only four percent (4%) disagreed.

24. Teachers do not teach the arts because they do not know how.

Thirty-eight percent (38%) of the administrators strongly agreed and fourteen percent (14%) disagreed. Forty-two percent (42%) of the teachers agreed and twenty-one percent (21%) disagreed.

25. The teaching of the arts is the responsibility of the art teacher. Fifty-two percent (52%) of the administrators disagreed and twenty-four percent (24%) strongly disagreed. Forty-three percent (43%) of the teachers disagreed and twenty-two percent (22%) agreed.

26. Teachers should have inservice workshops on integrating the arts into the curriculum. Fifty-one percent (51%) of the teachers indicated a need for inservice workshops on the arts. Of the administrators, thirty-eight percent (38%) strongly agreed.

27. There should be inservice workshops for teachers on the contributions made by minorities to the arts. Thirty-six percent (36%) of the teachers agreed and forty-eight percent (48%) of the administrators agreed that workshops on minority contributions to the arts were needed.

28. Teacher-training programs should offer courses on the teaching of the arts in the public schools. Sixty percent (60%) of the teachers agreed and fifty-seven percent (57%) of the administrators agreed. The difference in percentages was almost insignificant.

29. Local art museums should collaborate with the schools in special arts programs. Sixty-four percent (64%) of the teachers agreed, while fifty-seven percent (57%) of the administrators also agreed.

30. The schools should have exhibitions of their students' art work. Fifty-four percent (54%) and forty-six percent (46%) of the teachers strongly agreed and agreed respectively. The administrators strongly agreed by forty-seven percent (47%) and agreed by forty-eight percent (48%).

31. The schools should order journals on the teaching of the arts. Forty-three percent (43%) of the teachers agreed and thirty-three percent (33%) were undecided. The administrators agreed by sixty-two percent (62%) and strongly agreed by twenty-eight percent (28%). The administrators expressed their agreement by a margin that was nineteen percent (19%) higher.

32. The schools should invite prominent artists of different ethnic backgrounds to lecture and participate in the arts program. Fifty-five percent (55%) of the teachers agreed and only thirty-eight percent (38%) of the administrators agreed.

33. There should be teacher training audio-visual materials on the arts geared for use in the public schools. Teachers agreed by a sixty-one percent (61%) margin over the administrators who agreed by only forty-three percent (43%).

Open-Ended Questions

Since it appeared likely that school personnel would experience needs not referred to in the survey, an opportunity was provided at the end of the survey for comments, observations, and personal concerns. Many respondents chose to add their thoughts to the survey.

TABLE 3
GOALS FOR ARTS PROGRAMMING ACCORDING TO TEACHERS AND ADMINISTRATORS

	TEACHERS										ADMINISTRATORS												
	NUMBER					PERCENT					NUMBER					PERCENT							
	SA	A	U	D	SD	SA	A	U	D	SD	N/A	SA	A	U	D	SD	SA	A	U	D	SD	%	N/A
1. Exposure to the arts is the responsibility of the school.	22	30	6	6	2	33	45	9	9	*	*	7	7	5	1	1	33	33	24	5	5	0	
2. Exposure to the arts is the responsibility of the parents.	17	40	4	6	0	25	60	6	9	0	0	4	12	3	1	1	19	57	14	5	5	0	
3. The arts should be an integral part of a student's education.	24	39	2	0	0	36	58	*	0	0	*	11	9	1	0	0	52	43	5	0	0	0	
4. The basics of education should take priority over the arts.	21	30	3	8	4	31	45	*	12	6	*	5	6	3	4	3	24	29	14	19	14		
5. The School Committee supports a district-wide arts program.	4	14	32	13	4	6	21	48	19	6	0	1	3	8	4	5	5	14	38	19	24		
6. The central administration supports a district-wide arts program.	5	21	28	11	2	7	31	42	16	*	0	1	3	8	6	3	5	14	38	29	14		
7. Students that are only taught the basics in Reading, Writing, and Arithmetic are educationally short-changed.	27	34	4	2	0	40	51	6	*	0	0	10	10	1	0	0	48	48	5	0	0		
8. Exposure to the arts is vital to a student's humanistic development.	30	31	5	1	0	45	47	7	*	0	0	8	9	3	0	0	38	43	14	0	0	5	
9. Classroom teachers should not be held accountable for the teaching of the arts.	6	22	21	14	4	9	33	31	21	6	0	0	6	4	8	3	0	29	19	38	14		

TABLE 3--Continued

	TEACHERS										ADMINISTRATORS													
	NUMBER					PERCENT					NUMBER					PERCENT								
	SA	A	U	D	SD	SA	A	U	D	SD	N/A	%	SA	A	U	D	SD	SA	A	U	D	SD	N/A	%
10. Students can appreciate the contributions of other cultures through the arts.	27	38	0	2	0	40	57	0	*	0	0	0	12	8	1	0	0	57	38	5	0	0	0	0
11. Students can unlearn stereotypes by learning about the artistic contributions of other cultures.	23	34	6	3	1	34	51	9	5	*	0	0	7	12	1	0	0	33	57	5	0	0	5	
12. Students should have more exposure to the arts than they presently do.	23	33	9	2	0	34	49	13	*	0	0	0	12	9	0	0	0	57	43	0	0	0	0	
13. The diversity of cultures in our society can be reflected in the school environment through the arts.	18	38	9	2	0	27	57	12	*	0	*	*	9	11	1	0	0	43	52	5	0	0	0	
14. Multiculturalism at school can be expressed through an understanding of other cultures.	20	14	6	0	0	30	61	9	0	0	0	0	12	7	0	2	0	57	33	0	10	0	0	
15. It is important to expose all students to the arts and cultures of the third world peoples.	21	23	17	6	0	31	35	25	9	0	0	0	11	9	1	0	0	52	43	5	0	0	0	
16. The arts can help a student develop a more positive attitude towards school.	18	35	12	1	0	27	52	18	*	0	*	*	11	9	1	0	0	52	43	5	0	0	0	
17. The teaching of the arts to students can lead to improvement in other areas of the curriculum.	17	28	17	4	0	25	42	25	6	0	*	*	10	9	2	0	0	47	43	10	0	0	0	

TABLE 3--Continued

	TEACHERS										ADMINISTRATORS																										
	NUMBER					PERCENT					%					NUMBER					PERCENT					%											
	SA	A	U	D	SD	SA	A	U	D	SD	SA	A	U	D	SD	SA	A	U	D	SD	SA	A	U	D	SD	SA	A	U	D	SD	SA	A	U	D	SD	N/A	
18. Through the arts, talented youngsters with special abilities can be identified.	24	36	6	0	0	36	54	9	0	0	*	9	10	2	0	0	43	47	10	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
19. The arts are usually taught from a Western European point of view.	9	21	31	5	0	13	31	46	8	0	*	3	13	5	0	0	14	62	24	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
20. There is very little mention of the contributions made by Third World cultures in most secondary level art books.	5	19	37	5	0	8	28	55	8	0	*	2	10	8	0	0	9	48	38	0	0	0	0	0	0	0	5	0	0	0	0	0	0	0	0	0	0
21. The arts can serve as a vehicle for students to learn about their own culture.	20	44	2	0	0	30	66	*	0	0	*	8	13	0	0	0	38	62	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
22. Exposure to the art styles of different cultures can lead to a deeper understanding of those cultures.	20	42	4	0	0	30	63	6	0	0	*	9	12	0	0	0	43	57	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
23. Teaching the arts increases the teacher's work load.	7	33	13	10	3	10	49	19	15	*	*	1	10	0	10	0	5	47	0	48	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
24. Teachers do not teach the arts because they do not know how.	5	28	18	14	1	8	42	27	21	*	*	8	7	3	3	0	38	33	14	14	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
25. The teaching of the arts is the responsibility of the art teacher.	4	15	13	29	6	6	22	19	43	9	0	1	0	4	11	5	5	0	19	52	24	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
26. Teachers should have inservice workshops on integrating the arts into the curriculum.	12	34	9	6	4	18	51	13	9	6	*	8	8	4	0	1	38	38	19	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

TABLE 3--Continued

	TEACHERS										ADMINISTRATORS																															
	NUMBER					PERCENT					% N/A					NUMBER					PERCENT					% N/A																
	SA	A	U	D	SD	SA	A	U	D	SD	SA	A	U	D	SD	SA	A	U	D	SD	SA	A	U	D	SD	SA	A	U	D	SD	SA	A	U	D	SD	SA	A	U	D	SD		
27. There should be inservice workshops for teachers on the contributions made by minorities to the arts.	10	24	14	11	6	15	36	21	16	9	*						6	10	4	0	0	28	48	19	0	0	0	0	0	0	0	5										
28. Teacher-training programs should offer courses on the teaching of the arts in the public schools.	14	40	8	3	2	21	60	12	*	*	0						7	12	1	1	0	33	57	5	5	0	0	0	0	0	0	0										
29. Local art museums should collaborate with the schools in special arts programs.	22	43	1	1	0	33	64	*	*	0	0						9	12	0	0	0	43	57	0	0	0	0	0	0	0	0	0										
30. The schools should have exhibitions of their students' art work.	36	31	0	0	0	54	46	0	0	0	0						10	10	0	0	0	47	48	0	0	0	0	0	0	0	0	5										
31. The schools should order journals on the teaching of the arts.	9	29	22	5	2	13	43	33	8	*	0						6	13	1	0	1	28	62	5	0	5	0	0	0	0	0	0										
32. The schools should invite prominent artists of different ethnic backgrounds to lecture and participate in the arts program.	25	37	4	1	0	37	55	6	*	0	0						10	8	1	1	0	47	38	5	5	0	5															
33. There should be teacher training audio-visual materials on the arts geared for use in the public schools.	24	61	12	*	0	24	61	12	*	0	*						8	9	3	0	0	38	43	14	0	0	5															

Percentage under 5% identified with asterisk ()

N/A = Not Answered (Percentage Only Reflected)

Open-Ended Question No. 5: "What do you think the goals of a school arts program should be?" Teachers felt: to promote multicultural arts projects; to provide a comprehensive arts program; and, to broaden the youth. Administrators addressed: to bring students together; to heighten students' awareness of the arts; and, to provide a common foundation for all subject areas.

Open-Ended Question No. 6: "In your opinion, what are the needs that should be addressed through the arts and your school?" This was addressed by a wide variety of opinions from both administrators and teachers. Administrators most often commented: learn about culture; creative expression; and, appreciation of arts in our lives and the development of self esteem. Teachers felt: exposure to all the arts; learn self-expression; community awareness; and, history of arts.

Open-Ended Question No. 7: "Do you think it is important to address the different needs of a culturally diverse student population through the arts? If so, why? If not, why not?" This question was addressed affirmatively by twenty (20) administrators.

One administrator indicated: "Yes, the arts are by far the best depicitors of the culture of a group. So much of culture is beyond words and verbal description and is a matter of emotions and subtle understanding, body language, gestures, facial expressions, beat and rhythm of the music, etc. All of which can be communicated through the arts," There was one administrator who responded with a "No," explaining that it contributes to ethnic stereotypes.

TABLE 4

5. WHAT DO YOU THINK THE GOALS OF A SCHOOL ARTS PROGRAM SHOULD BE?

GOALS	RANKING	
	POSITION	NUMBER
<u>TEACHERS</u>		
MAJOR GOALS:		
● To promote multicultural arts projects/foster integration understanding	1	20
● Expose the arts at all levels, diversity comprehensive program, make aware of arts	2	14
● To broaden the students' awareness of beauty/life; well-rounded understanding of the world	3	9
● Identify talented youth	4	9
<u>ADMINISTRATORS</u>		
MAJOR GOALS:		
● Heighten student awareness of the arts	1	11
● Integration vehicle (bring students together)	2	8
● Provide a common foundation for all subject areas	3	6

TABLE 5

6. IN YOUR OPINION, WHAT ARE THE NEEDS THAT SHOULD BE
ADDRESSED THROUGH THE ARTS IN YOUR SCHOOL?

NEEDS	RANKING	
	POSITION	NUMBER
<u>TEACHERS</u>		
MAJOR NEEDS:		
● Contributions of other cultures; intercultural exchange and develop- ment	1	13
● Exposure to all forms of arts and how they affect us	2	7
● Learn self-expression	3	7
● History of arts	4	5
● Understanding world's people, feelings, needs, community aware- ness, cooperation	5	5
<u>ADMINISTRATORS</u>		
MAJOR NEEDS:		
● Learn about culture integration creative experiences	1	9
● Form of expression/communication	2	5
● To develop self-esteem through demonstration of abilities	3	4
● Appreciation of arts in our lives; we lack exposure to artists	4	3

TABLE 6

7. DO YOU THINK IT IS IMPORTANT TO ADDRESS THE DIFFERENT NEEDS OF A CULTURALLY DIVERSE STUDENT POPULATION THROUGH THE ARTS? IF SO, WHY? IF NOT, WHY NOT?

	RANKING	
	POSITION	NUMBER
<u>TEACHERS</u>		
MAJOR REASONS:		
● Yes Integrate society as a whole, common meeting ground	1	7
● Unity in diversity	2	5
● Leads to understanding other cultures--appreciate, mutual respect	3	5
<u>ADMINISTRATORS</u>		
MAJOR NEEDS:		
● Yes To gain exposure to other cultures and learn from each other	1	6
● For self-respect, building understanding and appreciation	2	2

Teachers generally felt that the arts provide a common meeting ground; it leads to understanding other cultures; and it is reaching everyone. A significant number of teachers felt it is not important to address the different needs of a culturally diverse student. In general, their responses stressed fundamentals. Their sentiment was typified by this opinion: "We're always so busy addressing the 'cultural needs' the poor kids have no time to read, write, count."

Open-Ended Question No. 8: "What community resources can you tap into that would enhance the arts program in your school?" On this question, teachers provided a greater number of resources than the administrators did. Teachers listed twenty-seven (27) with local museums as a major resource. Administrators listed thirteen (13) resources also listing museums as a major resource.

Open-Ended Question No. 9: "Do you think that the arts program in your school needs improvement?" Teachers suggested twenty-four (24) ways to improve the system; while thirteen (13) ways were described by administrators. Teachers answered: More courses and more resources, including teachers' equipment and materials. Administrators felt art is basic and must carry its importance; flexible scheduling; more teacher training; and more staff.

Open-Ended Question No. 10: "What kind of arts programming would you like to see taking place in your school(s)?" Administrators answered with equal value: music (both singing and instrumental); drama/theatre; and, dance. Teachers had a wider variety of responses, including music and art appreciation; drama and dance; and, a multifaceted arts program.

TABLE 7

8. WHAT COMMUNITY RESOURCES CAN YOU TAP INTO THAT WOULD ENHANCE THE ARTS PROGRAM IN YOUR SCHOOL?

COMMUNITY RESOURCES	RANKING	
	POSITION	NUMBER

TEACHERS

MAJOR RESOURCES:

● Local museums	1	19
● Wistariahurst	2	10
● Five College Program & local culturama	3	9
● Library	4	8
● Stage West	5	4
● Symphony		4
● Holyoke Community College		4

SECONDARY RESOURCES:

● Bands that play Hispanic music	6	2
● Arts Council		2
● Plays		2
● Personal acquaintances		2
● Ethnic organizations		2
● Field trips		2
● Special television		2
● Local artists		2
● Dance schools		2

OTHER RESOURCES:

● Others		1
● PTO		1
● Civic centers		1
● Natural beauty of landscape		1
● Church groups		1
● Artists in residence		1
● Cultural fairs		1
● Music schools		1
● Ceramic studies		1
● Printing courses		1
● Handicraft classes		1

TABLE 7--Continued

COMMUNITY RESOURCES	RANKING	
	POSITION	NUMBER
<u>ADMINISTRATORS</u>		
MAJOR RESOURCES:		
● Museum--Holyoke and Children's Museum	1	12
● Wistariahurst	2	7
● Holyoke Public Library	3	5
● Area colleges--Five College Collaborative		5
● Hispanic Institute	4	4
SECONDARY RESOURCES:		
● Heritage Park	5	3
● State-funded programs (Massachusetts Council of the Arts) Social services		3 3 3
● Community Concert Series	6	2
● Individuals		2
● Springfield Museum	7	1
● Springfield Symphony		1

TABLE 8

9. DO YOU THINK THE ARTS PROGRAM IN YOUR SCHOOL
NEEDS IMPROVEMENT? IF SO, HOW WOULD
YOU IMPROVE IT?

	RANKING	
	POSITION	NUMBER
<u>TEACHERS</u>		
MAJOR AREAS OF IMPROVEMENT:		
● More courses (broader offerings)	1	9
● More teachers	2	6
● More equipment/materials		6
● More resources		6
<u>ADMINISTRATORS</u>		
MAJOR IMPROVEMENTS:		
● View art as a basic then provide funding, materials, resources; convey it's importance	1	5
● Provide more staff	2	3
● Provide more flexible scheduling		3
● Provide teacher training		3
● Creative thinking and planning	3	2

TABLE 9

10. WHAT KIND OF ARTS PROGRAMMING WOULD YOU LIKE TO SEE TAKING PLACE IN YOUR SCHOOL(S)?

	RANKING	
	POSITION	NUMBER
<u>TEACHERS</u>		
● A solid basic program in as many different art areas as music, art, crafts, filmmaking, photography, graphics	1	6
● Dance and drama could play an enriching part; concern about funding for these expressed		6
● Music and art appreciation		6
● Multicultural programs for all ethnic groups	2	5
<u>ADMINISTRATORS</u>		
● Performing arts music	1	8
● Singing and instrumental		
● Drama/theatre		
● Dancing, puppetry, mime		
● Opera		
● In-house visits (artists in residence)	2	5
● Cultural appreciation through the arts	3	4
● Arts integrated within the curriculum	4	3

Summary of Chapter

In this brief summary, the researcher will highlight some of the findings presented in this analysis in order to provide a clearer understanding of the analyzed data.

Perceptions of Present Arts Programming (The Needs It Addresses)

Sixty-seven percent (67%) of school administrators felt that the arts program within the school could be improved, while only thirty-four percent (34%) of the teachers felt that it could be improved. Administrators as well as teachers were undecided regarding the priority of arts programming within the school system. Most teachers and administrators strongly disagreed that only gifted students should have exposure to the arts. In the area of teacher awareness of minority contributions to the arts, teachers and administrators recognized their lack of awareness in this area. Both groups were undecided regarding the need for an arts textbook at the secondary level. The majority of teachers considered the arts an integral part of the regular school curriculum.

Goals for Arts Programming According to Teachers and Administrators

Most teachers and administrators agreed that exposure to the arts is the responsibility of the school and the home. In regard to the basics in education taking priority over the arts, there was a wide range of answers by both teachers and administrators. Some were in agreement and some were not. Almost half of the teachers and administrators were unable to decide whether the central administration supports a

district-wide program. However, both teachers and administrators agreed or strongly agreed that a child who was only taught the basics was educationally shortchanged. A very high percentage of teachers and administrators agreed that students can appreciate the contributions of other cultures through the arts. One hundred percent (100%) of the administrators felt that students should have more exposure to the arts than they presently do. Most teachers and administrators agreed that multiculturalism can be expressed through the understanding of other cultures. Ninety percent (90%) of both teachers and administrators strongly agreed that through the arts talented youngsters could be identified. A very high percentage of teachers and administrators felt that exposure to the arts of other cultures can lead to a deeper understanding of those cultures.

Integration of the Arts Into the Curriculum

Teachers felt that the inclusion of the arts would increase their workloads, while administrators felt that it would not. More teachers than administrators felt that inservice workshops were needed on integrating the arts into the curriculum. Both administrators and teachers also felt that workshops on minority contributions to the arts were needed. They also felt that teacher training programs should offer courses on the teaching of the arts in the public schools. Collaboration with local art museums was strongly favored by both teachers and administrators. Over half of the teachers expressed a need for audiovisual materials on the arts geared for use in the public schools.

Open-Ended Questions

There were six open-ended questions in the questionnaire. The purpose of these six questions was to allow both administrators and teachers to elaborate on the goals, needs, importance, resources, improvements and kinds of arts programming. Both administrators and teachers were compared within and between groups. In the area of addressing the needs of a culturally diverse student population, twenty (20) administrators felt it was important. A significant number of teachers felt this was not important. Teachers were more knowledgeable in the area of community resources, and they had more suggestions on how to improve arts programming than did the administrators. The majority of administrators felt that the present arts programming could be improved. Administrators want to see arts programming that focuses on the performing arts such as drama/theatre and dance. Teachers focused more on art application and a multifaceted arts program. Both teachers and administrators agreed that a child that was only taught the basics was shortchanged. An arts text was not considered a priority; neither was the use of journals in teaching the arts. Perhaps the availability of funding for these materials was a factor in their decision.

C H A P T E R V

BRIEF SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The purpose of the study was to analyze the perceptions held by school personnel of arts programming and their perceived need for programming in a particular district. A review of pertinent literature served as a basis for a historical overview of the arts in education since the 1800s with a focus on integrated curriculum in the arts and multicultural education through the arts. A perspective was provided on how the arts integrated with multicultural education have addressed the theme of cultural diversity in our society. An overview of the artistic contributions made to our society by Puerto Rican, Mexican and Black Americans was also included.

The review of literature was divided into three parts: historical research in the arts, cultural diversity through the arts, and minority contributions to the arts. The first part dealt with arts programming within United States school systems since the 1800s. The second part focussed on recent literature examining cultural diversity in the arts. A brief historical background on the philosophy of multiculturalism and its relationship to multicultural education was included. The struggles of European ethnic groups, as well as the forced entry of racial minority groups, were clearly demonstrated. The myth of the melting pot and its impact on ethnic and racial minorities was also considered and a general overview of multicultural education and the arts provided. This section

brought to the forefront the fact that art in a cultural context has been blatantly ignored.

The third part reviewed the contributions to the arts of Mexican-Americans, Puerto Ricans and Black-Americans. A brief historical overview highlighted some of the important events and contributions of each group.

The majority of the studies examined showed that the arts have almost always been relegated to a secondary position within the school curriculum. Furthermore, it was seen that there are very few substantial data on integrated curriculum through the arts and multiculturalism through the arts. Those efforts which have been made are isolated and failed to receive the kind of support needed to make a crucial impact on our shortcomings of most art education, showing that we understand that the problem exists; we have tried to address it through research. Art educators, policymakers, and others have invented solutions that can be successfully employed. The great problem, however, seems to be in the implementation of successful arts programming. On the one hand, art educators, policymakers, and the general public readily and eloquently defend the arts' position as an integral part of the regular school curriculum. On the other, the failure of these same groups to support the arts is sending out the clear message that the arts are a "frill" not necessary to human development. Too few programs today show that our efforts are geared towards greater involvement with the arts. During the 1980s, we still faced the same problems prevalent in past decades: budgetary constraints, conservative critics emphasizing the back-to-basics movement, and the age-old attitude that art is a "frill."

The overall premise of the research was that Anglo and minority students' cultural needs were not being addressed through arts programming in the public schools. Studies examined indicated that until recent times all our major art institutions were founded on a European tradition, and that much of our art has been defined through Western European values. Throughout our history, art has been viewed as something to be enjoyed by the privileged classes of our society as a sign of culture and good taste. Art was not meant to become part of the mainstream of living nor was it considered integral to humanistic development in our society. When the art of the Third World was discussed, it was usually under the labels of "strange" or "exotic." Many times the contributions of whole cultures went unmentioned.

Data collected through the questionnaire revealed that more administrators than teachers felt that their school arts program could be improved. Both administrators and teachers were largely undecided about the benefits culturally diverse students derived from being exposed to the artistic contributions of minorities. Either they were unwilling to comment, or they did not know for certain whether this kind of exposure was taking place. The findings also indicated that teachers and administrators were for the most part unaware of the contributions of minority groups to the arts.

A comparison of administrators and teachers indicates that district administrators were more in favor of the development and inclusion of the arts into the curriculum. Generally, teachers supported arts programming if proper training, such as inservice workshops, college courses, equipment and materials, could be provided.

The questionnaire addressed goals for arts programming. With regard to the basics in education taking priority over the arts, there was a wide range of answers from both teachers and administrators. However, both teachers and administrators did agree that a child who was only taught the basics would be educationally shortchanged.

Regarding the goal of integrating the arts into the curriculum, teachers felt that the inclusion of the arts would increase their workloads, while administrators felt that it would not. Both administrators and teachers felt that workshops on minority contributions to the arts were needed. One limitation was that the number of Black and Hispanic respondents was very low. One reason for this is obvious. Only a small number are employed by the system and not all of these individuals responded to the survey.

Conclusions

In reviewing the literature for this study, it became clearly evident that racism was the major factor underlying our lack of exposure and understanding of art from other cultures. The dominant society has tried through violence, restrictive legislation and exclusionary practices, to eliminate ethnic differences and to amalgamate all White ethnic groups to form a single national entity. Racial minorities were not included as part of this process. Our schools have always reflected the struggles that have taken place in society at large; in many instances, they have served as a powerful force in protecting the foundations established by the early settlers. In many areas, we have come a long way. We have put

a man on the moon. Yet, we are unable to transcend the barriers that exist between peoples of varied cultures and colors. Naturally these attitudes are reflected in how the artistic contributions of different groups are perceived.

What is vitally needed today is a radical change regarding the way we think about arts education. In this regard, the researcher would like to make the following recommendations:

Funding

- For this particular district, funding strategies must be redirected. At present, the Art Department does not have a capital outlay budget. Part of the funding allocated for arts programming should address the cultural needs of the student.
- The advice of art teachers and classroom teachers should be sought for allocation of funds for arts programming and special projects.

Program Development

- There is presently nothing that could be called arts programming at the elementary level. One-half hour of art instruction every two weeks is not enough to satisfy the aesthetic and cultural needs of our students. The secondary level also has an inadequate time allotment: seventh grade, twice a week; eighth grade, once a week; and ninth grade, three times a week. The school system does not consider art mandatory. Students are allowed to take it as an elective or they can substitute other subjects such as Home Economics, Industrial Arts, or a double language. Arts programming should be an integral part of the regular curriculum. There seems to be very little data on integrated curriculum through the arts.
- Textbooks, magazines and other literature on minority contributions to the arts should become more commonplace within our schools.
- There should be district-wide exhibitions of student and teacher works at least twice a year, possibly in the form of a district multicultural arts festival.

- Arts programming should involve art production, art history that includes minority contributions, art criticism and aesthetics. This is important because if arts programming is to be taken seriously, its content and requirements must be more rigorous.
- Beyond Creating: The Place for Art in America's Schools, the latest report by the Getty Center for Education in the Arts, should be read for suggestions by the school's art directors, art teachers, and others interested in providing quality arts programming.
- A curriculum should be written that clearly defines the goals and objectives of the arts program to fit the needs of the district.

Teacher Training

- Ongoing inservice workshops are needed to provide instruction on integrating the arts into the curriculum.
- Special emphasis must be placed on exposing art and classroom teachers to the contributions to the arts of racial minorities through ongoing inservice workshops and college courses for credit.
- There should be ongoing follow-up for teachers involved in the arts program.

Advocacy and Support Teams

- We, as teachers, administrators and parents, must alter our attitudes regarding the importance of the arts in education. If we are to educate our students fully, we must provide them with substantial knowledge about the arts regardless of their chosen field in life.
- A commitment by the district for district-wide arts programming is needed.
- In order to show that the district is in support of the arts, teachers must be provided with adequate resources so that they may teach more effectively. Most efforts in the area of arts programming are isolated and without the kind of support that is needed to make an impact on society.
- Everyone within our district (policymakers, district administrators, teachers and principals) must take an active interest in what is taught in our schools and how

it is being taught. Without this kind of attention, the arts will never become basic to education.

- Anyone can become an advocate for art education in the community. The important ingredients are involvement and participation which lead to leadership and control.
- If arts programming in this district is to be a success, principal and teacher support is crucial.

Community Resources

- Expert community resources mentioned within the study should be tapped for their support in providing better arts programming.
- To develop multicultural arts programming, we should engage local artists of different ethnic backgrounds as guest speakers and have their works displayed as a means of serving as role models for students of different ethnic backgrounds.
- The district arts programming director should visit other districts in the State of Massachusetts to learn about their arts programs and impart this knowledge to us.

Recommendations for Future Research

Before making recommendations for future research, we should become aware of the crucial role the arts play in our lives. The arts bridge the gap that separates different cultures through helping us understand our own and other cultures. The arts can help turn around a student who is not benefiting from a basic academic program. We must tap the creative part of the child if we are to provide him/her with a well-rounded education. In doing this, we can begin to help students make important contributions to society through their creative endeavors. People must begin to understand that art is a part of everyday living: it is in the

design of our homes, the clothes we wear, the packaging of the food we eat, and the billboards we read.

Future research should take into account the need for literature on integrated curriculum in the arts. More studies and model programs are needed if we are to provide our nation's schools with proper guidelines on how to go about integrating the arts into the curriculum. Textbooks and literature on minority contributions should become more commonplace within our schools. Many times teachers fail to teach about the contributions of ethnic or racial minorities because, lacking the training and materials themselves, they feel inadequate to do the job. We must take steps to reverse these trends by providing adequate literature and resources.

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APPENDICES

APPENDIX A:

COVER LETTER

Dear Sir or Madam:

My name is Gloria Caballer Arce, and I am a teacher in the Holyoke Public Schools. I am also a doctoral candidate at the University of Massachusetts. Presently I am conducting a survey based on the arts and education. This survey will be used as part of my dissertation. The purpose of this survey is twofold: to determine the kind of arts programming that is taking place and to assess how it addresses the needs of students that are culturally diverse. This data may be used to develop an arts curriculum model that may help to develop an understanding and appreciation of different cultures, and reinforce racial and cultural pride in students at the secondary level. The data gathered here will be kept strictly confidential. You do not need to identify yourself, and you have my guarantee that your name will not be used in any way that may incriminate you.

Through your input as a respondent, I hope to gain insight into your perceptions and those of other teachers and administrators regarding the perceived needs, if any, for integrating the arts into the school curriculum.

Attached is a copy of the survey along with the directions on how it should be answered. The survey should not take longer than twenty or thirty minutes. If you should have any questions before or after the completion of the survey, I can be reached at 253-7160 evenings and on the weekends. You will be provided with the results of the analyzed data at a later date.

I would like to express my gratitude for your time and effort on my behalf.

Sincerely,

Gloria Caballer Arce

GCA:nk
Attachment

APPENDIX B:

CONSENT FORM

CONSENT FORM

I have read the material that are part of this questionnaire survey. I understand that I am under no obligation to respond to the survey, and that I am free to withdraw as a respondent from this research project without any negative repercussions or impact to myself or the study.

(Please check only one statement and return separate from the questionnaire.)

_____ I agree to participate as a respondent in this research project.

_____ I do not agree to participate as a respondent in this research project.

Name of Respondent

APPENDIX C:

PILOT STUDY

PILOT STUDY

The researcher seeks your cooperation in answering the following questions in order to identify any weaknesses (if any) within the survey that may affect the outcome of the data to be collected.

1. Are the instructions clear so that you can proceed to answer the survey with relative ease?

a) Yes _____ b) No _____

If not, what are your recommendations? _____

2. Do you think additional statements should be made in the survey?

a) Yes _____ b) No _____

If so, please comment. _____

3. Do you think some statements should be deleted?

a) Yes _____ b) No _____

If so, please comment. _____

4. Were the statements in the survey clear?

a) Yes _____ b) No _____

If not, please comment on the statements you had difficulty with.

5. Were you able to complete the survey in the amount of time indicated on the instructions?

a) Yes _____ b) No _____

If not, how long did it take you? _____

6. Please make comments or suggestions (if any) that you feel may improve this survey.

Thank you for your time and effort in responding to this survey.

APPENDIX D:

SURVEY

SURVEY

The purpose of this survey is to collect data about the effects of arts programming in developing an understanding and appreciation of different cultures and reinforcing cultural pride. The survey will also determine what kind of arts programming is presently taking place within the secondary schools in Holyoke, and assess whether it addresses the needs of students that are culturally diverse. For the purposes of this study, the researcher will concentrate on teachers and administrators as primary sources of information in order to gain insight into their perceptions about integrating the arts into the school curriculum.

The researcher has obtained permission and support from the school district to conduct this research. This is not a test. The information gathered here will be kept strictly confidential, and it will not be necessary for you to place your name on the survey. Please answer according to your impressions rather than analytic thought. There are several sections with questions that fall under different categories. Please answer according to the directions provided at the beginning of each one. Bear in mind that each section is vital to the results of this survey. The survey should not take longer than one hour.

The researcher would like to express her appreciation and thank you for your time and effort.

Demographic Data

Please circle the letter beside your answer to each question. (Circle One)

1. Do you live in Holyoke?
 - (a) Yes
 - (b) No

2. Age:
 - (a) 20-25
 - (b) 26-35
 - (c) 36-45
 - (d) 46 or over

3. Sex:
 - (a) Male
 - (b) Female

4. Race:
 - (a) American Indian
 - (b) Asian/Oriental
 - (c) Black
 - (d) Hispanic
 - (e) White
 - (f) Other: _____

If you are a teacher, answer Question 5, skip Question 6. If you are an administrator, skip Question 5, answer Question 6.

5. How many years have you been teaching?
 - (a) Under 1 year
 - (b) 1-4 years
 - (c) 5-9 years
 - (d) 10 years or more

6. How many years have you been an administrator?
 - (a) Under 1 year
 - (b) 1-4 years
 - (c) 5-9 years
 - (d) 10 years or more

7. How familiar are you with the artistic resources of the community (museums, institutes, community centers)?
 - (a) Unfamiliar
 - (b) Somewhat familiar
 - (c) Familiar
 - (d) Very familiar

School Administrators' and Teachers' Perceptions
of Present Arts Programming:
The Needs It Addresses

General Definition: The arts will encompass all the different forms of art expression, such as dance, theatre, music, filmmaking, photography, graphics, sculpture, painting, and crafts, as modes for the interpretation of creativity and as a core for learning.

After each statement, please circle the answer which best describes your agreement or disagreement with the particular statement. There are five possible answers:

SA = Strongly Agree

A = Agree

U = Undecided

D = Disagree

SD = Strongly Disagree

Please circle only one answer for each statement.

Example:

- | | | | | | |
|--|----|---|---|---|----|
| A good teacher is a dedicated teacher. | SA | A | U | D | SD |
| * * * * * | | | | | |
| 1. Our school sponsors a good arts program. | SA | A | U | D | SD |
| 2. Our school arts program can be improved. | SA | A | U | D | SD |
| 3. There is exposure to all the different forms of artistic expression through our program. | SA | A | U | D | SD |
| 4. Arts programming is viewed as a priority within our school system. | SA | A | U | D | SD |
| 5. Culturally diverse students are exposed to the artistic contributions made by minorities. | SA | A | U | D | SD |
| 6. All children should be allowed to participate in the arts program. | SA | A | U | D | SD |

SA = Strongly Agree
 A = Agree
 U = Undecided
 D = Disagree
 SD = Strongly Disagree

* * * * *					
7.	Only gifted students should be given exposure to the arts.	SA	A	U	D SD
8.	Teachers are aware of the contributions of minority groups to the arts.	SA	A	U	D SD
9.	An art textbook is needed at the secondary level for all our students.	SA	A	U	D SD
10.	Some students are exposed to the arts more than others outside of the school environment.	SA	A	U	D SD
11.	The arts are an integral part of the regular school curriculum.	SA	A	U	D SD

Goals for Arts Programming According to Teachers and Administrators

12.	Exposure to the arts is the responsibility of the school.	SA	A	U	D SD
13.	Exposure to the arts is the responsibility of the parents.	SA	A	U	D SD
14.	The arts should be an integral part of a student's education.	SA	A	U	D SD
15.	The basics of education should take priority over the arts.	SA	A	U	D SD
16.	The School Committee supports a district-wide arts program.	SA	A	U	D SD
17.	The central administration supports a district-wide arts program.	SA	A	U	D SD

SA = Strongly Agree
 A = Agree
 U = Undecided
 D = Disagree
 SD = Strongly Disagree

* * * * *					
18.	Students that are only taught the basics in Reading, Writing, and Arithmetic are educationally short-changed.	SA	A	U	D SD
19.	Exposure to the arts is vital to a student's humanistic development.	SA	A	U	D SD
20.	Classroom teachers should <u>not</u> be held accountable for the teaching of the arts.	SA	A	U	D SD
21.	Students can appreciate the contributions of other cultures through the arts.	SA	A	U	D SD
22.	Students can unlearn stereotypes by learning about the artistic contributions of other cultures.	SA	A	U	D SD
23.	Students should have more exposure to the arts than they presently do.	SA	A	U	D SD
24.	The diversity of cultures in our society can be reflected in the school environment through the arts.	SA	A	U	D SD
25.	Multiculturalism at school can be expressed through an understanding of other cultures.	SA	A	U	D SD
26.	It is important to expose all students to the arts and cultures of the Third World peoples.	SA	A	U	D SD
27.	The arts can help a student develop a more positive attitude towards school.	SA	A	U	D SD
28.	The teaching of the arts to students can lead to improvement in other areas of the curriculum.	SA	A	U	D SD

SA = Strongly Agree
 A = Agree
 U = Undecided
 D = Disagree
 SD = Strongly Disagree

* * * * *

- | | | | | | |
|---|----|---|---|---|----|
| 29. Through the arts, talented youngsters with special abilities can be identified. | SA | A | U | D | SD |
| 30. The arts are usually taught from a Western European point of view. | SA | A | U | D | SD |
| 31. There is very little mention of the contributions made by Third World cultures in most secondary level art books. | SA | A | U | D | SD |
| 32. The arts can serve as a vehicle for students to learn about their own culture. | SA | A | U | D | SD |
| 33. Exposure to the art styles of different cultures can lead to a deeper understanding of those cultures. | SA | A | U | D | SD |

Integration of the Arts into the Curriculum

- | | | | | | |
|---|----|---|---|---|----|
| 34. Teaching the arts increases the teacher's work load. | SA | A | U | D | SD |
| 35. Teachers do not teach the arts because they do <u>not</u> know how. | SA | A | U | D | SD |
| 36. The teaching of the arts is the responsibility of the art teacher. | SA | A | U | D | SD |
| 37. Teachers should have inservice workshops on integrating the arts into the curriculum. | SA | A | U | D | SD |
| 38. There should be inservice workshops for teachers on the contributions made by minorities to the arts. | SA | A | U | D | SD |

SA = Strongly Agree
A = Agree
U = Undecided
D = Disagree
SD = Strongly Disagree

* * * * *

- 39. Teacher-training programs should offer courses on the teaching of the arts in the public schools. SA A U D SD
- 40. Local art museums should collaborate with the schools in special arts programs. SA A U D SD
- 41. The schools should have exhibitions of their students' art work. SA A U D SD
- 42. The schools should order journals on the teaching of the arts. SA A U D SD
- 43. The schools should invite prominent artists of different ethnic backgrounds to lecture and participate in the arts program. SA A U D SD
- 44. There should be teacher-training audio-visual materials on the arts geared for use in the public schools. SA A U D SD
- 45. What do you think the goals of a school arts program should be?
(Please limit your answer to two or three goals.)

46. In your opinion, what are the needs that should be addressed through the arts in your school? (Please limit your answer to two or three needs.)

47. Do you think it is important to address the different needs of a culturally diverse student population through the arts? If so, why? If not, why not?

48. What community resources can you tap into that would enhance the arts program in your school?

49. Do you think that the arts program in your school needs improvement? If so, how would you improve it?

50. What kind of arts programming would you like to see taking place in your school(s)?

Thank you for your time and effort in responding to this survey.

APPENDIX E:

REQUEST PERMISSION LETTER AND LETTER OF RESPONSE

May 30, 1984

Mr. George W. Counter
Superintendent of Schools
Holyoke School Department
98 Suffolk Street
Holyoke, Massachusetts 01040-4499

Dear Mr. Counter:

My name is Gloria Caballer Arce, and I am presently teaching Spanish as a Second Language at the Sullivan School in Holyoke. I am writing to request permission to collect data for a study I am doing on the arts and education as part of the research for my doctorate. My goal is to analyze the perceptions held by school personnel of arts programs and to provide guidelines for arts education programs in Holyoke.

I would like to collect data at the high school, the vocational high school and the two junior high schools in our district. If possible, I would like to collect the data before the end of the present school year. I am enclosing a copy of my proposal for your review and comments. The proposal contains the instrument I plan to utilize for the collection of my data. I would appreciate an appointment at your earliest convenience to discuss the feasibility of my plans.

In the meantime, I thank you for your time and cooperation.

Sincerely yours,

Ms. Gloria Caballer Arce

GCA:nk
Enclosure



CITY OF HOLYOKE
MASSACHUSETTS

Zip Code 01040 - 4499

George W. Counter
Superintendent

HOLYOKE PUBLIC SCHOOLS
98 Suffolk Street
TEL 413-534-5678

June 1, 1984

Miss Gloria Caballer-Arce
Bilingual Teacher
Sullivan School

Dear Miss Arce: *Gloria*

Permission is hereby granted for you to do research on your proposal which you gave to me for a study towards your doctorate. You can make an appointment to see me when you pick up this letter on Monday of next week.

Very truly yours,

George W. Counter
George W. Counter
Superintendent

GWC:hbk

APPENDIX F:

LETTERS TO PRINCIPALS OF PARTICIPATING SCHOOLS

June 14, 1984

Mr. Gregory C. Diliberto
Principal
Peck Junior High School
1916 Northampton Street
Holyoke, Massachusetts 01040

Dear Mr. Diliberto:

My name is Gloria Caballer Arce, and I am a Spanish as a Second Language teacher in Holyoke. I am also a doctoral candidate at the University of Massachusetts. My area of concentration is the arts and education. I have submitted a copy of my proposal to Mr. Counter at the main office, and I have also requested permission in writing to disseminate a questionnaire in the secondary schools within our district. A copy of Mr. Counter's letter granting permission to proceed with my study is attached.

I would appreciate an appointment at your earliest convenience to discuss this matter further and to provide you with additional information regarding my study. I am very enthusiastic about my work, and with your cooperation I hope to be able to provide the secondary schools in Holyoke with suggestions for arts programming based on the perceived needs of teachers and administrators in this district.

The end of the school year is quickly approaching, and I know that your time is valuable and very limited. However, any efforts that you can make on my behalf will be greatly appreciated.

Yours truly,

Ms. Gloria Caballer Arce

CGC:nk
Attachment

P. S. I can be reached at the Sullivan School during the day and at 253-7160 after 4:00 P.M.

June 14, 1984

Mr. Francis O'Neill
Principal
John J. Lynch Junior High School
1575 Northampton Street
Holyoke, Massachusetts 01040

Dear Mr. O'Neill:

My name is Gloria Caballer Arce, and I am a Spanish as a Second Language teacher in Holyoke. I am also a doctoral candidate at the University of Massachusetts. My area of concentration is the arts and education. I have submitted a copy of my proposal to Mr. Counter at the main office, and I have also requested permission in writing to disseminate a questionnaire in the secondary schools within our district. A copy of Mr. Counter's letter granting permission to proceed with my study is attached.

I would appreciate an appointment at your earliest convenience to discuss this matter further and to provide you with additional information regarding my study. I am very enthusiastic about my work, and with your cooperation I hope to be able to provide the secondary schools in Holyoke with suggestions for arts programming based on the perceived needs of teachers and administrators in this district.

The end of the school year is quickly approaching, and I know that your time is valuable and very limited. However, any efforts that you can make on my behalf will be greatly appreciated.

Yours truly,

Ms. Gloria Caballer Arce

CGC:nk
Attachment

P. S. I can be reached at the Sullivan School during the day and at 253-7160 after 4:00 P.M.

June 14, 1984

Mr. Edward J. Shevlin
Principal
Holyoke High School
500 Beach Street
Holyoke, Massachusetts 01040

Dear Mr. Shevlin:

My name is Gloria Caballer Arce, and I am a Spanish as a Second Language teacher in Holyoke. I am also a doctoral candidate at the University of Massachusetts. My area of concentration is the arts and education. I have submitted a copy of my proposal to Mr. Counter at the main office, and I have also requested permission in writing to disseminate a questionnaire in the secondary schools within our district. A copy of Mr. Counter's letter granting permission to proceed with my study is attached.

I would appreciate an appointment at your earliest convenience to discuss this matter further and to provide you with additional information regarding my study. I am very enthusiastic about my work, and with your cooperation I hope to be able to provide the secondary schools in Holyoke with suggestions for arts programming based on the perceived needs of teachers and administrators in this district.

The end of the school year is quickly approaching, and I know that your time is valuable and very limited. However, any efforts that you can make on my behalf will be greatly appreciated.

Yours truly,

Ms. Gloria Caballer Arce

CGC:nk
Attachment

P. S. I can be reached at the Sullivan School during the day and at 253-7160 after 4:00 P.M.

June 14, 1984

Mr. Nicholas Ventrice
Director
William J. Dean Vocational High School
325 Pine Street
Holyoke, Massachusetts 01040

Dear Mr. Ventrice:

My name is Gloria Caballer Arce, and I am a Spanish as a Second Language teacher in Holyoke. I am also a doctoral candidate at the University of Massachusetts. My area of concentration is the arts and education. I have submitted a copy of my proposal to Mr. Counter at the main office, and I have also requested permission in writing to disseminate a questionnaire in the secondary schools within our district. A copy of Mr. Counter's letter granting permission to proceed with my study is attached.

I would appreciate an appointment at your earliest convenience to discuss this matter further and to provide you with additional information regarding my study. I am very enthusiastic about my work, and with your cooperation I hope to be able to provide the secondary schools in Holyoke with suggestions for arts programming based on the perceived needs of teachers and administrators in this district.

The end of the school year is quickly approaching, and I know that your time is valuable and very limited. However, any efforts that you can make on my behalf will be greatly appreciated.

Yours truly,

Ms. Gloria Caballer Arce

CGC:nk
Attachment

P. S. I can be reached at the Sullivan School during the day and at 253-7160 after 4:00 P.M.

APPENDIX G:

RESPONDENT THANK YOU LETTER

380 Northampton Road
Amherst, Massachusetts 01002

Dear Respondent:

I would like to take this opportunity to thank you in advance for taking time from your busy schedule to participate in the art survey you recently received. Being a fellow colleague, I can appreciate the academic pressures that we face on a daily basis. For this reason, your efforts are appreciated that much more.

As I indicated on the questionnaire, you will be provided with results of the analyzed data at your request. However, if you should have any questions before or after the completion of the survey, I can be reached at 253-7160 evenings or on the weekends.

Again, thank you.

Sincerely,

Gloria Caballer Arce

APPENDIX H:

REQUEST FOR RESEARCH INFORMATION AND LETTER OF RESPONSE

380 Northampton Road
Amherst, Massachusetts 01002

May 28, 1984

Dr. Eugene Grigsby, Jr.
School of Art
Arizona State University
Tempe, Arizona 85287

Dear Dr. Grigsby:

I recently submitted to you a copy of my proposal for your review and comments. I also indicated that I would be purchasing your book Art and Ethics at a later date. I would appreciate a copy of your book now. It will serve as a valuable reference in the research I am conducting for my dissertation. I would also appreciate your comments and suggestions, if any, on my proposal.

Enclosed is a check for \$15.00 to cover the cost and handling of the text. I would like to thank you for your attention and efforts on my behalf.

Sincerely yours,

Ms. Gloria Caballer Arce

ARIZONA STATE
UNIVERSITY

SCHOOL OF ART

TEMPE, ARIZONA 85287

6 June 1984

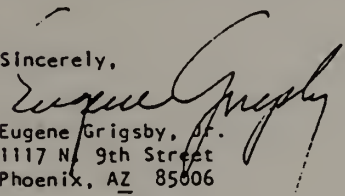
Ms. Gloria Caballer Arce
380 Northampton Road
Amherst, Massachusetts 01002

Dear Ms. Arce:

This is to acknowledge receipt of your dissertation proposal and the check for a copy of ART & ETHNICS. I hasten to send you a copy of the book and will send comments on your dissertation proposal as soon as I have finished reading it. It was nearly completed last night when fatigue took over.

As a whole the proposal looks good. There are a few minor comments that I would make that may be of value to you. The last few weeks have been quite busy for me and with our 110+ degree heat, one's energy is soon sapped. We are trying to get away for a few days but I hope to be able to send you some comments before leaving.

Sincerely,


Eugene Grigsby, Jr.
1117 N. 9th Street
Phoenix, AZ 85006

(602) 253-0668

*You may be interested in joining
the NAEA Committee on Minority
Concerns - dues are \$50 per year*

