for art education in our colleges and universities must include a demonstrated involvement with policy management as an area of inquiry. Our teachers must be familiar with purposes and strategies that will encourage educational policy responsive to art education. The preparation of art teachers must first of all be undertaken by those with credentials in art education and who themselves are prepared to deal with policy issues. There appears to be the need of a marriage between art education, and the administrative or managerial expert.[2]

A cadre of socially committed, politically savvy art educators who are not reluctant to inform and educate those in our society charged with making educational decisions could be a powerful step toward insuring a society whose people have the opportunity to realize a greater range of their potentials. Educational policies and decisions that recognize the contributions art education can make may indeed effect a social transfiguration.

FOOTNOTES

1. Two works that have appeared recently which provide information about educational policy and strategies to enable enlightened decision making are: Chapman, Laura H. Instant Art Instant Culture: The Unspoken Policy For American Schools. N.Y.: Teachers College Press, 1982, and Hatfield, Thomas A. An Art Teacher In Every School? A Political Leadership Resource For Art Educators. Columbia S.C.: Whitehall Publishers, 1983.

2. For an example of new accreditation standards responsive to issues voiced here see Regulations For Certifying School Personnel And Accrediting Institutions And Approving Programs Offering Teacher Education Kansas State Department of Education, Topeka, Kansas, May 1983.

SOCIAL THEORY AND SOCIAL PRACTICE IN ART TEACHER EDUCATION

Dan Nadaner

Simon Fraser University

THEORY AND PRACTICE

The connection between theoretical and practical activities is not always direct. A sculptor friend of mine believes that elementary art education should be practical in the most concrete, sensory way: children should simply have the opportunity to touch things, explore things, and fully sense their physical presence. It would be a mistake, in his view, to transfer a discourse on symbol systems from the university art education seminar to a third grade classroom. And I agree, for both philosophical and developmental reasons. There is no harm, no loss of holistic integrity, for a teacher to separate discussions of symbol systems from exercises with clay, just as reading and running can each be profitably experienced without being blended together. But while there is not always an obvious application of theoretical discussion to artistic practice, there is a very important sense in which the larger concepts of art education give meaning to even the most manual and visceral practices. Theoretical models are useful for teachers because they illuminate the relationships between art and the wider sphere of human values. Feldman's (1970) thesis on the value of art criticism for social understanding, or Giffhorn's (1978) critique of the lack of social value in North American art education, are examples of this kind of theoretical discourse. They are useful because they specify both the goals of the art program (e.g., social understanding rather than a conventional production of art objects) and the types of activities that are likely to achieve those

goals (e.g., art criticism or personally/socially meaningful painting, rather than how-to approaches to arts and crafts). Theoretical discussions like these also have a long-range value in that they encourage teachers to form habits of thinking about the purpose and content of the art program.

OBSTACLES TO THEORY-PRACTICE RELATIONS

It is not difficult, then, to reaffirm the importance of some theoretical work as part of the art teacher's education. But the question of how to effectively relate theory and practice for beginning art teachers remains an unresolved problem. We know that in the most fundamental areas of art education there is a wide gap between ideals and common practices, as Sherman (1983) has demonstrated in the area of multi-cultural art education.

Various explanations have been attached to this phenomenon. It is argued that teachers prefer to identify with art, rather than with art educational discourse (Erickson, 1979); they do not have access to theoretical work, or find it too unattractive or incomprehensible when they do (Degge, 1982); they do not have sufficient academic background, or the time and resources for extended academic study, to involve themselves with theoretical materials (Nichols, 1981; Nadaner, 1983).

Philosopher of education Harry Broudy (1971) has argued that there are intrinsic differences between educational theory and educational practice. Educational theory is general, systematic, and interpretive, while the practice of teaching is particular, diverse, and applicative (Broudy, 1971; Gisner, 1982). Any or all of these factors may effectively inhibit the teacher's use of educational theory in classroom practice.

A socially critical theory of art education faces additional obstacles. If, for example, I present a critical thesis about imagery in the media and ask teachers to take a critical look at MacDonald's, The A-Team, designer jeans ads, and war movies, then I put them in the position of challenging the dominant ideology of many schools, parents, and children. For many student teachers, even those impressed by the logical force of our critical discussions, this is an uncomfortable position to be in. The student teacher is already grappling with the diverse practical demands of school schedules, resources, curriculum, classroom "management", and the interests and problems of thirty kids. Theory of any kind, it has been argued, will seem a difficult matter to attend to under these circumstances. And socially critical theory, which may seem to initiate further cognitive dissonance between teacher and school, will be harder yet to assimilate.

FREIRE'S MODEL

If the many obstacles to the integration of social theory and practice are to be overcome, it is clear that careful thought must be given to the design of the art teacher's education. In his work in creating literacy education programs in Brazil, Paolo Freire dealt with the problem of how to initiate a critical dialogue with a theoretically naïve group of students. I believe that the main tenents of Freire's educational program are useful for socially concerned art educators as well.

It is essential for Freire (1974) that teacher and learner share an attitude of love, hope, and mutual trust, and use this attitude as a basis from which to undertake a critical search. Teacher education programs do not often strive to insure critical attitudes. Even anthropological models of observation often take an uncritical view of school practices. What Freire suggests is that we make clear from the start our value orientation,

our concern with the problems in school practice, and our interest in improving those practices through critical inquiry.

A second precondition of Freier's educational programs is that the learner have her own knowledge of the concrete context. This would suggest that sufficient time be allowed for student practica; that students be given an opportunity to build up their own store of experiences; and that, as an additional emphasis in teacher education, more attention be directed to the further education of practicing teachers.

Freier's ideas imply, thirdly, that there is no harm in the students seeking out their professors' "maximally-systematized" knowing. The sensitive, dialogical teacher educator can be a great help in facilitating surveys of ideas and readings, and overcoming the tyranny of conventional ideology. To do this in a dialogical manner is far different from simply imposing a set of authoritative texts. The learner moves from the concrete situation to the theoretical explanation, and then back to the concrete level for practical experimentation, or (in Freire's terms) praxis.

Freire's ideas add texture and depth to our model of theory-practice relations in teacher education. Freire's work addresses the problem of authenticity squarely, by indicating that it is essential that learners have some first-hand knowledge of schools. Similarly, he indicates that the teacher will play a role in insuring the adequacy of the student's theoretical investigations. But this role should not be confused with the transferring of concepts in a non-dialogical education. In the dialogical model, the teacher's efforts are responsive to the student's experience; and thus the teacher's role, far from being obviated, becomes more flexible and attentive.

TWO CASE STUDIES

Two brief case studies illustrate a few of the ways in which student teachers can relate social theory to personal experience, and emerge with a more meaningful praxis in their art teaching.

Marie A. is a general classroom teacher seeking to deepen her background in art teaching. A Native Canadian, she developed an interest in using the concept of mental imagery to look at the traditional story-telling of the Lillooet people of British Columbia.

In our art education course, we discussed the concept of imagery with reference both to mental imagery and media imagery. Marie expressed her concern that children in her town were uncritically absorbed in the adventures of Spiderman, E.T., and Bugs Bunny, and had too little opportunity to develop an involvement with the equally fascinating myths of their own culture.

Marie became interested in Richard DeMille's imagery exercises, (Put Your Mother On the Ceiling, 1976) which are now quite popular as a method of teaching drawing (McKim, 1972; Wilson and Wilson, 1982). Following a seminar on DeMille's work, Marie wrote in a paper:

> Telling stories is just like "putting your mother on the ceiling."
> Telling stories in a comfortable atmosphere is important... Open
> the windows for fresh air and turn off the fluorescent lights. I
> told stories to kindergarten students during their rest period. I
> told them about "gwenis" in Anderson Lake. Fifteen minutes of see-
> ing blue lake, green mountains, Indian children, wet rocky shore,
> white fluffy clouds, the big slimy, dark gwenis, the people, the vil-
> lage, and the old man. All those subjects fall into place like a movie.

By using concepts of imagery, Marie productively inquired into her own practical experience, and then used that experience to elaborate further her

concepts of imagery in education. In her further readings she surveyed the images of heroes available to Native children, and evaluated the relative educational merits of traditional story images versus contemporary television images.

A striking feature of Marie's experience is that she conducted her observations retroactively; that is, she used her memory to look at practice, and in fact revised her remembered teaching experiences on the basis of her new conceptual awareness. The success with which she did this indicated that we need not be too rigid in prescribing a time-sequence for theory-practice relations in teacher education. A chance to make new observations will always be essential, of course; but reflection on previous experience, even in our own childhood experiences, will also play its role, much as it does in Freire's program. The key to the process is not the sequencing of observation and analysis, but the principle of dialogical interaction between authentic experience and relevant conceptual material.

Judy W. is a painter/performance artist who is completing her secondary teacher education program. At the outset of her studies in art education, Judy shared my concern that there was a gap between the values of many school art programs (reactionary, product-oriented) and the values of the contemporary artists that she found compelling (socially engaged, inventive, process-oriented). Course readings such as Benjamin, J. Berger, Sontag, Giffhorn, and Chapman set the stage for an exploration of alternative practices for the secondary art curriculum.

Judy focuses on photography activities, and sought to infuse them with an increased attention to the meaning of taking photographs and the meaning of looking at photographs. She wrote:

I am interested in using photographs, video, film and tape recorders, using technology not to create what Giffhorn calls an "aesthetic ghetto" but as a means of deconstructing the theology of art, "l'art pour l'art" (W. Benjamin). This position entails moving away from the production of unique objects toward direct involvement with living communication ... I think teaching should more often focus on questions such as "what is framed?" and "what significance or meaning does it imply?" and not on the making and production of aesthetic objects ... Before looking at photographs by Dorothea Large, Ben Shahn and Walker Evans, I would invite students to look at their own mental pictures of "poverty" or "love" and to write these on a blackboard ... Problem: Given your mental pictues of "love", does Diane Arbus's photograph of a New Jersey housewife with her baby macaque monkey named Sam constitute a photograph of "love"? Why or why not? ... This exercise could also be supplemented by a search for photographs that express the student's experiences, their understanding of "love," "pleasure", "poverty", "dream", "religion", etc.

Not all students will have the background in art that Judy has, or the background in cultural studies that Marie has, but each is likely to have some specific kind of experience that can be fruitfully manifested in the praxis of teaching. With the guidance of theoretical inquiry, the mediating actions of the art educator, and the commitment of students to a critical search, it seems reasonable to expect that the social values articulated by critical theory can be used to design activities for the art curriculum, and that the practice of art teaching can thereby be improved significantly.

SUMMARY

It seems clear that art educators must think clearly about the design of teacher education programs if social theory is to become social practice. The obstacles to successful integration of theory and practice are many, ranging from the logistics of engaging artist-teachers in theoretical studies, to the intrinsically different natures of theoretical and practical activities. And it is difficult to guarantee that such amorphous qualities as flexible dialogue, love, hope, and mutual trust can be made part of a teacher education program, even when a deliberate effort is made to do so.

But while the model of teacher education discussed here is problematic to achieve, the reasons for working in this direction are compelling and inescapable. We do not want the gap between practice and theory to widen further; and we can not ethically close that gap except through the authentic participation of student teachers. The pedagogical conditions which can make this participation real are beginning to be identified; now is the time to make our practices live up to these pedagogical insights.

64

REFERENCES

Broudy, Harry. The Role of the Foundation Studies In The Preparation of Teachers. In S. Elam (Ed.), Improving Teacher Education In The United States. Bloomington, Ind.: Phi Delta Kappan, 1967, pp. 1-22.

Degge, Rogena. The Classroom Art Teacher As Inquirer. Studies In Art Education, 24 1 (1982), 25-32.

DeMille, Richard. Put Your Mother On The Ceiling. N. Y.: Penguin, 1976.

Eisner, Elliot. The Relationship of Theory And Practice in Art Education. Art Education, 35, 1 (1982) 4-5.

Erickson, Mary. An Historical Explanation Of The Schism Between Research and Practice In Art Education. Studies In Art Education, 20, 2 (1979) 5-13.

Feldman, Edmund B. Becoming Human Through Art. Englewood Cliffs, N.J.: Prentice-Hall, 1970.

Freire, Paolo. Education: The Practice of Freedom. London: Writers and Readers Publ. Coop., 1974.

Giffhorn, Hans. Studies In Art Education, 1978, Vol. 19, No. 2.

Nadaner, Dan. Building Theory-Practice Interactions In Art Teacher Education. Visual Arts Research, Spring, 1983, Vol. 9, No. 1.

Nichols, Bill. New Theory In The Classroom. Jump Cut, No. 24-25 (1981), 53-55.

Sherman, Ann. A Reivew Of The Multi-Cultural Content Of Selected Art Education Teacher-Trainer Texts. Unpublished manuscript, University of Kansas, 1983.

65