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HOLISTIC APPROACHES IN A SECONDARY DISCIPLINE-BASED
ART EDUCATION CURRICULUM

Thesis submitted to
The Graduate College of
Marshall University

In partial fulfillment of the
Requirements for the Degree of
Master of Arts
Art Education

by

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ABSTRACT

HOLISTIC APPROACHES IN A SECONDARY DISCIPLINE-BASED ART EDUCATION CURRICULUM

Jennifer Hicks Limle

The primary objective of this study is to examine the possible advantages of incorporating the principles and strategies of whole language to a secondary art education curriculum. Reading, or the process of decoding symbols, is an integral part of the learning process. It is particularly pertinent to the three academically oriented components of Discipline-Based Art Education: art criticism, art history, and the study of aesthetics. The holistic strategies promoted by the whole language movement, may be characterized by an emphasis on written responses and experience-oriented, student-centered curriculum. This approach is expected to enhance the DBAE curriculum.

The possibility that primary instructional strategies would influence subsequent instruction was evaluated through a student survey. The participants were a homogeneous group of students from Harts High School, Harts, West Virginia. A strong correlation between prior exposure to holistic instruction found in whole language and success with an art program utilizing the holistic approach as associated with the whole language model was anticipated. However, the holistic influenced art activities were retained by a significantly greater number of students with a phonic background. This information suggests that holistic instruction may be advantageous to the art curriculum, especially since a majority of students will come from a phonics background. This fact alone warrants further study of such an application.

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INTRODUCTION

Problem Statement

The national attention being given to the quality of the American educational system has inspired a movement for higher standards in all areas of education. Public Law 103-227, Goals 2000, provides that "all students will leave grades 4, 8, and 12 having demonstrated competency over challenging subject matter including English, mathematics, science, foreign languages, civics and government, economics, the arts, history, and geography, and every school in America will ensure that all students learn to use their minds well, so that they may be prepared for responsible citizenship, further learning, and productive employment in our modern society" (Dozier, 1995).

National standards for all mandated areas of the curriculum have been developed. The National Standards for Arts Education was developed by the Consortium of National Arts Education Association, which included the American Alliance for Theater and Education, the Music Educators National Conference, the National Art Education Association, and the National Dance Association. Although the Goals 2000 and the National Standards are not mandatory, compliance is being recognized and rewarded. Many states have aligned the guidelines and expectations of their state curriculum with the National Standards, thereby recognizing that "the arts should be an integral part of a program of general education for all students. In

an increasingly technological environment overloaded with sensory data, the ability to perceive, interpret, understand, and evaluate such stimuli is critical. The arts help all students to develop multiple capabilities for understanding and deciphering an image and symbol-laden world" (National Art Education Association, 1994, p. 3).

According to the Standards, an art curriculum that meets the needs of all students and prepares them to live fuller lives through the arts must address more than art production. An effective approach to implementing the National Standards for art emphasizes the inclusion of art history, aesthetics, and art appreciation with traditional studio instruction. This approach to art education is titled Discipline-Based Art Education or DBAE. The academic components of this approach help the student develop understanding and appreciation while enhancing higher levels of thinking. Art education "benefits the student because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication " (National Art Education Association, 1994, p. 2). The processing of visual symbols is the central concept for expression or communication in the visual arts. Language skills incorporated into a DBAE program provide an excellent premise for implementing the Standards.

The study examines whether holistic strategies, as associated with Whole Language, may be successfully adapted to the art curriculum and prove beneficial in the implementation of the National Standards. Holistic is derived from the term "holism", which is "the theory that whole entities, as fundamental components of

reality, have an existence other than as a mere sum of their parts" (Webster, 1989, p. 677). Works of art generally are accepted to be holistic or to have a fundamental existence that transcends the basic elements from which they are composed.

Discussions of artists and their work can never be totally inclusive; artworks use the elements of art to communicate a meaning other than the elements themselves.

For the purpose of this study, holistic strategies associated with Whole Language refer to the instructional techniques used in Whole Language programs. Whole Language is an educational concept based on the philosophy of holism applied to reading instruction. A strong correlation between learning to read and write is a primary premise of the philosophy of Whole Language. These programs incorporate writing about actual experiences and "real-life" reading materials and writing about "real-life" experiences. Thematic projects may be employed to create an unobtainable experience such as a historic time period. Holistic strategies also include the creation of an inquiry-based community of learning and student evaluation determined by portfolio assessment. The application of these strategies in a DBAE curriculum will be investigated to determine what value, if any, the strategies may contribute to the implementation of the National Standards for Arts Education.

Purpose and Methods of the Study

The purpose of this study is to analyze whether holistic strategies in a DBAE program at the junior high level are advantageous. A review of the literature will provide background information concerning current trends in the areas of art education and Whole Language. Similarities in the two areas will be examined for possible unified applications in an art curriculum. The merit of unified activities will be established through a survey of students who have participated in art activities both with and without the inclusion of holistic techniques during a two-year junior high curricula. The instructional impact was determined by questioning those students who had recently completed the eighth-grade semester of art, along with others in the ninth, tenth, eleventh, and twelfth grades. The students surveyed had participated in middle school art activities between the years 1992 and 1997. Approximately, 40 percent had received a structured phonic dominated reading program and 39 percent had been exposed only to the Whole Language Approach. The remaining students had attended different schools with an undefined reading background. The survey consisted of ten short essay and fill-in-the-blank questions that focused on the activities to be compared from different perspectives. The responses compared retention of concepts presented in a traditional DBAE program and those incorporating a holistic approach.

Rationale

The National Standards has endorsed art education as an integral part of the general curriculum. Discipline-Based Art Education is the primary method employed today in the establishment of art as a comprehensive subject with a sequential curriculum capable of being evaluated. Such an art program is composed of four components: the study of art history, aesthetics, art appreciation, and art production. Hence, the implementation of a DBAE program introduces the study of many written materials in the art curriculum. Suitable textbooks are now available to many art educators. The Getty Center for the Arts has created and disseminated many publications advocating the use of creative writing in the interpretation and analysis of art works. Emphasis is being placed on exposing the student to examples of great works of art that illustrate the studio skills being taught. Such presentations may include a written or oral exercise concerning the visual or emotional impact of the artwork. Students are expected to express their thoughts about works of art during aesthetic and art appreciation activities.

The acceptance of art programs as a required part of the curriculum, in conjunction with DBAE's academic orientation, has placed the same responsibilities and requirements on art educators as those placed on educators in other areas. Teachers of subjects termed the core curriculum are often required to provide content reading. Some school systems require all secondary core teachers to obtain specialized training to instruct reading classes and in some states, the law requires

each teacher to teach reading. Art instructors have previously been exempt from such requirements. "The Standards say that the arts have 'academic' standing" (National Art Education Association, 1994, p. 11). The combination of DBAE's "academic" orientation and the national recognition of art as having academic value has resulted in art educators being expected to meet the same criteria placed on other areas of the curriculum. This will include standardized assessment and the possibility of a minimum score requirement to obtain credit. The DBAE innovations in art education require an art teacher to become adept at academic instruction in reading and writing in addition to the skills required in a studio program. The question is no longer: "should art educators teach academic material?" but "how should it be done?"

The method of adding academic instruction to art programs must not destroy or inhibit the creative aspects of art. The holistic approach revolves around connecting words with familiar images, ideas, and experiences in cooperation with the use of reading techniques in all subject areas. F. B. May contends that "Whole Language techniques, more than any other type of instructional approach, provide a flexible, creative atmosphere in which to explore both writing and reading in a natural way" (1990, p. 249). It is believed these techniques provide an appropriate manner in which creative and academic activities may be integrated. This study will analyze how holistic strategies associated with the Whole Language Approach inherently enhance the understanding and appreciation of art, while stimulating creativity.

Limitations

This study is primarily limited to the implementation of holistic strategies in a Discipline-Based Art Education program at the secondary level. The survey of students is limited to one rural high school in West Virginia, where the researcher has been experimenting with holistic art education for five years. While the experiment involves grades 7 through 12, the survey is directed at the junior high experiences only. The West Virginia Department of Education requires all students enrolled in grades 7 and 8 to participate in art, music, health, and physical education classes. Most school systems fulfill this requirement with a rotating schedule. Only one severely disabled student has been exempt from this requirement. Secondary students in grades 10, 11, and 12 may choose to take art or music as a credit in fine arts. To ensure an accurate representation of the student population, the survey focuses on the junior high art program, where art is mandatory for all students.

The study is also limited to philosophical trends in education during the latter part of the Twentieth Century. The specific trends discussed are the National Standards developed as a result of Goals 2000: Educate America Act, the movement toward Discipline-Based Art Education originally endorsed by the Getty Foundation, and the movement toward holistic education as associated with the Whole Language Approach. While these educational trends are being widely discussed and implemented in various programs throughout the United States, there are few

examples of a combination of these specific trends. Very few art educators are experimenting with holistic strategies in their art programs.

Assumptions

This study was based on the following assumptions. First, it was assumed that the National Standards would remain the framework for state and local guidelines. This will ensure the continued acceptance of art as part of the core curriculum. It was further assumed that Discipline-Based Art Education would continue to have a strong influence on art education and would be implemented more universally. For the purpose of the survey, it was assumed that students familiar with holistic strategies would retain more information presented in a holistic manner. A further assumption concerning the survey was that the activities that were remembered and preferred indicated a greater educational impact on the students.

Procedural Overview

This study began when the researcher noticed several similarities between strategies used in Whole Language and art instruction. Further similarities and correlations were identified during a Professional Development Institute for Art Specialists sponsored by the Getty Center for Education in the Arts in July of 1993.

The researcher began applying the concepts presented during the seminar and experimenting with holistic strategies in the classroom. These experiments have evolved into a curriculum for seventh and eighth-grade students. The need for more information and guidance led to further study and this formal document.

This study proceeds with a review of the literature in Chapter One, which pertains to the current trends in art education. A brief history and discussion of the Discipline-Based Art Education movement are included. The trends in holistic teaching as a component of Whole Language are also discussed with examination of its possible advantage to an art program. Chapter Two describes the design of the survey and the art activities it concerns. Similar art programs are correlated to the survey results. Chapter Three presents and analyzes the results of the survey. Followed by the conclusion in which the results of this study are discussed including implications for further research.

Reference materials are included in the appendices. Appendix A lists the definitions for the terms used in this study. Appendix B contains a copy of art criticism models. Appendix C is a copy of the student survey. Appendix D is composed of graphic representations of the survey results.

CHAPTER ONE: REVIEW OF THE LITERATURE

The History of Discipline-Based Art Education

Discipline-Based Art Education is dramatically different from the preceding, Lowenfeld-influenced philosophy. Viktor Lowenfeld's concepts had permeated art education during the postwar era. He believed that

each child possesses a capacity for creative development. The task of the teacher is to arrange the conditions whereby these potentialities are realized.

When the teacher or parent places pressure on the child when either allows him to copy, trace, or use coloring books, the capacities the child has for creative work are stifled. (Eisner, 1972, p. 89)

Viktor Lowenfeld's prominent position as the head of art education at Pennsylvania State University provided many opportunities for him to proclaim his concepts of sequential stages of emotional and mental growth related to creative activities. His textbook, Creative and Mental Growth (1947) created a generation of guide-facilitators who placed a priority on motivation. Arthur Efland stresses that as a result of Lowenfeld's philosophy

teachers with a minimal knowledge of art could teach if they learned to motivate children and if they had realistic expectations of what children might accomplish at each stage of development. This belief gave more teachers the confidence to teach art than any other individual in this century.

(Efland, 1990, p. 235)

Moore has observed that Lowenfeld held that "the development of an individual's potential creativity should occur without intervention from external sources" (1991, p. 37). As a result of following Lowenfeld, many educators approached art with an emphasis on allowing the student to experiment and create without interference from the adult world.

The 1950s became a time of opposition to the reign of creativity supported by Lowenfeld. Manuel Barkan (1955), for example, published A Foundation for Art Education that endorsed art as "a means through which children can be encouraged to interact with other human beings" (Efland, 1990, p. 236). Barkan rejected self-expression as a goal for art education. June K. McFee questioned Lowenfeld's "stages of creativity." McFee felt Barkan's concepts were not representative of the transient state of human nature (Efland, 1990).

Another dissenting voice was that of Elliot Eisner. His experiences as a doctoral student convinced him that

cognition, by which I mean thinking and knowing, is not limited to linguistically-mediated thought, that the business of making a picture 'that works' is an awesome cognitive challenge . . . that in no way may be dismissed as a consequence of emotion finding release in a material. (Eisner, 1991, p. 13)

The stage was set for the final act of endorsed classroom freedom for creativity by events occurring in the world of science. When the Russians launched

the first satellite, Sputnik, American education went into a tailspin. The educational system of the United States was believed by many to have failed to establish America as the leader in world technology. All components of the curriculum had to be reevaluated. The Woods Hole Conference held in 1959, sponsored by the National Science Foundation, the U.S. Office of Education, the U.S. Air Force, and The Rand Corporation began the movement to reevaluate American education. The National Academy of Sciences, the American Association for the Advancement of Science, the Carnegie Corporation, and the National Science Foundation were the attending groups which examined the existing standards of education (Efland, 1990, p. 237).

Jerome Bruner, a Harvard psychologist, summarizing the results of this conference in his paper entitled "The Process of Education" (1960), found that schools were cluttered with nonessential subjects in a disorganized fashion. His theories may be defined as neo-Piagetian, because he stressed cognitive development in stages. Bruner differed from Piaget in that he recognized no standard order of sequence. He felt that differences in individuals required a variety of learning sequences. The foundation of his approach is that "growth cannot be understood without reference to human culture and to primate evolution" and that "any subject can be taught effectively in some intellectually honest form to any child at any stage of development" (Sahakian, 1976, p. 355). Bruner's theory of cognitive development diametrically opposes Lowenfeld's concept of appropriate learning activities for each sequential stage of development. Bruner believes

instruction consists of leading the learner through a sequence of statements and restatements of a problem or body of knowledge that increase the learner's ability to grasp, transform, and transfer what he is learning. In short, the sequence in which a learner encounters materials within a domain of knowledge affects the difficulty he will have in achieving mastery.

(Sahakian, 1976, p. 355)

June McFee asserted, there can be no standard of sequential growth established for all learners. The sequencing, Bruner believed, occurs within the curriculum and is not inherent in the growth process. It should be noted that Jerome Bruner was not concerned with revisions in art education, but the core curriculum. Art educators were forced to become defenders of the continued existence of art education. Lowenfeld maintained, that art provided an opportunity to develop creative problem-solving skills that could be applied in other parts of the curriculum, while educators such as Laura Chapman, Manuel Barkan, and Elliot Eisner chose to participate in the movement toward a discipline-oriented curriculum.

Viktor Lowenfeld died in 1960, the year after the Woods Hole Conference. If he had lived, Discipline-Based Art Education might have evolved in quite a different configuration. It may be assumed, Lowenfeld would have continued to support a prominent role for creativity in the art curriculum. He was highly respected in the United States and Britain. Lowenfeld's death silenced a very influential voice in the realm of education, but his philosophy continues to impact art education. Many art

educators are still adamantly against tracing, copying, and the use of patterns.

Jerome Bruner influenced many prominent educators in the early 1960s with his book, The Process of Education (Anderson, 1992, p. 68). His theory of a "structure of disciplines" modeled in the curriculum of outstanding specialists in each area continued to gain credibility and acceptance. Manuel Barkan advocated the application of Bruner's theory to art education at the Western Arts Association in 1962. Barkan explained,

Bruner does not deny any developmental values which can be derived from engagement in the study of a subject. All he is saying is that the key educational task is to give students an understanding of the fundamental structure of any subject we see fit to teach . . . [and that] when applied to the teaching of art this would mean that there is a subject matter of the field of art, and it is important to teach it. (Efland, 1990, p. 238)

Barkan was correct, and Bruner's theories are applicable to art education.

A supportive method of implementation advocated by Bruner, included a discovery learning approach to the "structure of discipline." This method of instruction relies on inductive reasoning to form the basis of instruction. "In discovery learning, the teacher presents specific examples, and the students work with the examples until they discover the interrelationships and thus the subject's structure" (Woolfolk, 1987, p. 274). The students are exposed to the details of a concept, such as the elements of art. After the students become competent in the definitions of the terms, accurate terminology may be used to critique or analyze

works of art. Bruner also advocated intuitive thinking as a valuable skill in an art program. This skill may be developed by asking the students to form a theory describing what the artist intended to communicate in a given artwork. The students may compare their assumptions with an actual statement given by the artist.

Discovery learning may be used to describe the traditional experimentation that art students employ in the process of becoming acquainted with various techniques and media. Discovery learning requires the learner to invent new methods and processes after becoming familiar with the basic steps in any given subject. When applied to art production, the result should be a very "creative" work of art. Bruner defines the difference between discovery learning and guided discovery as follows: "in discovery learning, a teacher organizes the class so that the students learn through their own active involvement working on their own to a very great extent and guided discovery is when the teacher provides some direction" (Woolfolk, 1987, p. 275). Such methods of instruction are inherent in art education curriculum. This was a contributing factor to the recognition Bruner has received from art educators.

President Kennedy's Arts and Humanities Program funded many conferences during the 1960s to develop among other things a stable concept of the role of art in education. Kathryn Bloom was appointed head of the Arts and Humanities Branch of the U. S. Office of Education, which sponsored the Seminar on Research and Curriculum Development held at Pennsylvania State University. "The most

pervasive theme of the seminar was the notion that art is a discipline in its own right, with goals that should be stated in terms of their power to help students engage independently in disciplined inquiry in art" (Efland, 1990, p. 242). Albert Anderson mentions Laura Chapman and Manuel Barkan as strong participants, along with Elliot Eisner (Anderson, 1992, pp. 68-81). Manuel Barkan's paper, "Curriculum Problems in Art Education," stated that "the disciplines of art are of a different order. Though they are analogical and metaphorical, and they do not grow out of or contribute to a formal structure of knowledge, artistic inquiry is not loose (Barkan, 1966, pp. 244-45).

Arthur Efland provides a more detailed account of the Pennsylvania State University Seminar. Efland lists other influential participants such as the artist Allen Kaprow, art historian Joshua Taylor, and art critic Harold Rosenberg, as well as prominent art educators like Barkan, Kenneth Beittel, McFee, and Jerome Hausman (Efland, 1990, pp. 242-43). It is only natural that the resulting suggestions for an art curriculum would contain an area representing each contributor's expertise. The outcry for change continued with June McFee's "concerns from a reconstructionist perspective in art education" (Efland, 1990, p. 239) as outlined in the Sixty-fourth Yearbook of the National Society of Secondary Educators (NSSE), as an endorsement for a change, along with Eisner's chapter on future needs.

Elliot Eisner has been one of the most prolific speakers and authors of persuasive articles advocating the inclusion of academic material in the art curriculum. Eisner cites his survey of eighth-grade art students as the determining

factor in developing his philosophy of art education (Eisner, 1991, p. 17). He found a woeful lack of the comprehension of basic terminology and a complete absence of published art tests. His belief that the cognitive processes must govern all artistic endeavors has permeated his entire career as an art educator. He states,

it was clear to me as a doctoral student at the University of Chicago that the creation of a successful painting or an expressive sculpture could in no way be dismissed as a consequence of emotion finding its release in a material. The job of making a painting, or even its competent perception, requires the exercise of mind: the eye is part of the mind, and the process of perceiving the subtleties of a work of art is as much of an inquiry as the design of an experiment in chemistry. (Eisner, 1991, p. 16)

It is important to remember, the prevailing philosophy in art education was dictated by Viktor Lowenfeld and was dominated by an emphasis on expressive creativity in successive stages. In an endeavor to alter the art curriculum, Eisner may seem to relegate creativity to a lower priority than the academic components. The statement quoted above indicates, his reservations never concerned creativity, only the unplanned spontaneous approach that was often viewed as creativity. For more than thirty years, Elliot Eisner has consistently advocated a cognitive approach in the creation, viewing, and comprehension of art (Eisner, 1972, p. 65).

Ralph Smith's Aesthetics and Criticism in Art Education (1966) added yet another component to be included in the curriculum. He founded the Journal of Aesthetic Education in 1966, a magazine that focuses on the philosophical aspects of

aesthetics involving the general curriculum. This journal has become part of DBAE instruction in teacher seminars provided by the Getty Center for Education in the Arts.

The following decade brought a new direction to educational reform. The Elementary and Secondary Education Act of 1965 shifted the focus of federal support to programs having a strong social agenda. Kathryn Bloom served as head of the Arts in Education Program from 1967 to 1979. The official view of this program was that "art was not a discipline. Rather it was 'an experience,' to be had by participating in the artistic process or by witnessing this process in the work of performing artists" (Efland, 1990, p. 245). Interdisciplinary activities were advocated to include the arts in the general curriculum, which resulted in the use of the arts to teach other subjects. The program relied on community involvement and artists in residence for implementation. The major project funded by this program was in the University City School District, a suburb of St. Louis, Missouri. The movement lost momentum and funding in 1979 (Efland, 1990, pp. 245-47).

Another movement in education was occurring in the 1970s. A focus was placed on the assessment of learning and establishing learning objectives, as well. R. Degge (1975) employed methods of qualitative research in studying the interaction between art educators and their students. Degge found that teachers "may not always be aware of the actual objectives of their instruction and that the activities they utilize in teaching may not be consistent with the goals they espouse" (Efland, 1990, p. 250). These and other such findings created a climate of

dissatisfaction with the existing curriculum. States began to require that behavioral objectives be recorded for every activity and evaluation procedures outlined for all learning outcomes. This presented difficulties for the art programs that still focused on self-expressive creativity.

The 1980s became an era of unification of the various aspects of reform that had been purposed for nearly twenty-five years. The Getty Trust met with seventeen educators in 1982 to discuss the purposed reform to the art curriculum. It was at this meeting the Getty Center for Education in the Arts was conceived. It became a reality in 1983 with LeiLani Lattin-Duke as the head. The Getty Center for Education in the Arts is the operational program of the Getty Trust. The first "operation" was a series of seminars or institutes designed to educate regular classroom teachers in the instruction of art. W. Dwaine Greer, the director of these institutes, first labeled the program Discipline-Based Art Education (DBAE) (Anderson, 1992, p. 69) and (Efland, 1990, p. 253). Beyond Creating: The Place for Art in America's School (1984) published by the Getty Center "introduced the idea of Discipline-Based Art Education to a large audience" (Levi, 1991, p. 183). This publication was the result of a year long three-volume study commissioned by the Getty Trust to assess the quality of art education in American schools and to learn why art was generally accorded low status in the curriculum. The study found that most school districts did not consider art vital to a student's education, and that there was a commonly held belief that people needed little or no formal education to experience, comprehend and create art. Moreover, the study determined that the

traditional methods of teaching art reinforced the notion that art education was not fundamentally important to the school enterprise (Anderson, 1992, p. 68).

The report recommended curriculum reform that would include the historical background of art, art criticism, and studio art. The Getty Center now conducts institutes in Florida, Minnesota, Nebraska, Ohio, Tennessee, and Texas. The cost of this program was in excess of \$30 million by the end of 1997, which substantiates Peter London's statement in his introduction to Beyond DBAE (1988). London declares that "here-to-fore, no other concept of art education has been subsidized with such generosity and a determination to see only one system of beliefs prevail over all others" (London, 1988, p. 2). These institutes are no longer directed toward regular classroom teachers. The primary participants are educators specializing in the field of art, and an effort is made to achieve a balanced division between those working in elementary and secondary schools (introductory remarks, Professional Development Institute for Art Specialists, 1993).

The components of Discipline-Based Art Education have been incorporated in many state curriculum requirements, but there remains a controversy among many art educators concerning the manner and the extent to which Discipline-Based Art Education should be implemented. David Holt describes the criticism of DBAE as "part of a larger critique; the critique of high modernism by postmodern critics" (Holt, 1990, p. 42). DBAE shares both a political and a philosophical similarity to high-modernism. The politically oriented critics of DBAE express "liberal reaction against what is perceived to be a conservative and officially sanctioned movement.

They have labeled the approach by Getty: conservative, formalistic, essentialistic, dogmatic, undemocratic, paternalistic, non-creative, sexist, racist, reductionist, and philosophically misguided" (Holt, 1990, p. 44). The philosophical similarity between critics of High-Modernism and DBAE is based on the qualities of Essentialism as an educational philosophy. Its tenets are

- 1) that learning involves discipline and often an unwilling application (due to the weakness of the flesh),
- 2) an emphasis on accountability on the part of the teacher but particularly, the student,
- 3) the teachers, role as authority figure, and
- 4) a structuring of educational enterprises to focus on the assimilation of prescribed subject matter. (Holt, 1990, p. 45)

This view of DBAE is construed to be an ideology that limits the freedom of the art teacher to develop a curriculum in conjunction with his or her students. Donald Blandy feels that a curriculum based on the four areas of DBAE excludes the life experiences of the teacher such as "Psychology, philosophy, history, literature, science, indeed the full range of our human knowledge" (Holt, 1990, p. 46). Therefore, the critics of Discipline-Based Art Education are reacting to the structural aspects of the curriculum in a similar fashion to the critics of High-Modernism. Both movements are identified as essential in form and labeled restrictive, elitist, and conservative.

The critics of DBAE also perceive it as a curriculum grounded in classical

idealism, which establishes an ideal that must be accepted from past cultures without critical reevaluation. Vincent Lanier recommended focusing on the experience of art with the recognition that standards and cultures are in a state of constant change, which requires constant reassessment. Lanier advocated studying historical artwork in its relation to current cultural standards (Holt, 1990, p. 46). This approach eliminates the understanding of traditional cultural significance of many art works, thereby making their interpretation very difficult if not impossible.

Juliet Moore, Pennsylvania State University doctoral candidate and intern at the Getty Center for Education in the Arts, classifies DBAE from an entirely different perspective. Moore cites Foster's indication of Post-Modernism as a booming art market and the proliferation of new art schools as an important sign of Post-Modernism. The modern artist is described as creating works in solitary and rebellious defiance against the establishment, while the Post-Modernist artist is perceived as being carefully cultivated by the art schools and the dealers. Therefore, the collaboration between art and business is the final proof of the pervasiveness of the postmodern movement in art. Moore feels that Discipline-Based Art Education can be directly related to Post-Modernism by the application of the criteria previously discussed (Moore, 1990, p. 34).

Ronald MacGregor claims that the conflict of views, such as the differences between David Holt and Juliet Moore is what Post-Modernism thrives on. MacGregor stated, "the expectation is that critics will never agree" (MacGregor, 1992, p. 1). William Doll agrees with MacGregor. Doll sees Post-

Modernism as a complex open-system in a constant state of change through accommodation, adaptation, and in a state of contradiction (Doll, 1989, pp. 242-53). Patricia Clahasse (1986) is quoted as characterizing Modernism in art as preoccupied with abstraction and then characterizes art education as having a strong focus on self-expression and creativity. She further claims "Discipline-Based Art Education is a Post-Modern phenomenon, by virtue of its multiple content areas and the possibility of team approaches which are provided" (MacGregor, 1992, p. 2). MacGregor sees the "major strength of Post-Modernism is that it forces educators to take note of voices often ignored in the establishment of educational priorities" (1992, p. 3). These voices include a diverse population of students who require a curriculum that is relevant to their culture, in addition to the many official voices requiring standards to be met and evaluated. Discipline-Based Art Education will be buffered by the conflicts of the Post-Modern movement, but it should become enriched by these differences. Only a flexible curriculum which meets the needs of all the students being served, will survive.

The influence and political power of The Getty Center for Education in the Arts and its endorsement of DBAE played a role in the recognition of art as part of the core curriculum. The National Educational Goals developed under President Bush evolved into PL 103-227, Goals 2000: Educate America Act under President Clinton, and were signed into law March 31, 1994. The Standards reflect the goals and strategies of DBAE. Many states are moving toward implementation of the National Standards. All but two states have committed to conforming to the

National Standards to a lesser or greater degree. West Virginia published its voluntary goals and objectives in the fall of 1997. A point of interest is that the prior art goals in West Virginia were an outline of the DBAE curriculum and now they very closely resemble the National Standards.

History of Holistic Strategies Associated with the Whole Language Approach

According to Charlotte Huck "the development of the Whole Language movement grew out of the research that showed that young children were not merely imitating the language they heard around them, but were actively constructing the rules for how language worked" (Huck, 1991 p.188). Yetta Goodman traces the term "Whole Language" to the first picture book written for children by John Amos Comenius (1887, English edition):

It is a little book, as you see, of no great bulk, yet a brief of the whole world, and a Whole Language: full of Pictures, Nomenclatures, and Descriptions of things . . . we have filled this first book . . . with the chief of things and words, or with the grounds of the whole world, and the Whole Language, and of all our understanding about things. (Goodman, 1991, p. 386)

Comenius' philosophy was based on the belief that learning occurs when information is introduced through the familiar life experiences and the native language of the student. It should be noted that the original application of Whole Language was associated with the first picture book designed for children. Rosalind

Ragans restates this concept in her middle school textbook ART TALK:

You can communicate through the arts. The arts offer a very special type of communication. They are languages for expressing ideas and feelings that everyday words cannot explain. The arts talk in ways that go beyond simply describing something or telling a story. They cross the language barriers of different countries . . . The arts may even help us communicate with beings from other planets. For example, in 1972 the National Aeronautics and Space Administration (NASA) officials attached a special plaque to Pioneer 10, the first rocket sent beyond our solar system. On the plaque were drawings of earthlings and a diagram of our solar system. NASA thought that these objects of visual art had the greatest possibility of successfully communicating with whatever beings the rocket probe might encounter.

(Ragans, 1988, p. 3)

One hundred years after Comenius, an art educator elaborates on his concept of visual images representing the "Whole World and Whole Language" (Ragans, 1988, p. 3).

The term "Whole Language Approach" may be defined as a philosophical set of beliefs about children and language "that enables the integrated use of all three cuing systems of language (the graphophonic, the syntactic, and the semantic cuing systems)" (McCormick, 1987, p. 187). Whole Language is the concept of how students may best associate images with meaning. Therefore, a core philosophy exists, but so do many variations or modifications. The core philosophy of Whole

Language is the belief that the single best way to teach the skills of reading and writing is in the same manner in which a child learns to speak. Frequently, students are simultaneously expected to master language through the use of whole words, while being taught to read them as fragmented sounds. This basic philosophy of how children can best acquire knowledge is frequently called "holistic" and the instructional strategies associated with the Whole Language philosophy are often described as "holistic strategies." Its absolute origin is more difficult to trace than DBAE because educators began experimenting with it and discussing it all over the world. Barbara Kantrowitz feels the debate about how students learn to read has existed for nearly a century:

From Colonial times until the middle of the 19th century, most children learned to read through a process that resembles modern phonics instruction.

After mastering the alphabet, youngsters went on to practice reading syllables. There were no special children's texts, however; the Bible was most commonly used in the classroom. (Kantrowitz, 1990, p. 9)

Kantrowitz cites Marilyn Jager Adams, author of Beginning to Read: Thinking and Learning About Print sums up the philosophy of the early years of education in the United States as utilizing reading primarily to foster moral and social values in the young. Kantrowitz found that educators began questioning the common educational processes in the mid-1800s. Horace Mann of Massachusetts described the rote lessons as pointless. Mann wrote, "no child can enjoy learning from all these stiff and lifeless columns of the alphabet" (Kantrowitz, 1990, p. 9).

Mann's solution was to teach children meaningful words in place of the letters and syllables. This became the early ancestor of the Whole Language Approach, known as the Whole Word. As it grew in popularity publishers began producing textbooks such as the McGuffey Reader that were designed to stimulate specific abilities. The meaning-first curriculum was appropriate for the diverse student population that resulted from the great migration to the United States in the early part of this century. Yetta Goodman points out that "John Dewey provided a theoretical rationale from which came the key idea: the power of reflective teaching; learners being at the center of the process of curriculum development; and the integration of language with all other studies in the curriculum" (Goodman, 1991, p. 386).

Kantrowitz also cites Dewey's contribution to the Whole Language evolution. She feels he furthered the concept by advocating student activities in real-life experiences, such as designing and building model houses. This "liberal" approach to reading began to wane because of the same technological advancements made by the Russians and inspired reevaluation of the American educational system.

Rudolph Flesch's book, Why Johnny Can't Read (1955), combined with the Russian technological advancements in 1957, which culminated in the launching of Sputnik, inspired a paranoia that swept the American educational system in the 1960's. Flesch argued that students were not receiving enough basic education to compete in a technological world. He felt reading and writing were the first steps to education. Many professional educators questioned Flesch's scholarship, but an outcry for "back to the basics" was the enduring result.

Jeanne S. Chall, Professor of Education at the Harvard University Graduate School of Education, conducted a complete review of all the scientific evidence. Chall findings were published in her book, Learning to Read: The Great Debate (Aaron et. al., 1967). Chall endorsed a reading program employing "code-emphasis" based on phonics as producing better results than one based on a meaning-emphasis approach. Together, Flesch and Chall inspired many educators and school administrators in the United States to return to a strong emphasis on phonics in the 1960s.

Statewide-centralized control of the reading curriculum was common in the late 1960s. "Curriculum content and practices were mandated at the State Education Department level and supervised by the education department inspectors. Textbooks were selected centrally, bulk purchased through the education department and distributed to schools" (Martin, 1991, pp. 2-3). The use of basal texts was mandated by the state. Basal readers are books specifically designed for the purpose of providing instruction in reading, which is usually part of a comprehensive program with teacher guides, practice books or worksheets and testing materials. They are sequentially oriented from one level to the next. Teachers and administrators had no input in the curriculum.

Sylvia Ashton-Warner (1963) described her struggle to supplement such a rigid system with words that were relevant to her students in her book, Teacher. Ashton-Warner was working in an infant school composed primarily of Maori children, who had few if any experiences that correlated with the basal readers.

Students were encouraged to draw a picture about an experience they wanted to share. They then chose one word that "named" the picture. This became their word. The students were given a card with the word spelled correctly, but they were not criticized for the misspelling of any words. These culturally deprived children were soon assembling their own words into thoughts and then into sentences. Sylvia Ashton-Warner termed this method of instruction "organic teaching." Ashton-Warner lost her position after a year of successful experimentation with this method. Australia was not yet ready to allow teachers any empowerment. Her experience recorded in Teacher did stimulate a "grassroots" desire for change.

Following the American reading revolution of the 1960s, Australia broke with the basal reader in the early 1970s. In 1970, two experimental "nongraded" elementary schools were permitted to open in Australia. This concept spread and several "alternative" schools began operating. The basal textbooks were still in use, but supplemental children's books were now available to school systems (Martin, 1991, p. 4). This trend continued with the support of Don Holdaway, who wrote two influential books, Core Library and The Foundations of Literacy (1979). Holdaway elaborated on Ashton-Warner's "word ownership" to originate the "concept of shared book experience using teacher-produced big books" (Goodman, 1991, p. 386). Holdaway's work inspired a meeting in New Zealand of the directors of education from each Australian State in 1979. As a result of this meeting, a memorandum was issued which gave schools autonomy over the development of their curricula and the spending of financial allocations for resources. "Curriculum

evaluation became the responsibility of the school, in that the school was required to report directly to the client the parents, and the child" (Martin, 1991, p. 4).

Such empowerment of the teachers and local school administrators demanded curriculum changes in teacher training to meet the responsibilities. In 1984 the Early Literacy In-service Course (ELIC) was established. ELIC was adopted nationally in Australia through the offices of the Curriculum Development Center in Canberra, the national capital. By the mid-eighties, basal readers were no longer dominant in any school system in Australia.

Allan Luke presented a paper outlining the progress made in Australia at the Annual Meeting of the American Educational Association held in San Francisco in 1989. Luke's paper was entitled "Curriculum Theorizing and Research as 'Reading practice': An Australian Perspective." Luke claimed that "Whole Language Approaches generally encompass the ensemble of practices developed by Yetta and Kenneth Goodman, Donald Graves and others in the United States, Don Holdaway and Marie Clay in New Zealand . . . as a positive thesis for educators with an 'emancipatory' and 'social critical' curriculum" (Giroux, 1989, pp. 175-181).

Kenneth Goodman, Professor of Language and Literacy Education at the University of Arizona, began correlating research in the 1960's on reading instruction. Goodman, along with Frank Smith, (1971) "established a notion of a unified single reading process as an interaction between the reader, the text, and language" (Y. Goodman, 1991, p. 386). A rationale was developed around an experience-based reading program. Such a program uses "real books," newspapers,

and magazines. Goodman and Smith found that children are successful in learning to read when they read materials in their own language based on experiences relevant to their daily lives. These findings supported and amplified the language experience approach which had been integrated into reading programs in the 1940s after Dorris Lee and Lillian Lamoreaux published Learning to Read Through Experience (1943).

The Language Experience Approach, or LEA, combines the four language arts - speaking, listening, writing, and reading - into one instructional program that may be used in conjunction with the Whole Language Approach, the traditional basal reader program, or a language-based program (May, 1990, p. 18). With this approach, children create much of their own reading material by dictating stories and ideas to the teacher about the experiences occurring in their everyday lives. This philosophy was the foundational approach employed by Sylvia Ashton-Warner to provide reading instruction to students from extremely divergent backgrounds. In 1963, Dorris Lee and R. V. Allen updated LEA with a greater emphasis on the enrichment of student experiences. "Learners were involved in excursions; group experiences with science, social studies, or math; storytelling; drama; music; and art" (Y. Goodman, 1991, p. 386).

Most supporters of LEA perceive the Whole Language Approach as a natural extension of the Language Experience Approach. Frank May cites the decision-making empowerment given to the students in a Whole Language Approach as one of the major difference between the two approaches (May, 1990, p. 18). "In Whole

Language children are helped to understand the differences between written and oral language and they are encouraged to become independent writers by doing more of their own scribing" (Y. Goodman, 1991, p. 386). Supporters of the Whole Language Approach, such as Ken Goodman, feel that children learn better by taking an active role in the expression of language. Kantrowitz quoted Goodman as stating, "language is easy to learn when it's meaningful and functional" (Kantrowitz, 1990, p. 9). The opposing concept to the basal reader curriculum became a combination of the language experience approach and the active participation of students in the functional use of language. This approach to reading instruction was not labeled "Whole Language" for another decade.

Reading programs became a focal point in the 1970's in the effort to provide equal educational opportunities to all students. One of the demands of the civil rights movement was that Negro students are admitted to the "literacy club," as Frank Smith terms it (Aaron et al., 1990, p. 372). The Center for the Expansion of Language and Thinking (CELT) was established in the early 1970s. It was designed to establish a network of teachers and educational researchers and provide a forum for continuous discussion of new knowledge and its application to education. It disseminates knowledge supporting the Whole Language Approach in much the same way, The Getty Center for Education in the Arts promotes Discipline-Based Art Education.

Ken Goodman was the first president of CELT and is identified with the endorsement of the Whole Language Approach, in the same manner that Elliot

Eisner may be associated with DBAE. The Center for the Expansion of Language and Thinking is not as well funded as the Getty Center for Education in the Arts; therefore, it is not the sole influence on reading curriculum. The North Dakota Study Group was formed in 1972 "to discuss concerns about the narrow accountability that had begun to dominate schools and to share what many believed to be more sensible means of both documenting and assessing children's learning" (Y. Goodman, 1990, p. 387). In 1973, Lillian Weber established the Workshop Center for Open Education to provide "an activity-oriented curriculum for all children, and to facilitate talk, problem solving, role-playing, and simulations" (Y. Goodman, 1991, p. 387). This group addressed educational issues and explored ways that parents and paraprofessionals could provide support to teachers and administrators in the school environment. Small groups of discontent educators continued networking throughout the 1970s. They voiced their concerns over traditional reading instruction while investigating alternative methods of instruction.

Dr. Jerome C. Harste and Dr. Carolyn Burke began a research project in 1977, to determine why reading comprehension was objective. They found "words are not either known or unknown. It depends on the story" (Burke & Harste, 1990, p. 388). Burke's study at Wayne State University had demonstrated readers could recognize words in one story and then could not read the same words in another story. The new context did not provide the necessary clues for the readers to predict the meaning of the words. The collaborative study was an intensive four-year examination of the theoretical orientation to reading conducted at the University of

Minnesota. Harste and Burke summarized reading approaches into three models. The works of Frank Smith and Kenneth Goodman altered their basic beliefs about the reading process. They derived the term "Whole Language" from Goodman's writing and applied it to the reading model he had inspired. The label and the concept have received widespread acceptance as a viable explanation of the process by which students learn reading comprehension. However, the Whole Language Approach has many opponents.

One of the staunchest opponents is Jeanne S. Chall, who feels "that learning phonics is an essential "first step" and the "early learning is a decoding process" (Kantrowitz, 1990, p. 9). Chall has expressed great concern about the long-term effect of the use of "invented spelling" advocated by the Whole Language Approach (Aaron et al., 1990, p. 376). Chall feels that "the method works against poor kids or new immigrants who often enter school hindered by a lack of opportunity at home. Learning-disabled children also need more structure than Whole Language provides" (Kantrowitz, 1990, p. 9).

Proponents of Whole Language who are opposed to initial instruction through phonics have suffered severe setbacks in recent years. ABC News, which produces 20/20, aired an unfavorable report concerning Whole Language, on October 13, 1995. Claims made that Whole Language relies on osmosis as the primary form of instruction has caused great concern for the Whole Language movement. The reversal of California's mandated literature-based instruction to mandated phonics instruction, as a result of low reading assessment scores, appears to be the

dominate setback for Whole Language.

Sharon Murphy, President of the Whole Language Umbrella, points out that California reported 25 percent of its students as passing the California Assessment System with a score of four out of six, when 50 percent scored "three out of six which indicates comprehension of text at a literal level appropriate to the students age" (Murphy, 1995,). Maryland and some regions in Ohio have stipulated the use of phonics as well. The introductory reading strategy based on "whole words" rather than phonics is under strong opposition at the current time. The other components of Whole Language; multi-grade classrooms, thematic teaching, portfolio evaluation, cooperative learning and student-centered curriculum, which relates learning to the students' world and their prior knowledge, are being widely accepted as individual instructional strategies, dissociated from Whole Language.

Perhaps the most effective criticism of the Whole Language movement comes from Rudolf Flesch's (1981) Why Johnny Still Can't Read:

Learning to read is like learning to drive a car. You take lessons and learn the mechanics and the rules of the road. After a few weeks, you have learned how to drive, how to stop, how to shift gears, how to park, and how to signal.

You have also learned to stop at a red light and understand road signs.

When you are ready, you take a road test, and if you pass, you can drive.

Phonics-first works the same way. The child learns the mechanics of reading, and when he is through, he can read. Look and say works differently. The child is taught to read before he has learned the mechanics - the sounds of the

letters. It is like learning to drive by starting your car and driving ahead . . .

And the mechanics of driving. You would pick those up as you go along.

(p. 12)

Flesch advocates using traditional instruction based on phonics and basal reading programs as the foundation for learning to read. Nicholas Lemann, national correspondent for The Atlantic Monthly claims "Rudolf Flesch, in tracing the roots of the word method he found so alarming, identified Jean-Jacques Rousseau as the original culprit. He was right: a profound disagreement over whether freedom or discipline brings out the best in people underlies the debate over reading instruction" (Lemann, 1997, p. 131).

Lemann cites Marilyn Jager Adams', a leading phonics advocate's, explanation:

how to best teach reading may be the most politicized topic in the field of education. Although many people are for phonics simply because they believe it works better, phonics is also a long-standing cause of the political right; in a number of communities it is one of the main organizing issues for the Christian Coalition. Whole-language is generally a cause of the left. (Lemann, 1997, p. 130)

California, which represents the largest public school system in America, scored next to last on the 1991 National Assessment of Educational Progress, ahead of only Guam. Reading Instruction on the elementary level became a political issue and by 1994, there was a Republican-majority in the California State Assembly.

Lemann points out that Whole Language has been blamed for the low test scores without consideration of the other contributing factors. Funding in California dropped from fifth in the nation per capita to thirty-seventh, while class size mushroomed, non-English speaking immigrants filled the schools, gang violence increased, and school libraries had 83 percent fewer books than the national average. One billion dollars has been authorized to reduce class size to a maximum of twenty students, support phonics instruction, and phonics training for teachers.

A major flaw in the Whole Language program implemented in California was the funding provided for books and libraries. The implementation of a Whole Language program demands an enormous increase in library resources. Teachers check out more than 100 books at a time, thematic instruction relies on a variety of research material, sustained reading in the classroom, and reading in the home requires even more books. "Because the media center is the heart of the Whole Language program, it needs far more funding than it did when it only served a supplementary role to classroom instruction" (Beckett and Lamme, 1992, p. 3). California supplied funding for only three books per student when the national average is eighteen books per student for traditional education strategies. California may have endorsed Whole Language, but it never provided the money to fund it.

Instruction in phonics has always been a recognized part of the reading process by Whole Language teachers. However, they remain adamantly opposed to presenting it as a prerequisite to reading. Constance Weaver (1994), a recognized

leader of Whole Language, provides many strategies for the systematic instruction of phonic, within the context of Whole Language activities in her article entitled Phonics in the Whole Language Classroom (p. 2). This trend is referred to as "Balanced Literacy."

Betty Jo McCarty (1991), an assistant professor of education at Florida State University, "found that Whole Language allows children to learn within the context of their own culture" and that "it respects the child's developmental capabilities and limitations. There is no defining where a child is supposed to be in terms of other children, or in terms of an expected average" (p. 75). This reliance on the students' existing knowledge and experience is seen as an equalizing force in a heterogeneous classroom. Marilyn Scala (1993), a specialist in learning disabilities asserts that mainstreamed students placed in a program using Whole Language technique's exhibit improved reading abilities, self-esteem, and motivation (p. 222).

The current leaders of the Whole Language movement in the United States are Frank Smith, Constance Weaver, Jerome Harste, Kenneth and Yetta Goodman, and in Canada Judith Newman and David Doak. "Whole Language is known as 'natural' learning in New Zealand and Australia, where the best-known researchers and theoreticians are Don Holdaway and Brian Cambourne" (Weaver, 1998, p.1). The term Holistic is rapidly becoming the terminology of preference to describe Whole Language Approach in the United States.

A Comparison of Philosophies

Discipline-Based Art Education and holistic education as associated with the Whole Language Approach to reading are both components of a proposed solution to a crisis in the American educational system. The decline of American educational superiority became apparent with the Russian technological advances in space and intensified when the Japanese became a world leader in the commercial application of technology. The improvement of educational curricula and the ability of the American student to learn and creatively solve problems have become a national priority. Both philosophies advocate some dramatic changes in the existing curricula of their respective fields. Discipline-Based Art Education is an extremely conservative approach for art educators who had embraced the free expressionism advocated by Lowenfeld. In contrast, the Whole Language Approach is a very liberal, seemly unstructured approach to reading for educators steeped in the traditional basal programs.

Discipline-Based Art Education has been disseminated from an extremely well endowed organization, The Getty Center for Education in the Arts. It is a concept that has gained the favor of both state and federal lawmakers and has contributed to the inclusion of art as a core curriculum in the Goals 2000: Educate America Act. It has been widely debated in professional magazines, while being included to varying degrees as a part of the pre-service training for future art educators. In-service teachers have been trained through seminars sponsored by

the Getty Center for Education in the Arts.

The Whole Language Approach always has been and still is a "grassroots" philosophy spreading from teacher to teacher, teacher to parent, administrator to teacher, and parent to teacher. Funding for implementation and training has been difficult for groups or schools to obtain. Grants and some federal programs have supplied little funding for the training necessary to establish a successful Whole Language program. A shared belief in how the fundamental process of learning occurs and should be fostered is being endorsed by The Whole Language Umbrella, a confederation of Whole Language support groups and individuals, with 9,000 members from 20 countries. Teachers Applying Whole Language or TAWL, a teacher support group, endorses Whole Language through presentations and articles for the National Association of Teachers of Language Arts. The most widely accepted criteria or characteristics of a whole language program are:

A holistic approach to the acquisition and development of literacy in all aspects.

A positive view of all human learners.

A belief that language is central to human learning.

A belief that learning is easiest when it is from whole to part, when it is in authentic contexts, and when it is functional for learners.

A belief in the empowerment of learners and teachers.

A belief that learning is both personal and social and that classrooms and other educational settings must be learning communities.

An acceptance of all learners and the languages, cultures and experiences they bring to their education.

A belief that learning is both joyous and fulfilling.

A belief in the developmental nature of learning which builds on the learners' prior knowledge. (Whole Language Umbrella Homepage, 1996)

The implementation of these goals requires the "formation of a multi-disciplinary strategy team; school and public library cooperation; community participation; planning across the curriculum; and the use of quality literature and children's life experiences" (Stanek, 1993, p. 30).

In contrast, Discipline-Based Art Education has thus far been somewhat hierarchal in its implementation. It is not a "grassroots" concept originating in and spreading from teacher to teacher. The concept has been presented to teachers in the National Art Education Association's periodicals and literature, and books. Although, the primary endorser of DBAE is the Getty Center for Education in the Arts, which has provided financial support for many educational projects.

The Getty Education Institute for the Arts has established "model arts education programs throughout the country, working to change attitudes of educators, government policy makers, and business leaders about the value of arts education; and ensuring that teachers and school administrators are prepared to teach art comprehensively (ArtsEdge Kennedy-Center, 1998). It also includes the publishing of various books and pamphlets endorsing DBAE and the sponsorship of DBAE seminars, where the participants are selected from several states and grade

levels. Each educator is expected to become a local spokesperson for DBAE by sharing his or her new knowledge with other art educators in their home area, to "create a grassroots" movement.

Dr. Jeffery Patchen, Lyndhurst Chair of Excellence in Arts Education, describes the strategies and outcomes of DBAE in A Guide to the Development of Effective Long-Range Plans for Discipline-Based Arts Education Programs, 1996-97

"Some examples of specific strategies for delivering instruction include:

Aesthetic, historical, and critical inquiry;

Making works of art by creating, composing, performing, improving, choreographing, etc.

Talking about works by discussing (individually, and in small and large-groups);

Writing about works; and Researching and reporting about works .

(Patchen, 1996, p. 2)

Discipline-Based Art Education may involve a local museum or artist, but it normally does not require the assistance of the community as Whole Language activities often do. Teachers may find developing a successful DBAE lesson within a holistic framework requires more research and preparation due in part because they are unable to rely on preexisting textbooks or worksheets.

Whole Language advocates the encouragement of writing or "marking" before the student is able to spell correctly. This allows the student to express himself before developing the skills of writing. Art educators have recognized the same

need for expression before control of artistic media is achieved. Viktor Lowenfeld outlined specific, sequential stages of creative development in his book, Creative and Mental Growth (1947). Art education was greatly influenced by this book and sequential development in some form has continued to be accepted by art educators.

Laura Chapman (1978) recognizes the need for a sequential development of a student's artistic skills and expression facilitated by the adult supervisors.

Chapman maintains as Viktor Lowenfeld did, that it is necessary for a child to begin with unidentifiable scribbling and progress from there. In essence, art education has always been oriented toward the premise of Whole Language. The active creation of visual images expands the student's ability to communicate visually and decipher meaning from such images, whether written or drawn.

The study of art and reading in any form relies very heavily on the perceptual modality of vision, with the exception of Braille and textural art. The philosophies under discussion focus on verbal/linguistic intelligence. Lazear defines verbal/linguistic intelligence as "poetry, humor, storytelling, grammar, metaphors, similes, abstract reasoning, symbolic thinking, conceptual patterning, and of course the written word" (1991, p. xi). The correlation with Whole Language and verbal/linguistic intelligence is easily discerned. Abstract reasoning, symbolic thinking, conceptual patterning, and storytelling are accepted parts of creating and interpreting art.

Discipline-Based Art Education has amplified the study of art to include academic activities. One-half of the DBAE curriculum is designed to promote the

ability to write about art. Art criticism and the study of aesthetics have added this new dimension. Art criticism "informs and expands perceptions " by categorizing descriptions, analyzing form and metaphoric interpretation (Feinstein, 1984, p.78). Aesthetics involves the highest level of contemplation humankind indulges in, philosophical questioning of aesthetic experiences and situations. This is the most difficult component of Discipline-Based Art Education to describe and yet it binds the art curriculum together. Students develop the skill to identify what is and is not art.

Whole Language and art programs anticipate and encourage individual answers to many of the questions posed. The study of art criticism and aesthetics involves open-ended questions for which answers must be justified rather than correct. Whole Language goes one step farther and eliminates the judgment of spelling and grammar. The standard of writing expertise expected of the student is the prerogative of the art teacher. The emphasis in both philosophies is to encourage the student to communicate his or her ideas and be able to visually receive ideas that are expressed by others. The instruction of aesthetics in art education "encourages children to examine and explain why they think as they do about certain issues being discussed and to write responses to philosophical questions, keeping art journals, and completing teacher-made worksheets " (Hagaman, 1990, p. 3).

The two philosophical approaches share a central theme focusing on the student's ability to interpret only the images that may be associated with the

student's prior schema (Newman, 1985). Images that cannot be approached through a previous experience may be incorrectly decoded or not decoded at all. Newman stresses that "we can affect our student's reading more directly by helping them develop the knowledge they need for understanding and interpreting a text before we ask them to read it. We need to keep in mind that it is the amount of nonvisual information readers have that make reading difficult or easy" (Newman, 1985, p. 7). We must provide background knowledge through concrete experiences in conjunction with a wide range of reading selections to make reading easier. Charlotte Huck stresses that "the roots of literacy develop way before schooling . . . in a natural manner" (1991, p. 188).

Art is also perceived, evaluated, and created according to the concrete experiences that the viewer may associate with it. Herbert Read theorizes that child art is affected by the reaction of the individual personally responding to the "array of primordial images or archetypes " embedded in the unconscious mind during the child's upbringing (Eisner, 1972, p. 95). Elliot Eisner states that "all so-called abstract knowledge depends upon the ability to relate language to images . . . " and "that imagination is fed by perception and perception by sensibility and sensibility by artistic cultivation" (Eisner, 1991, p. 13). Eisner explains the inability to properly decode or associate meanings with terms that are immaterial in character results in an impoverished imagination. The comprehension of terms such as infinity, kindness, masculinity, envy, time, and space must be based upon concrete experiences (Eisner, 1991, p. 14).

Piaget, the Swiss psychologist who divided cognitive development into four stages, theorized that the move from concrete to abstract thinking corresponded to a specific developmental age. The foundational concepts are first assimilated during the preschool years, but the majority of such concepts are acquired during middle childhood (Cooper, et al., 1992). Art and reading are traditionally emphasized from kindergarten through the eighth grade, which is very appropriate. Both curricula contribute to the maturation of the student's cognitive ability, while providing specific knowledge in their respective fields. This is achieved through the creation and deciphering of visual images. Whether the student forms a visual image with marks that imply a pictorial shape or form a word-like letter pattern, the objective is primarily the communication of an actual experience or abstract thought.

DBAE proponents stress the need to expose the student to works of art and to expand the student's experience in decoding visual images. Art is found in the "real world" in many places, such as museums, architecture, graphic designs in advertising and product development, photography used in magazines, and newspapers and the many art forms represented in the community. This concept corresponds to the Whole Language admonition to provide reading material from the "real world" such as magazines, newspapers, and popular, age-appropriate books. The material should be relevant to the student's experiences in life.

DBAE and the holistic approach continue to oppose one another in form, liberal as opposed to conservative, but correlations are becoming apparent in several areas. The teacher-student relationship is very similar in both areas as

previously discussed. Holistic teachers and art educators are very concerned about encouraging the expressive communication of the student's thoughts and experiences. The written word and the visual image are utilized by both curriculum approaches. The student is accepted on his or her developmental level and evaluated by his or her achievements. Individuality is recognized and encouraged. Students are involved in independent, creative projects, guided or advised by the teacher. The teacher is primarily a guide-facilitator rather than an authoritative figure. Discipline-Based Art Education may be implemented in an authoritative manner, but Whole Language must be implemented in a guide-facilitator style.

Such beliefs are in sharp contrast to prior theories in both fields. Lowenfeld believed that the creativity of children should not be influenced by exposure to adult art, even that which is found in museums (Eisner, 1972,). The Dick and Jane, basal readers of the past, although enjoyed by many, offered segmented, choppy, stiff stories that provided little connection with the student's life experiences (Huck, 1991). The primary goal of DBAE and Whole Language is to establish a curriculum that the student associates with the reality of his own life. Thereby, long-term memory is used to promote learning.

Both philosophies require commitment and innovative teaching strategies in order to reach the goal of a well-educated student. DBAE is well funded and supported by a powerful, politically active organization and Whole Language is supported by the many teachers who believe in and practice it. A curriculum that is based on the DBAE strategies, and is presented in a holistic manner, as outlined in

the "Whole Language" program, should create an exemplary art program, which will be beneficial toward complying with the National Standards.

Holistic Strategies for Art Education

Rita Niblack states that "art has a meaningful and powerful message to communicate. Just as a writer uses the written words or a storyteller uses oral words to communicate a message, the artist uses brush strokes, colors, lines, shapes, and composition to convey his or her message. The vehicle is different, but the process is the same" (Niblack, 1995, p. 2). "The arts not only inform our construction of meaning but they expand our understanding of the world . . . and release our imaginations . . ." (Albers, 1997, p. 338). The visual arts are being recognized as a vital part of literacy. Albers (1997) points out that

the 1996 Standards for English Language Arts, produced by the National Council of Teachers of English (NCTE) and the International Reading Association (IRA), suggested that the arts are important components of a quality language arts program. Specifically, that teachers are called upon to expand the communication potential of all learners and to challenge students to analyze critically the texts they view and to integrate their visual knowledge with their knowledge of other forms of literacy. (p. 338)

Albers stresses that "students learn holistically and socially, that they must engage in authentic art experiences, and meaning making is situated within

personal experience" (1997, p. 340). Albers feels that students should not be treated as "empty vessels" waiting to be taught to decode art in order to achieve an aesthetic experience, but that they are artists and meaning-makers ready to engage in the process of expression. This illustrates the fundamental premise to holistic instruction.

Niblack points out that communicating through art is the oldest written language and that these "pictures were perceived without grammar or correct spelling, but as ideas" (1995, p. 3). Much of ancient history relies on the interpretation of "picture writing." "Egyptian hieroglyphics are the best example of this. Suzerain cuneiform and even Japanese calligraphy seems to be based on some earlier pictures that were stylized and simplified to what we call letters. 'Reading' artwork is the first stage of reading . . . in one view, it conveys meaning wholly, not in parts" (Niblack, 1995, p. 3). Albers and Niblack agree that instruction in the elements of art and the principles of design should not be the introduction to an aesthetic experience in art, nor are they necessary for conveyed meaning.

Albers (1996) conducted a two-year study in "Louise Wolf's art classroom, Oakdale Middle School (OMS), an all-White school located in a small conservative and predominantly right-wing, evangelical Christian community" (P. 340). The study involved 250 students. Albers found that the same critique could be applied to art as print-based literacy. Like print-based literacy, students need a teacher with a strong art education background, who provides time to "work with the elements and principles of art, to acquire tools to make the meaning they desire in

the visual arts and to learn to engage their own artwork and the artworks of others, so they can become their own critics and teachers" (Albers, 1997, p. 339).

Art literacy is a process of generating images, revising, editing, and reflecting on the meaning of artwork as the skill of technique evolves.

Students in Albers' study were given very open-ended assignments, such as:

Lesson Goal#9: Contour wire sculpture. Using ten feet of wire [students often used more], construct/sculpt an object that is 3-D (three-dimensional) having height, width, and depth. Your sculpture should be viewed in-the-round (from all sides). Sculptures may hang, or sit on the table/floor.

(Albers, 1997, p. 341)

The students interpreted the lesson goals individually and expressed themselves in a variety of ways. They could work in teams or groups or individually choosing their own subject "This student-generated curriculum supports the dynamic relationship between expression and technique, empowering students to find their own aesthetic experience with art" (Albers, 1997, p. 341). Art production in a DBAE program could be modeled on this approach.

Rita Niblack (1995) outlines typical art criticism as being either written or spoken usually beginning with an analysis of the relationship between various parts of an artwork (Feldman model). Next an interpretation is made based on the relationship of the parts and then a judgment is made about the overall work (p. 6). Niblack suggests that this model be reversed to correlate with a holistic Whole Language reading model. Therefore, the first and most important level of art

criticism is reaction, interpretation, and meaning derived by the viewer, which corresponds to the story level. A list of guidelines developed by Terry Barrett, from Ohio State University, can be utilized to define and guide interpretation. The list is as follows:

1. Art works demand interpretation
2. Responsible interpretations draw on the strengths of the work, not the weakness. It is not fair to work at works of art to criticize only.
3. Interpretations are arguments, they need to entail premises which lead to conclusions. They are also persuasive . . .
4. No single interpretation is exhaustive of the meaning. This means that every student in the class may have a different interpretation of the work you are viewing; yet, each has a convincing nature to the interpretation. That is because we each respond from our own background. That is the beauty of art and literature . . .
5. Good interpretations tell more about the artwork than about the viewer. While our interpretations have to do with themselves, they are grounded in the work of art . . .
6. Good interpretations have coherence, correspondence, and inclusiveness. By coherence we mean that it holds together, it does not contradict itself. By correspondence ... it matches the details of the artwork. By inclusiveness we mean that all the major aspects of the artwork are dealt with by the interpreter.

7. Interpretations have to do with feelings, intuitions, and thoughts.
8. An interpretation need not match the artist's intent for the artwork. The artist did have some intent, but the responsibility for the interpretation is on the critic. Once again, this is the beauty of art works. Great art works are not bound by time but have meaning for the time they were created and for all the times they are viewed. (Niblack, 1995, pp. 8-9)

This list may be implemented by asking exploratory questions. What do you think this picture is about? Why is this or that happening? Where does this story take place? How do you know? After a thorough guided discussion, the class will be asked to summarize their thoughts.

The second level of art criticism concerns the context of the artwork. The background information provides insight to the artwork, culture represented and the artist. The students now reappraise their initial responses to conform to the time-frame represented. The Whole Language model moves into the sentence, which corresponds to the relationship of the parts of an artwork. The students focus on the mood of the picture and how the shapes and colors are composed in order to tell the viewer about the meaning. The final level of the model is the letter corresponding to the description of the individual formal characteristics or components. This is where knowledge of the elements and principles is applied. Students examine the smallest parts of the artwork and their effect, like the use of brush strokes, lighting and distance.

Niblack feels that judgment of an artwork adds relevance to the whole process,

and allows the student to interject a personal opinion. Niblack also feels that judgment of the critical process is beneficial for written art criticisms using Barrett's list as a guide, and the four steps of art criticism: interpretation, context, relationships, and components (Niblack, 1995). Appendix B provides charts of some of the prevalent styles of art criticism. Holistic strategies may be implemented in the study of art criticism as prescribed by the DBAE curriculum.

Aesthetics is the third part of a DBAE curriculum to be examined for possible implementation of holistic strategies. One very effective way to teach aesthetics is the presentation of "aesthetic puzzles" to be solved by the students. Such puzzles pose a moral problem in conflict with an aesthetic one. One example cited by Sally Hagaman is "the Louvre is on fire. You can save either the 'Mona Lisa' or the guard who stands next to it, but not both. What do you do?" (Hagaman, 1990, p.2). Written responses expressing the student's individual judgment and opinion are shared and discussed with the class. Aesthetic dilemmas can provide excellent practice in critical thinking and writing.

Richard Harsch provides an example of how to identify "an aesthetic" experience in everyday life and communicate it to others on Volume One of Art Education in Action (Marmillion & Ham, 1995-a). Harsch begins by discussing the differences between everyday experiences and those traditionally recognized as aesthetic, such as brushing your hair, or washing a car, compared to looking at a beautiful sunset.

Harsch demonstrates how an everyday experience can be an aesthetic one by pouring cream into coffee. This is a practical action for the benefit of taste, but

Harsch dramatically describes the spontaneous effect of the burst of white just before it mixes with the coffee as an aesthetic experience. He outlines several situations that any student could experience; he then asks each student to find two everyday occurrences that are aesthetic experiences. Their written goal is to paint a picture with words to capture the emotional impact of the experience. This is a holistic approach, where the student shares a personal experience both in descriptive writing and in oral discussion. This lesson meets all of the criteria previously listed as a holistic approach identified with Whole Language. Lessons concerning aesthetics can be correlated to the students' "real world" experiences and can easily be adapted to the middle school. This is as an excellent introduction to art as a course of study.

The remaining discipline of DBAE to be examined for possible implementation of holistic strategies is art history. An artwork that deals with a very ancient period of time can be difficult for students to relate to personally. An outstanding example of how a Whole Language project provides personal experience which otherwise is not available is cited by Lou Willet Stanek, who visited the junior high school in Vandalia, Illinois. The whole school pulled together to dedicate a week to "The '40's, A Decade of Change" (Stanek, 1993, p. 30). This thematic project involved the following educational areas: social studies, geography, history, math, English, science, art, physical education, chorus and band, home economics and shop, along with the support of the community. Each area contributed to a 1940s experience. The art classes painted a mural of a bandstand to hang behind the USO and presented demonstrations of the 1940s artists Jackson Pollock and Piet Mondrian. English

classes read 1940s literature such as George Orwell's "1984" and math classes worked out of 1940s textbooks while the chorus and band provided the big band sound throughout the week (Stanek, 1993).

Similar holistic strategies can be applied to the discipline of art history.

Sandra Hildreth, art instructor for grades 7 through 12 at Madrid-Waddington Central School in Madrid, New York and professor of Art Methods at St. Lawrence University in Canton, New York designed a program entitled "Cultural Literacy through Art and Social Studies (C.L.A.S.S.). Hildreth team-teaches with Susan Burwell instructor of social studies for grades 9 through 12 and AP (advanced placement) American History at Madrid-Waddington Central School. Hildreth states the goal of C.L.A.S.S. as "we want them to come away from our course with some general understanding of how world events are all intertwined, how history records things, how artists interpret and record life and history. We'd like them to see connections, relationships, what came first and what happened next" (Hildreth, 1998, February 15, personal email). The written curriculum for C.L.A.S.S. was approved in 1988 by the New York State Education Department and Hildreth was awarded a Christa McAuliffe Fellowship for further development and implementation of the course. After the first year of instruction, it was clear that C.L.A.S.S. needed to be a two-year course. Each section of C.L.A.S.S. meets one period a day for the entire year (Hildreth, 1998,).

Hildreth states that C.L.A.S.S. is a "very holistic learning environment . . . and that she "tries to design hands-on projects that anyone can do. By doing the projects that are directly related to historical units of study, the connections and

understandings that happen are more likely to be remembered" (1998, February 15, personal email). History is discussed in sequential order. Therefore, the significance of the developments of the Stone Age is a project in C.L.A.S.S. I. To develop an understanding of archeology the students begin by conducting an archaeological excavation of their own bedrooms. The Prehistoric Art sites are explored on the Internet using Netscape. Instruction includes a video, lecture/discussion, and a major group project. Each group is assigned one of the following topics: Art; Tools and Weapons; Communication; and Agriculture. The goal of the major project is to create a visual presentation that communicates why their topic was the most important development of prehistoric times. The 1996-97 C.L.A.S.S. I constructed a walk-through cave in the school library, with the appropriate cave art and a life-sized "John Q. Caveman." Photographs of this project are exhibited on the school's World Wide Web page.

Another major art history project is the Pinellas County, Florida ART-mobile, which is a traveling art gallery. It visits each elementary and middle school in the county for a week. After a four-year journey, the ART-mobile is disassembled and a new concept is explored. In contrast to the C.L.A.S.S. I project previously discussed, this was not student work. Museum reproductions covered the walls and actual artifacts were lent from the St. Petersburg Historical Society to create an Egyptian Tomb. "In light of art education's emphasis on art instruction through art history, motivating children to be interested and excited in actual artworks has become essential" (Koontz & Terry, 1993, pp. 20-21). Providing actual art experiences can be

compared to providing literature that is from everyday life for reading instruction or a trip to a fire station, or bank as a writing resource.

A project of this magnitude may not be applicable to the typical art history lesson. The student survey which will be discussed in Chapter Three is directed at evaluating three projects based on providing an actual or "real-life" experience as a basis for learning. Many other activities have been tried during the past five and a half years, but these three activities have been a consistent part of the researcher's curriculum.

The first such project is centered on the study of cave art. Students are familiar with the concept of graffiti, so a discussion of why people paint graffiti on walls may be utilized to discuss the possible purposes of cave art. Many students in southern West Virginia have wondered about the petroglyphs and arrowheads they find. After viewing slides of cave art, the students practice drawing similar images.

The hand signature is discussed and a possible reason for the distortion of the index finger is explained. A solution spewed from the mouth across the persons outstretched hand will result in the distorted image of the index finger. The finger may appear to be long to extremely elongated in the image. The Australian bushmen use a white solution that may be ground dolomite and water. Most of the hand signatures in southwestern Europe are brown.

Cave art is primarily found in the recessed areas that are very dark. The students attempt to create a cave-like environment in which to paint. One explanation of cave art suggests that it is the result of ceremonies performed to

request favor or help from the gods in killing the animals. In honor of this theory, the students paint the paper-covered walls, quietly, by the light of a candle. As the artwork dries on the walls, we look at the pictures of "original" cave art again. The students are always very impressed with the ancient artist's skill considering the many obstacles they faced.

Two smaller holistic activities involve studying the style of various painters. The seventh grade studies Van Gogh, Seurat, Michelangelo, Rousseau, and Picasso and the eighth grade studies Chagall, Turner, O'Keeffe, Pollock and Cassatt. Students work in cooperative groups to research their artist and provide an oral presentation to the class. After the presentation, each student paints in the style of his or her artist.

The group who prepared a report on "Michelangelo" reclined on the floor and painted on the underneath side of the table emulating the painting of the ceiling of the Sistine Chapel. Jackson Pollock's group throws paint at large pieces of fabric because Pollock believed the art was in the actual action of the painting. These are examples of providing the students with holistic experiences that would otherwise be unavailable. As the holistic environment of the 1940s sited by Stanek, the walk-through cave with cave art created by Hildreth's C.L.A.S.S. I students, the Egyptian tomb in the ART-mobile provided by Pinellas County, the cave art, and two artists studied in southern West Virginia, all provide simulated experiences of historical settings. Such strategies make art history a personal experience and create a lasting impression on the student.

There are some aspects of holistic instruction that are already part of the teaching style of many art teachers. A multi-disciplinary approach is often required to properly interpret artwork and inspire the production of art. The disciplines of history, social studies, and literature provide the cultural awareness necessary to "read" artwork and also provide the inspirational source for the creation of student artwork. Art students are often encouraged to express their own culture in their artworks as well as learning about other cultures. Art educators recognize that children base their artwork upon their experiences and imagination. As in Whole Language, the art student's "developmental capabilities and limitations" (McCarty, 1991, p. 75) are respected and often dictate the requirements for success.

Another applicable statement made by McCarty about Whole Language is "the child is allowed to bring knowledge into the learning process and is not inhibited in constructing new ideas from that prior knowledge" (1991, p. 75). Most art educators rely on this prior knowledge for expression and inspiration. Art students take "ownership of their own learning" (McCarthy, 1991, p. 75) when they take an art tool and medium in hand and create. Art educators cherish individuality and accept the vision of others, including their students. Primary students' initial participation in Whole Language often involves "invented" spelling as the student strives to express himself or herself in written form. Invented spelling has meaning only to the student, who has guessed at or made-up the spelling. Beginning artists create pictures that may have definite meaning to the student but appear to be only random marks to others. In both instances, the student is creating "meaning,"

although it can only be shared through an oral explanation.

Summary of the Use of Holistic Strategies in a Discipline-Based Art Program

An application of holistic strategies may be incorporated into a DBAE curriculum. This has been demonstrated by Peggy Albers, Rita Niblack, Richard Harsch, and Sandra Hildreth. Peggy Albers discussed holistic strategies in using the process of art production as a "meaning-making" experience. Art criticism was reorganized by Rita Niblack using the Whole Language reading model as a guide. Richard Harsch demonstrated how aesthetic experiences are a part of everyday life. His students were able to identify actual aesthetic experiences that occurred in their own lives. Art history became a holistic experience for Sandra Hildreth's C.L.A.S.S. I. Their cave could be walked through and the artwork explored. Holistic strategies involve students in active learning, which is exciting. The move toward supporting the National Standards in nearly all states means that all areas of the curriculum will be evaluated with standards reflecting the National Standards. Art education programs will be expected, if not required, to conform to county, state and national guidelines and eventually tested to determine the success of the instruction received by students. The components of Discipline-Based Art Education correlate with the six specified standards for visual arts, which are:

1. Content Standard: Understanding and applying media, techniques, and processes.

2. Content Standard: Using knowledge of structures and functions.
3. Content Standard: Choosing and evaluating a range of subject matter, symbols, and ideas.
4. Content Standard: Understanding the visual arts in relation to history and cultures.
5. Content Standard: Reflecting upon and assessing the characteristics and merits of their work and the work of others.
6. Content Standard: Making connections between visual arts and other disciplines. (National Art Educators Association, 1994, pp. 16-17)

An art program which supports the National Standards will include the four disciplines outlined by DBAE and any strategy which increases the student's understanding and retention of instruction material is advantageous. The remaining issue to be discussed, is the possibility of holistic strategies increasing the understanding and retention of the information contained in an art program. The survey discussed in Chapter Three compares the retention of material presented in a traditional manner with material presented holistically.

CHAPTER TWO: METHODS OF STUDY

Purpose of the Study

The primary purpose of this study has been to analyze whether or not the use of holistic strategies in a DBAE program at the junior high level has had a significant impact. To achieve this goal it is necessary to examine the manner in which holistic strategies can be applied in the art classroom. For the purpose of this study it is assumed that activities designed for other grade levels can be modified for the junior high curriculum. The four disciplines of DBAE are divergent in nature. Art production is generally accepted as a hands-on curriculum. Art history, art criticism, and the study of aesthetics are usually classified as academic. The divergent instructional aspects of each discipline require different modifications through holistic instruction. An advantageous finding, for the purpose of the survey, is determined by a consensus of answers in relationship to the number of responses.

A secondary purpose is to determine the effect primary instruction has on understanding and retention at the secondary level. The survey attempts to compare the retention of information presented holistically with the retention of information presented traditionally. It is assumed that the ability to provide written responses concerning course material is a way to measure the retention of

the material, and that retention may be equated with learning.

Prediction

The results of the survey were expected to be influenced by the previous training that the participating students had received in reading. All of the students surveyed specified the elementary school they had attended. This information enabled the researcher to categorize the surveys into three subgroups: holistic, traditional, and undetermined. The "undetermined subgroup" is small and included a variety of schools for which background information was not available. The majority of the respondents could be classified as either holistic or traditional. It was expected that those students receiving Whole Language instruction on the elementary grade level would respond more favorably to holistic instruction and therefore report it on the survey most frequently. It was further anticipated that students would prefer the learning style in which they had been initially trained. Therefore, it was expected that a majority of the students not participating in a Whole Language Approach during elementary school would be more comfortable with activities presented in a traditional manner.

Description of the Study

The study was composed of three main sections. The first was the

examination of models that demonstrated the application of holistic strategies in an art curriculum. The second was a quantitative assessment through a student survey.

The Survey

The "Junior High Survey" was composed of ten unnumbered questions, related to the art activities that the students enrolled at Harts Junior/Senior High School had experienced (a copy of the survey may be found in Appendix C). To avoid any formal resemblance to a test, the questions were not numbered. All of the questions were open-ended and relied on the students' overall impression and retention of the material covered, except one direct question. The survey provided no prompting or guidance to manipulate the students' memory. One direct question pertained to a comparison of a traditionally presented art history lesson on China, which involves two art activities, compared with a holistic approach to cave painting. A simulated prehistoric environment was provided for the cave painting activity. This enabled the students to make associations through a personal "experience" of prehistoric times. Since all of the other questions were open-ended a variety of answers was anticipated. During the past five years, three activities were consistently taught holistically. All of the seventh and eighth-grade students surveyed participated in these activities (providing they were present and participating during class). For this reason, these are the only three activities

recognized as holistically influenced, even though other activities have been presented holistically.

Selection of the Sample and Administration of the Survey

The students selected for the survey were determined by the cooperation of their instructors or whether or not they attend vocational school. Surveys were distributed to a majority all of the teachers, who then elected to request the students' participation or not, depending on the class time they felt could be spared.

The only basis for selection was whether a teacher cooperated or not, and then possibly the students would be given another opportunity to fill out the survey in another class. No figures are available on the number of students who chose not to fill out a survey. One hundred and thirty-three surveys, which were at least partially filled out, were returned. The survey results document all responses to each question.

Methods of Reviewing the Survey

The survey consisted of ten questions, requiring 17 different answers. Ten of which could be answered with one word or short phrases. The remaining seven required an explanation or evaluation by the student. The survey was distributed throughout the Harts Junior/Senior High School; therefore, as in any given art class,

students receiving all types of services from the special education instructors were also included. Inappropriate responses were noted, as were negative responses. Since this is a student survey, all types of responses were anticipated. Ungraded, unsigned responses solicited from students of any age, but particularly junior high students, may result in totally inappropriate responses. A survey may be seen as an opportunity to "get even" or just "express" whatever enters their mind.

A comparison was drawn between the holistic strategies and traditional ones. Holistic strategies were indicated by answers specifying "cave art," "Michelangelo" or "Pollock", all other answers were considered traditional. When a response described a type of activity without actually naming it, the obvious intended answer was counted. The results were calculated to the nearest tenth of a percent for the traditional elementary experience (traditional subgroup), the holistic-dominated elementary background (holistic subgroup), the undetermined background group, (undetermined subgroup), and then for the total group surveyed. Z scores are provided for a thorough analysis of the survey in the conclusion stated in Chapter Three.

Topics Addressed in the Study

The primary topics discussed are holistic teaching as associated with Whole Language and its implementation in an art program. The specific areas include the historical background of the trends in art education and holistic instruction as

described by the Whole Language Approach. A comparison of the two philosophies is made prior to examining the manner in which they may be integrated. The survey examines the short term and long term retention of material presented in a holistic manner compared to traditional instruction.

CHAPTER THREE: RESULTS AND DISCUSSION

Introduction to the Survey

The purpose of the survey was to establish the degree of students' recall about the three consistent holistic activities "which have been part of the junior high art program at Harts, WV. during the past five years." Harts is a small rural school, with a population of approximately 350 students in a combined junior/senior high. The survey was distributed to students in grades 8 through 12 of which 133 surveys were returned. While the anonymity of the students was maintained, their elementary school was indicated. The previous educational background of the student was categorized by the following criteria: traditional reading instruction was associated with Ferrelsburg Elementary, holistic or Whole Language was associated with Atenville Elementary and all others were classified as undetermined because their philosophy of instruction was unknown. The groups were designated as the "traditional subgroup" for Ferrelsburg, the "holistic subgroup" for Atenville and the "undetermined subgroup" for the students with undetermined basic learning skills.

The art curriculum being examined has varied over the years, but it has always attempted to conform to the following State guidelines, which were in effect until the fall of 1997.

Art Production:

Identify and use the following elements of design in works of art:

Line --contour, gestures, continuous: line to create value/shading;

linear perspective,

Shape--combinations of geometric and organic shapes in representational, abstract, and nonobjective works of art,

Form--combinations of geometric and organic forms in representational, abstract, and nonobjective works of art,

Color--primary, secondary, tertiary (intermediate), tints, shades, tones, warms and cools, value, intensity, monochromatic, complementary,

Texture--actual and implied (simulated),

Space--one-point perspective, two-point perspective, two-dimensional positive and negative space, aerial and linear perspective.

Identify and use the following principles of design to create unity in works of art:

Rhythm--repetition/pattern, variation, and movement,

Balance--symmetrical (formal) and asymmetrical (informal), two-dimensional and three-dimensional (both visually and physically),

Dominance--emphasis,

Scale/proportion--objects, figures, architecture,

Contrast--using the elements of design.

Art History

Create two and three-dimensional work based on specific historical periods or styles.

Discuss art history in terms of various cultural and ethnic styles and create a time-line.

Identify six different artists and their work each year.

Identify careers in art.

Aesthetics:

Analyze works of art in terms of aesthetic and sensory qualities.

Art Criticism:

Compare and contrast commercial and fine art.

Discuss differences between various two- and three-dimensional art media and the variety of techniques possible within each medium.

Discuss and/or write about art exhibits.

Select, title, and mount his/her works for display. (West Virginia Department of Education, 1990)

The junior high school is divided into four groups of students that rotate between art, music, physical education, and health. These rotations occurred every

nine weeks on a traditional schedule and every four and one-half weeks on a block schedule. Theoretically, block scheduling provided the same amount of classroom instruction. However, in an art program the time required for material to dry is measured in days rather than minutes. This is one of the reasons why certain projects have been discontinued.

The basic composition of the art curriculum includes study of the artists as mentioned in the art history portion of the state guidelines, with five artists being assigned to each rotating group. This was done because only five tables were used and each table had a reproduction of one artist's work sealed to its surface. Each group of students who shared a table formed a team bearing the name of "their" artist.

Additional activities of the art curriculum that have remained consistent over the past five years have focused mainly upon art history projects. Cave art has always been taught because it is the beginning of art history. Chinese art has been taught because the researcher attended "The Summer Seminar on Teaching African and Asian Art History/Appreciation Courses" sponsored by West Virginia University, during the summer of 1993. This was a two-week course designed to prepare the participants to provide accurate instruction concerning African and Chinese art. Prior to that time, Chinese art had been part of the curriculum because of another opportunity that was available to the researcher. In 1986, the researcher was able to attend the Sun of Heaven Exhibit in Columbus, Ohio. Having viewed this exhibit the researcher is able to give first-hand descriptions of Chinese art.

The constraints of the school schedule makes separate art production projects for each element and principle of art very difficult. However, some of the art production guidelines have been met in conjunction with the art history requirements. Exposure to new ideas in professional periodicals and on the ArtsEdNet (an Internet list server sponsored by the Getty Center) has inspired change in the curriculum. Further changes have resulted from financial constraints that have been placed on the art curriculum.

The Survey Questions

Question Number One:

Which art activity did you like best in the seventh grade?

Why?

This question provides the students an opportunity to mention anything they did in the seventh grade. The major, consistent activities over the past five years include cave art, the study of the elements of art, Egyptian art, Picasso, Seurat, Michelangelo, Rousseau, Van Gogh, and a paper-mache project. Other activities have been presented at different times. It is assumed that the students' responses indicate not only what they liked, but also what made an impression on them. A remembered activity is an internalized activity.

Two of the activities, cave art and the study of Michelangelo, have been

taught by the researcher over the past five years in a holistic manner. If the students mentioned either one of these as the "best" seventh-grade activity, their responses were counted as positive in the favor of holistic strategies. All activities were taught with visual aids and concrete examples; therefore, no disparity exists between activities to prejudice the results. There were 124 responses for this question out of the 133 returned surveys. Cave art was mentioned by 41.6 of the Whole Language students (holistic subgroup), who answered this question. The remaining responses indicated a preference for many diverse activities, with clay receiving the next highest percentage, 16 percent. The students receiving traditional instruction answered about 33 percent of the questions with "cave art" as their answer, and one Michelangelo response; a total of 35 percent remembered holistic activities were mentioned. While a greater number of the students familiar with Whole Language preferred holistic instruction, the difference of 7 percent is not a dramatic difference. The students with an undetermined elementary background favored clay and cave art equally with a 26 percent response of those who answered the question. The percentage for the total group of students surveyed dropped to 33 percent because of the response of the undetermined subgroup and those students who did not answer question number one.

The second part of question one received only 37 responses; one student answered "interesting," two answered "unique," 18 answered "because we worked in the dark" and 16 said "it was fun" which could pertain to any activity. This shows that only 14 percent of the students answering number one specifically mentioned

the holistic environment associated with cave art.

Question Number Two:

Who was your artist in the seventh grade _____?

And in the eighth grade _____.

Correct Responses:

Seventh Grade - Michelangelo, Rousseau, Seurat, Picasso, Van Gogh.

Eighth Grade - Chagall, Turner, O'Keeffe, Pollock, Cassatt.

This question could have been used as a normal test question. The students were asked to identify which artist they chose to study extensively in each grade. This is similar to the same types of questions asked on the junior high artist test. The students being surveyed were enrolled in this class at some time between the fall of 1992 and the spring of 1997. There were 85 students or 63.9 percent of the 133 surveys returned were able to name at least one of the artists studied, although it is not possible to determine if the artist named was the one the student studied. Hence, it may be concluded that each student responding had remembered at least one artist. It also can be assumed that students were subjected to more information on their assigned artist than on any other artist. Therefore, it is highly probable that their assigned artist is the one named. The holistic subgroup remembered slightly more names with a 65.3 percent, but the undetermined subgroup only

answered 59 percent correctly. Therefore, the average for the total survey was slightly lower. The second part of question two concerned the eighth-grade artists. Only 52 students out of the 133 returned surveys responded to this question. Again, the total survey average was reduced by the undetermined subgroup. Both the holistic subgroup and the traditional subgroup answered this question with 40 percent accuracy. Only 33.3 percent of the undetermined subgroup could name an artist studied in the eighth-grade. The average for the total survey is 39 percent. This is a puzzling result because it was anticipated that a higher percentage of the students would remember the artists studied most recently.

Question Number Three:

Which artist do you remember the most about from the seventh grade?

What do you remember?

This question was designed to determine if the students remembered the artist which was studied holistically better than any of the other four studied. A normal assumption was that any students would remember the artist that they studied and emulated the style of painting, rather than one that another group had studied. There were 99 students, who responded to this question, which is 74.4 percent of the 133 surveys returned. Mathematically, each artist should be listed no more than 20 percent of the time. However, since Michelangelo is the only one studied holistically in the seventh grade, it was suspected he would be mentioned in

more than 20 percent of the answers. Only 36.7 percent of the holistic subgroup answered Michelangelo. The traditional subgroup gave Michelangelo as their answers 48.8 percent of the time. The undetermined subgroup named Michelangelo in only 21.4 percent of their answers. Since the undetermined subgroup is small, 20.3 percent of the total survey, Michelangelo was named by 42.5 percent of all of the students who answered. This is significantly higher than an equal share of 20 percent.

The second part of question three was even more difficult. It asked for specific information about the artist that made the student remember them. Only 53 students responded or 39.8 percent of the 133 surveys returned. The holistic subgroup gave facts for half of the other artists named, but provided facts concerning Michelangelo only on 44.4 percent of the surveys that listed him. The "traditional subgroup" listed an outstanding number of facts concerning Michelangelo; one was even cited when no artist was named. This resulted in 104.5 percent descriptions for each survey naming Michelangelo.

The percentage for the four other artists was 30.4 percent for those named. In great contrast, the undetermined subgroup listed only one reason for naming Michelangelo and two "I don't know" and gave no other responses. Of all the surveys returned 24 percent gave responses listing facts about Michelangelo. This percentage resulted from the inclusion of the 80 students who gave no response to the second part of question three.

Question Number Four:

Which artist do you remember most from the eighth grade?

What do you remember?

This question is very similar to question three. One artist was taught holistically in the eighth grade. This artist was Jackson Pollock and as in question three, mathematically he should be named in 20 percent of the answers. The responses for the eighth-grade artists are lower as they were in question two. There were 69 responses for this question, which was 51.8 percent of the total number of returned surveys. The holistic subgroup listed Pollock in 28.5 percent of the responses with the remaining 71.4 percent naming the other artists. Again, the traditional subgroup favors the holistic artist with a 41.2 percent and the other four receiving nearly 58.8 percent of the answers. In contradiction to the other two groups, the undetermined subgroup listed 13 names. Pollock was listed six times or 46 percent and the remaining artists seven times or nearly 53.8 percent. Only nine surveys in this group had listed an eighth-grade artist in question two. Pollock was named 26 or almost 19.5 percent and the remaining four artists were listed on 43 surveys or 32.3 percent of all of the returned surveys. The 20 percent recall of Jackson Pollock is significant since only 32 percent of the anticipated 80 percent were able to name an artist.

The second portion of question four concerns facts which are remembered

about each artist listed. The responses for this question were very disappointing. Only 30 students answered this question or a response of 22.5 percent of the 133 returned surveys. The holistic subgroup gave six inappropriate answers and eight descriptive statements of the artist named with one fact about Pollock. The traditional subgroup gave 15 facts, six of which concerned Jackson Pollock and no inappropriate answers. Only one answer of "none" was recorded by the undetermined subgroup. The total of 23 responses included seven discussing Pollock or 30.4 percent, but for the total survey it is only 5.2 percent. The remaining 77.4 percent of the students provided no answer for the second part of question four. Those who gave appropriate responses were very accurate in connecting facts with the correct artist.

Question Number Five:

What changes would you like to see in studying the artists?

This question provided the students an opportunity to express their opinions concerning the artist activity they had participated in twice, while reinforcing the fact that this was a survey and not a test. If the students' opinions are requested, in a respectful manner, then more effort may be given in response to other questions. Questions three and four were definitely test-oriented. More students provided answers for question five than any other question and they continued to provide a high level of responses throughout the survey. However, it does not provide direct

information concerning a comparison of holistic and traditional instruction. The responses are interesting when the group backgrounds are considered.

Twice as many responses for this question were given from the traditional subgroup as the holistic subgroup. Only 23 percent of the holistic subgroup answering found no changes necessary, while nearly 29.7 percent of the traditional subgroup liked it as is. The holistic subgroup has worked extensively in a group format and has been exposed to many "real life" experiences (field trips, speakers, and simulated environments). Therefore, the suggestion of trips to museums which have on display their artist's work is a natural result of previous training; however, the response suggesting "any group work or grade" be deleted was not anticipated. It was assumed that the holistic subgroup would be more comfortable working in groups, because the community of learning, which is a holistic strategy, is group formatted.

Question Number Six:

Which activity did you like best in the eighth grade?

This question reflects the student's preference between the disciplines composing DBAE in addition to a possible mention of a holistic activity (the only consistent holistic activity was the painting style of Pollock). The answers were analyzed for any reference to other holistic activities that were occasionally taught.

There were 91 responses to this question, three of which were Pollock. This

is only 3.2 percent of all of the answers. Clay was the predominate answer with nearly 43.9 percent listing it. This is the major art production activity that the students experienced in the eighth grade. Painting was preferred by 13 percent. The primary art history discussions concerned Chinese and Greek art and only 3.2 percent enjoyed art history the most. The study of the artists addresses art criticism, which was preferred by 1 percent. The study of aesthetics was addressed primarily in class discussion and a few written assignments; it was not listed as a preferred activity. The majority of the responses, 56.9 percent, preferred the art production portion of the art curriculum.

Question Number Seven:

Which part of art history did you find most interesting (from either grade)?

This question is open-ended, and provided an opportunity to mention any activity in art history the student had remembered and enjoyed. There were 87 students, who answered this question, which is 65 percent of the total survey. Four students listed art production activities, which were associated with the art history lessons. Michelangelo was mentioned three times and Jackson Pollock once.

The majority of the answers were in five categories: cave art, China, none, Egypt and artists. Cave art was cited as being the most interesting by 22.9 percent of the students. While 14.9 percent indicated Chinese art, 11.4 percent found no art history interesting. Egyptian art history was favored by 9.0 percent and 6.8 percent

found studying the artists most interesting. Holistic activities were found most interesting by 31 percent of those students responding.

Question Number Eight:

Do you feel you know what art is? What would you have liked to learn that you did not?

This question relates to aesthetics, and is an attempt to determine if the student feels comfortable with identifying or classifying something as art. There were 72 students, who gave an answer for this question. Most students, 58.3 percent, felt fairly certain about being able to determine what art is. Almost 32 percent felt confident they could not and seven students or 9.7 percent, were not sure.

The traditional subgroup responded more frequently to the second part of the question, 40.7 percent. Almost 32 percent of the undetermined subgroup answered it and only 18.3 percent of the holistic subgroup. The latter is the only subgroup that requested anything other than more art production of one type or another. They included "more famous works of art" and "more modern art." The majority of responses, nearly 95 percent expressed a desire to participate in more "hands-on" activities or art production.

Question Number Nine:

Which do you feel you understand the best? Cave art or art from China?

Why?

This was the only question that specified a comparison between two activities. All other questions relied on what the student could remember or had learned. As stated previously, cave art was taught using holistic strategies. Chinese art was taught using a very interesting video, posters of the terra-cotta warriors and the Great Wall. A small museum statue and seven ancient Chinese coins as shown in the video were available for student inspection. In addition, a discussion with slides of an actual visit to the Son of Heaven Exhibit was presented. The art activity, which was associated with this unit, was working with porcelain molds. It is an well-organized traditional activity that was not presented holistically. Therefore, the students were asked to comment on whether they understood art history better when it was presented through traditional education strategies or through holistic experience.

There were 101 responses out of the 133 possible, 75.9 percent of the total survey. Cave art was the response of 76.2 percent of the students. Only 9.8 percent felt they understood Chinese art better and 3.9 percent felt they understood neither. This is a very significant difference between the level of student perceived understanding of cave art compared to Chinese art.

Why the students felt they understood one, more than the other, was

answered by 48 students. The traditional subgroup gave a greater number of positive answers, but only 38.8 percent of the students responded. A slightly higher number, of the holistic subgroup answered this part, but 25 percent of those answers were negative in orientation. They gave only one positive reason for understanding Chinese art. All other responses were because cave art was too old or simple or they just did not like it. This is the group expected to feel most comfortable with holistic strategies.

The most outstanding statement was "it was easy and you still got your point across" in reference to cave art. In fact, 20.8 percent said they understood because it was easy, while 18.7 percent felt they could relate to this because of the personal experience aspect of it. The highest percentage of students felt it was just fun; 25 percent said that was the reason they understood cave art. Educators continue to debate the question of whether learning should be fun. The art production part of an art curriculum is very often considered fun.

Question Number Ten:

What one thing do you remember most about junior high art?

This question is the final appraisal of what they remember most about their art experience. The question is designed to prompt a free response answer. The holistic subgroup had the highest response with 81.6 percent responding. The overall response was 97 answers for a 72.9 percent of the students surveyed. There

were 26 categories listed. This would generally mean that no one category would be mentioned more than a few times. Cave art was the answer 28 times or 28.8 percent. Clay followed with 11.3 percent and painting with 9.2 percent of those responding. It should be noted that in this final question Michelangelo was the response given three times and Jackson Pollock twice for a total of 5.1 percent. Thus, holistic activities were favored in 33.9 percent of the answers.

Summary of the Survey

The survey was composed of 133 students, who had participated in an experimental art program as part of their regular curriculum. Responses were obtained from just over one-third of the student population of Harts High School. The results were derived from questions, that required the students to provide information about subjects that had been presented only in either a holistic or a traditional manner.

The results to questions one, three, four, and nine provided valuable data concerning the application of holistic strategies in a DBAE program. The positive holistic response to question number one was either "cave art," or "Michelangelo." Half of all of the responses (50 percent) from the holistic subgroup were positive holistic answers. The students in the traditional subgroup responded with a holistic answer 35 percent of the time. Although the undetermined subgroup preferred

activities with clay, the positive holistic response was 22 percent of all who answered this question. It was anticipated that the holistic subgroup would respond more positively to familiar instructional strategies.

The following questions provided totally unanticipated results. These questions concerned the material about famous artists taught in the seventh and eighth grades. Each should have received nearly 20 percent of the responses, although it was anticipated more students would remember the artists taught holistically.

The overall response to the questions concerning the artist taught to the seventh grade was good. Michelangelo was preferred by the traditional subgroup in 48.8 percent of the responses. The majority of the holistic subgroup listed other artists in 46 percent of the responses, while only 36.7 percent answered Michelangelo. This distribution was unanticipated. Slightly over 12 percent more students with a traditional background preferred the holistic strategies.

The overall response concerning the artists that were taught to the eighth grade was disappointing. Only 43 percent of the holistic subgroup gave any response. This tends to indicate that 57 percent of this subgroup could not remember one artist studied in the eighth grade. Of the total number of students from this group, only 12.2 percent named Pollock, the holistically presented artist. In contrast, nearly 26 percent of the traditional subgroup answered Pollock. This is slightly higher than the 20 percent an equal distribution would have supplied, but is certainly not impressive. Again, the traditional subgroup displayed a greater

preference for holistic strategies by nearly 14 percent. The undetermined subgroup consistently provided little information and poorly constructed or inappropriate answers.

The survey also demonstrated a preference for art production in questions one through eight. Question number eight resulted in an overwhelming 94.7 percent of all those surveyed indicating they would have liked to participate in more art production. Such high student interest should be considered when the balance of disciplines associated with DBAE is determined. From the holistic point of view, students learn best, the things they can associate with their own lives or what they want to know. Art production is an activity that nearly every student enjoys, and it can be a priceless "tool" in forming a bridge to the other disciplines of DBAE.

The survey was composed of 133 student responses. This number of responses indicated the use of a Z score for evaluating the data. The Z score that represents the number of responses in favor of increased art production is 0.0135. A normal rejection level is 0.05. Statistically, this is a very high Z score and would definitely fall in the acceptance range. The Z score for the students' retention of material presented holistically is 0.635. This score is not sufficient for acceptance of holistic instruction, but neither does it provide enough evidence for rejection. Further research with a larger population is indicated.

CONCLUSION

This study was primarily implemented to determine whether the inclusion of holistic strategies in a DBAE program would prove beneficial. As anticipated, art history was the discipline where holistic strategies proved the most advantageous. Experience-based instruction provides an excellent alternative to the direct instruction that is prevalent in a traditional art history classroom. The creative abilities of art educators often result in art history lessons that are holistic without using any philosophical guidelines. However, it was noted that educators with prior experience or interest in the study of language arts were more inclined to include holistic strategies in their curricula. An examination of the curricula of a large group of art educators may disclose a significant number of teachers already employing these strategies. Whether art history is taught with student projects or with a sophisticated ART-mobile like Pinellas County designed, such holistic strategies are a powerful tool for instructing younger students.

The initial premise for this study was the belief that art is a significant form of communication. Concepts communicated through a myriad of images have conveyed meaning to viewers throughout time. In many cases, the "received" meaning may not resemble the meaning that was "sent." Albers suggested that communication should be an integral part of the creative process and not only a result. This concept requires consideration. Such communication may occur when students are provided a favorable environment in the classroom, they often seek

collaborative support from one another. This can be viewed as a correlation to the experience students have in cooperative writing groups. Collaborative interaction may occur in the classroom setting or in the "input" an artist may seek from a mentor. This form of communication is not as significant in the world of art as it is in the world of words.

Although, this study has demonstrated that holistic strategies may be incorporated into the two remaining disciplines of DBAE, the benefit to each varies. The study of aesthetics has often been considered the most elusive portion of DBAE. The study of aesthetics becomes comprehensible when correlations between aesthetic experiences and everyday life are made. Therefore, holistic strategies provide a real benefit to the study of aesthetics. In contrast, an excellent correlation between the Whole Language model and a purposed model for art criticism was discussed by Rita Niblack, but no distinct advantage of one model of art criticism over the other was established.

The results of the survey must be analyzed from two perspectives. The first is the overall response of all students surveyed. The second is the evaluation of the three subgroups to determine if prior educational background influenced the responses. The primary results were very favorable. A clear majority of the students provided more information concerning holistically taught lessons than those traditionally taught.

A few factors must be considered before this finding may be accepted. The majority of the students surveyed share the same ethnic and cultural background.

An affinity for prehistory that includes "cave art" may have been a contributing factor. Arrowheads are found on the baseball field every spring and many students have seen or live on property with petroglyphs. This may constitute a sense of "cultural ownership" in the discussion of cave art. However, an exploratory class on Asian culture is offered to all seventh graders. A positive attitude toward Oriental customs was successfully promoted. Therefore, prior knowledge exists concerning Oriental customs when Chinese art is taught in the eighth grade. For the evaluation of this survey, a balance of influence was assumed. However, further substantiation would prove beneficial.

One possible method to substantiate the findings of the survey would be to present cave art in a traditional fashion and Chinese art holistically. If the exploratory class remained constant, then such a study would negate the effect of cultural bias concerning the subject material. The alternative presentation could include videos of cave art and ceremonial painting that is still created by Australian bushmen to provide an interesting, but traditional, approach. The study of Chinese art could begin with the actual boiling of bones to create "oracle bones" as a holistic approach to a discussion on the evolution of calligraphy. This is just one suggestion for future substantiation of the survey findings.

Additional confirmation of the findings could be achieved by selecting different artists to present holistically. The configuration of the artists studied could be altered to four presented holistically and one presented traditionally. Thereby, a fair comparison with this study would be provided. Further research

would benefit from a balanced approach of evenly divided presentations.

The second aspect of the survey produced unanticipated results. It was believed that the primary learning experience would influence the results of the survey. Students who were familiar with Whole Language and holistic instruction were expected to feel more comfortable and perform better in a holistic setting. The holistic subgroup did initially appear to have met this expectation. However, in the final analysis the traditional subgroup provided a significantly greater number of responses favoring holistic strategies.

One possible explanation for the unexpected disparity of responses is the holistic subgroup had been overexposed to holistic strategies while the traditional subgroup found holistic strategies new and exciting. This possibility was suggested by the principal of the Whole Language elementary school. Another explanation could be that the research instrument was flawed. There are many other possible explanations, but this result was more significant than the anticipated one.

Whole Language is evolving into "Balanced Literacy" which means there will gradually be fewer "Whole Language only" schools. Therefore, the findings of this survey should have greater implications for the application of holistic strategies in a DBAE program. It can be assumed that a significant number of future students will have a traditional or a "Balanced Literacy" background and therefore will have a greater propensity to benefit from holistic strategies.

Another unexpected result was the quality of the written responses to the essay questions. Whole Language programs should saturate the curriculum with

reading and writing experiences. The majority of the survey responses from the holistic subgroup were limited to one or two words. By contrast, students in the traditional subgroup expressed their thoughts very clearly and, in some instances, even fluently.

The survey results pose a question for which a solution can only be hypothesized. All of the students surveyed were able to provide more information concerning their seventh-grade experiences than their eighth-grade experiences. This is puzzling since it had been at least a year since any of the students had participated in seventh-grade art, while some students had just completed eighth-grade art during the first semester of this year. Seventh grade is a period of adjustment to the high school environment. Discipline is often a problem with this age group, but the eighth grade is settled in and much calmer. A plausible explanation may be that a substantial number of eighth-grade students become very focused on a variety of extracurricular activities. This may have overshadowed other experiences in the eighth grade.

It should also be noted that the researcher's direct involvement with the participants of the survey may have added an additional bias to the results. All students surveyed had received their instruction in either method from the researcher. Although it is unlikely, it is possible that their responses could have been influenced by their perception that the survey was to be used by the administration to evaluate the researcher.

The population for the survey was very limited and culturally isolated. A

survey of a larger group of students representative of a multi-cultural community or several communities would provide results that could be more accurate. This study has suggested several ways to apply holistic strategies in a DBAE program and the survey results have posed interesting questions for future study. It is recommended that further research be conducted with a larger group of students over a longer period of time.

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APPENDICES

A. DEFINITION OF TERMS	106
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APPENDIX

A

DEFINITION OF TERMS

Aesthetics - The branch of philosophy dealing with such notions as the beautiful, the ugly, the sublime, the comic, etc., as applicable to the fine arts, with a view to establishing the meaning and validity of critical judgments concerning works of art, and the principles underlying or justifying such judgments.

Art criticism - The evaluation of art for the purpose of informing and expanding perceptions. This method is used to increase the understanding and appreciation of art.

Art history - The discussion of art works in the context of the culture represented and the relationship to the development of artistic style.

Art production - The actual "hands on" manipulation of various media to produce a visual image that communicates an idea or emotion.

Discipline - A branch of instruction or learning.

Discipline-Based Art Education (DBAE) - A comprehensive approach to art education

which integrates content from the four disciplines of art history, art criticism, aesthetics, and art production. It is advocated by the Getty Center for Education in the Arts.

The Getty Center for Education in the Arts (GCEA) - The smallest of seven entities of the J. Paul Getty Trust. This center, based in Santa Monica, California, was established in 1982 "to focus on the issues and challenges confronting today's art educators and policy makers" (ArtsEdge Kennedy-Center, 1998).

Goals 2000: Educate America Act - Public Law 193-227 is a federal policy enacted under President Clinton in 1994. It began as National Educational Goals under President Bush in 1989. This policy states educational goals for the United States to be reached by the year 2000. The policy includes National Standards for art education.

Holistic - A term which is used to describe the instructional strategies and content associated with whole language. This term is used as alternative to whole language.

Holistic strategies - Instructional techniques developed by teachers of whole language. The following strategies are included: instruction based on actual student experience or in authentic context, thematic projects to provide for

unobtainable experiences, creating a community of learning, inquiry-based, student paced and portfolio assessment.

Holism - "The theory that whole entities, as fundamental components of reality, have an existence other than as a mere sum of their parts " (Webster, 1989, p.677).

Literacy - The ability to read and write.

National Standards for Art Education - Voluntary standards for curriculum development in the visual arts. The standards were created in by the Consortium of National Arts Education Association in response to Goals 2000.

Philosophy - The set of ideas, values and opinions that are applied to a particular subject or discipline.

Whole Language - A teaching philosophy which emphasizes the construction of meaning in reading and learning, on the personal and social uses of language, and on the involvement of the learner in choosing purposes.

APPENDIX

B

MODELS OF ART CRITICISM

Harry Broudy

Technical

Sensory

Formal

Expressive

Edmund Feldman

Description

Formal Analysis

Interpretation

Judgment

Laura Chapman

Deductive

Inductive

Empathic

Donald Fehr

Historical Context

Interpretation

Formal Analysis

Judgment

Bloom's Taxonomy

Knowledge

Comprehension

Application

Analysis

Synthesis

Evaluation

Tom Anderson

I. Reaction

II. Perceptual Analysis

A. Representation

B. Formal Analysis

C. Formal Characterization

III. Personal Interpretation

IV. Contextual Examination

V. Synthesis

A. Resolution

B. Evaluation

Ralph Smith

exploratory

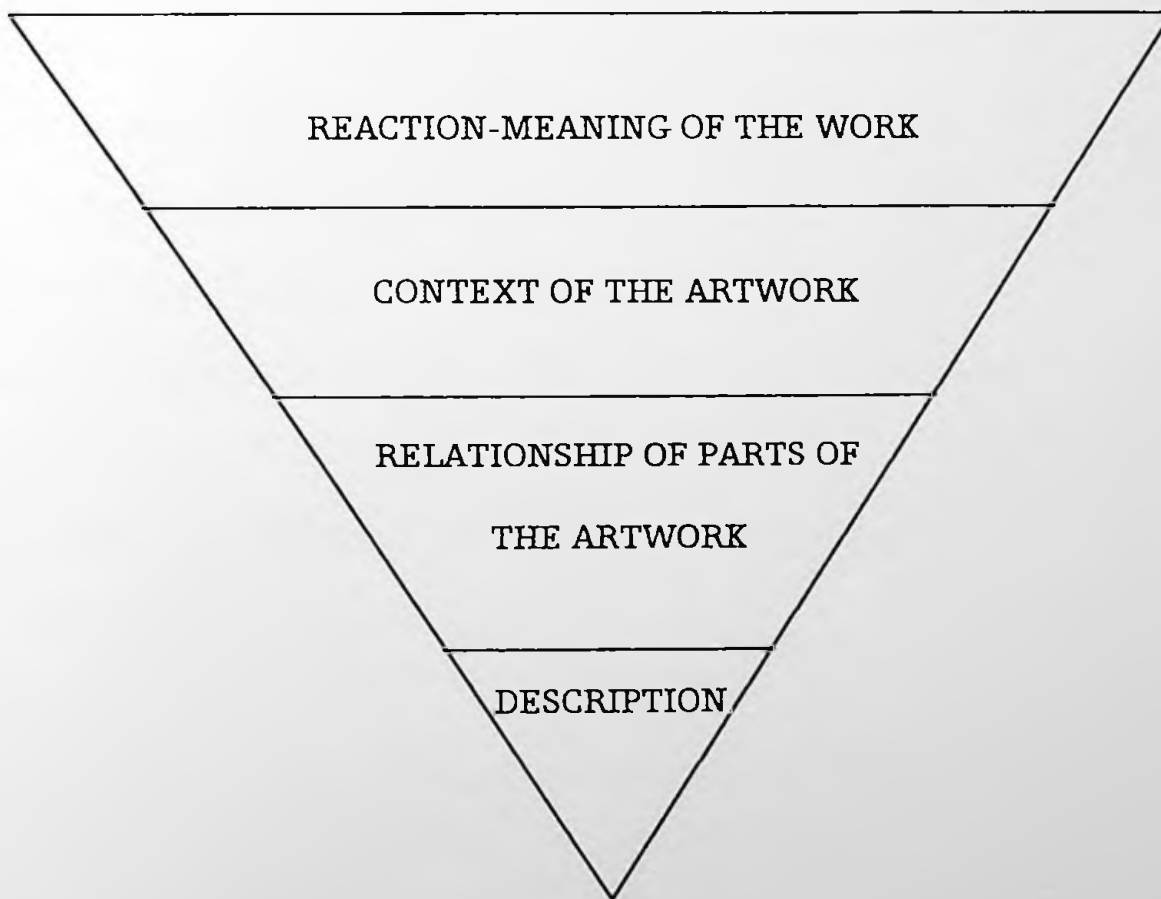
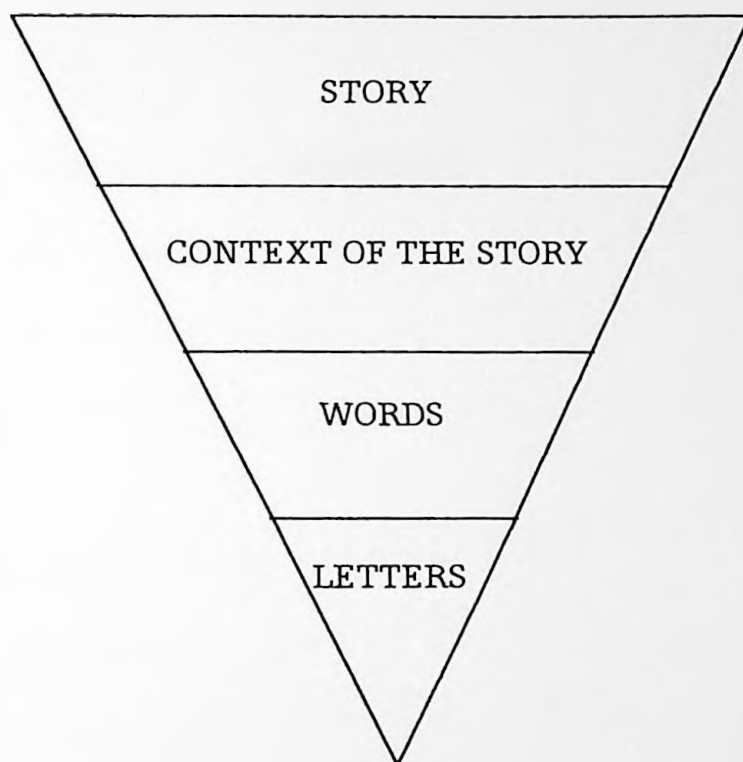
aesthetic

criticism

argumentative

aesthetic

criticism



APPENDIX

C

Junior High Survey

Please help me plan for future art programs by answering the following questions honestly. Do not sign your name.

Which elementary school did you attend most? _____(school).

Which art activity did you like best in the seventh grade?

Why?

Who was your artist in the seventh grade? _____

and in the eighth grade? _____

Which artist do you remember the most about in each grade?

7th _____ What do you remember?

8th _____ What do you remember?

What changes would you like to see in studying the artists?

Which activity did you like best in the eighth grade? _____.

Which part of art history did you find most interesting (from either grade)?

Do you feel you know what art is? What would you have liked to learn that you didn't?

Which of the following do you feel you understand the best?

cave art _____ art from China _____

Why?

What one thing do you remember most about junior high art?

APPENDIX

D

CHARTS OF THE SURVEY RESULTS

Question 1

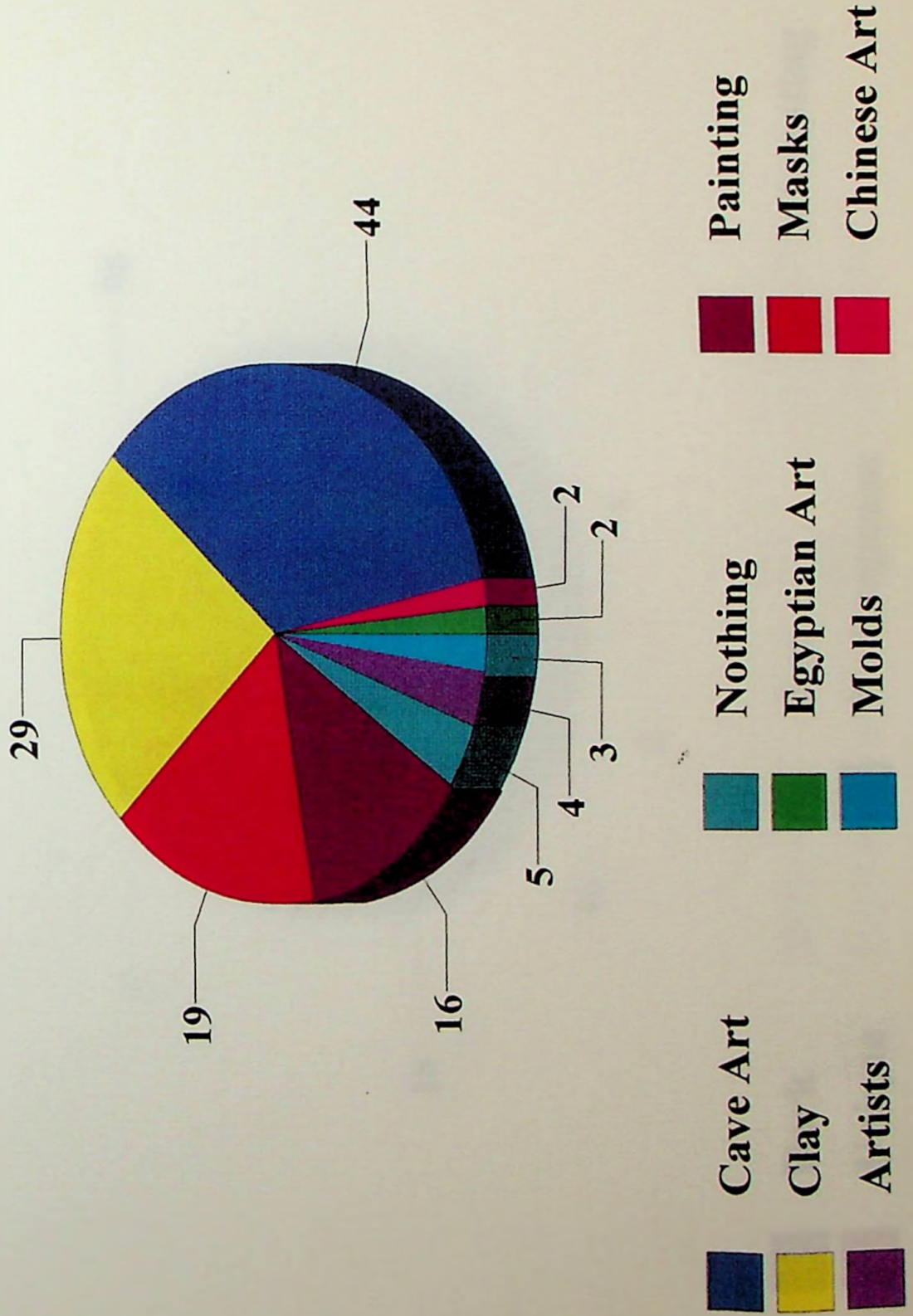
Most Informative Activity in the 1980s



Activity	Percentage
1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

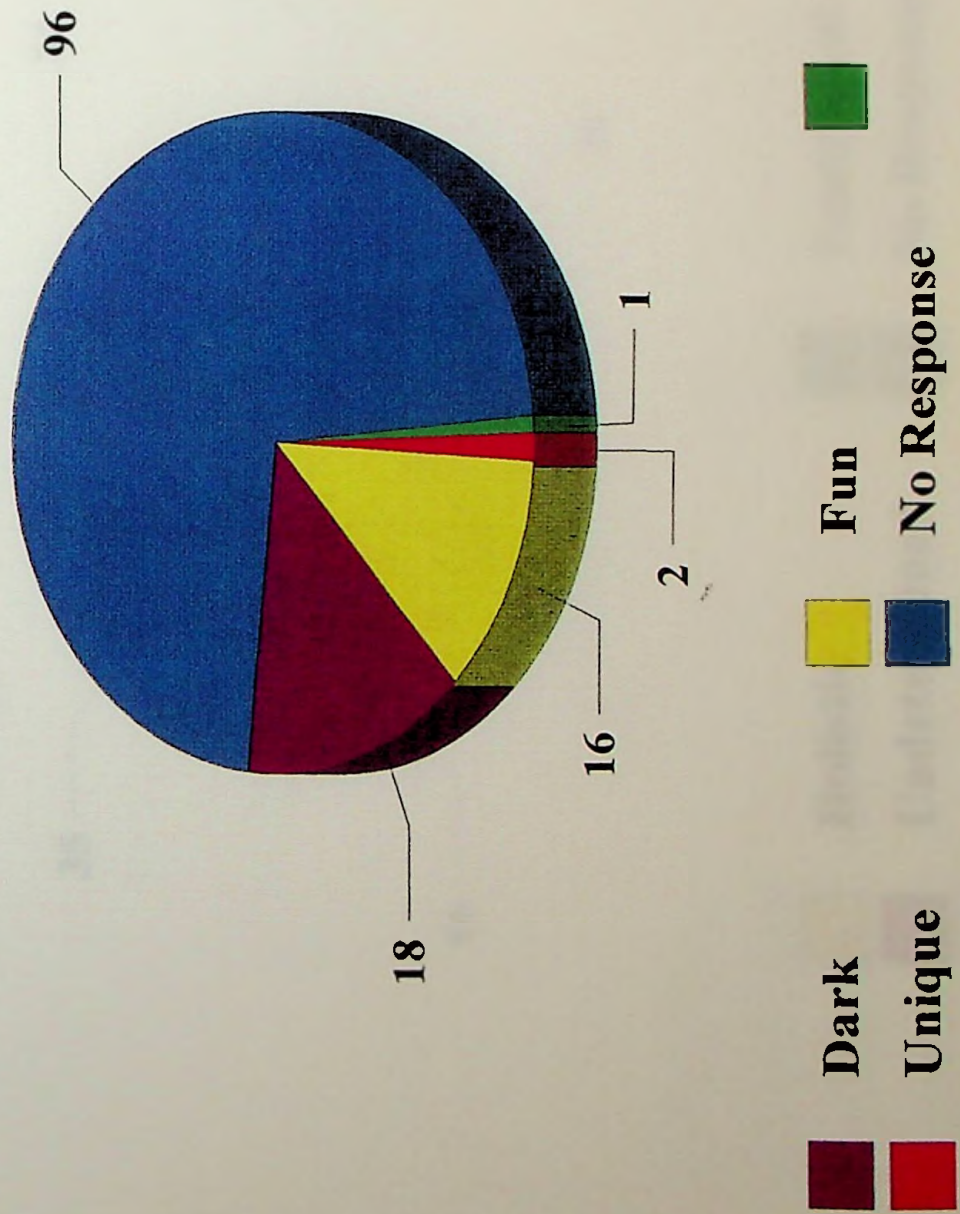
Question One-A

Most Preferred Activity in the 7th Grade



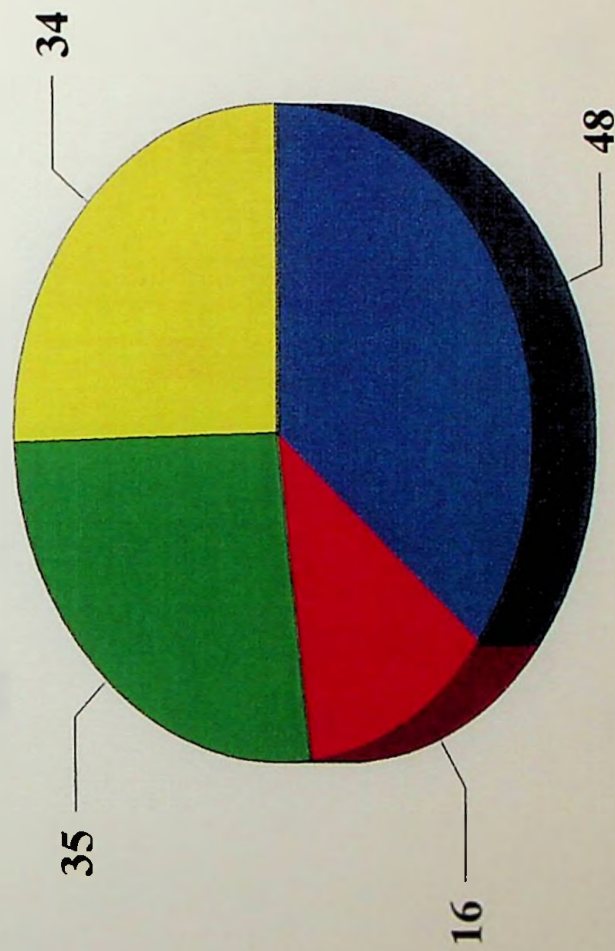
Question One-B

Identify Assi Reason Grade Artist



Question Two-A

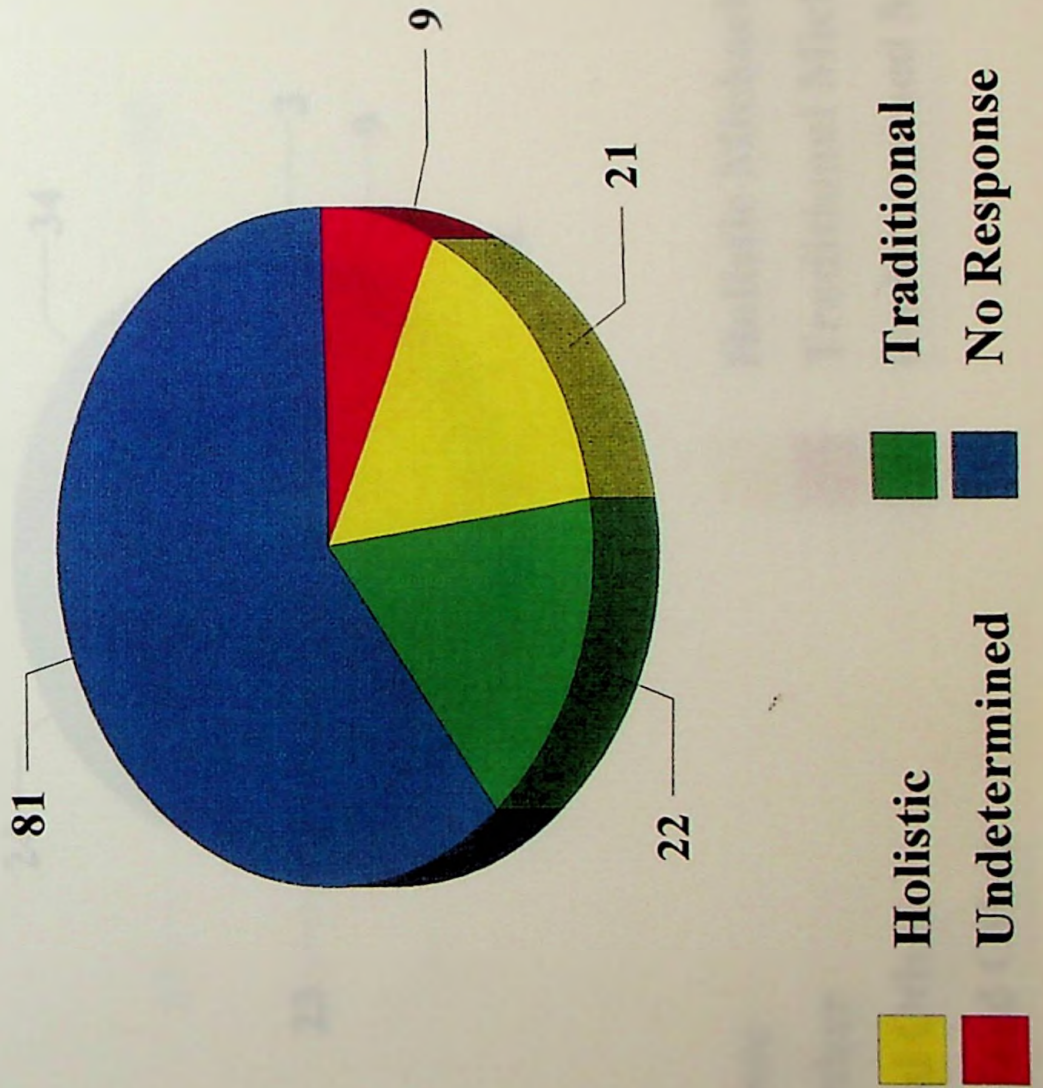
Identify Assigned 7th Grade Artist



-  Holistic
-  Undetermined
-  Traditional
-  No Response

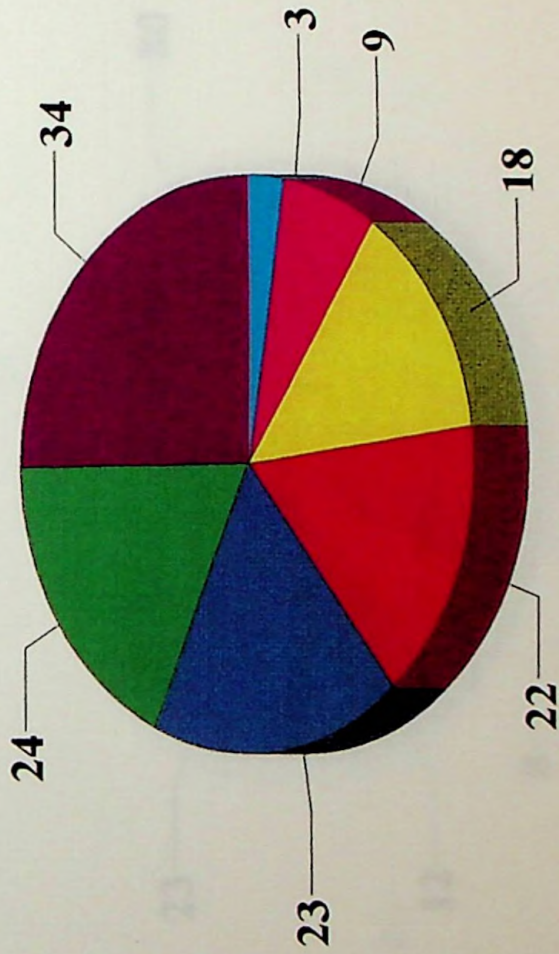
Question Two-B

Identify Assigned 8th Grade Artist



Question Three-A

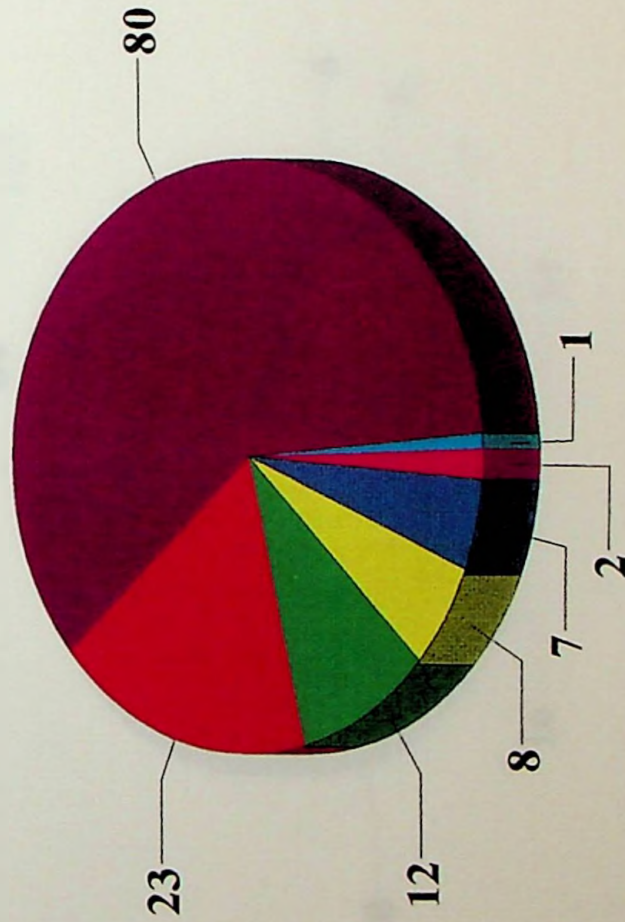
Favorite 7th Grade Artist










- No Response
- Holistic Other
- Traditional Other
- Undetermined Other
- Holistic Michaelangelo
- Traditional Michaelangelo
- Undetermined Michaelangelo

Question Three-B

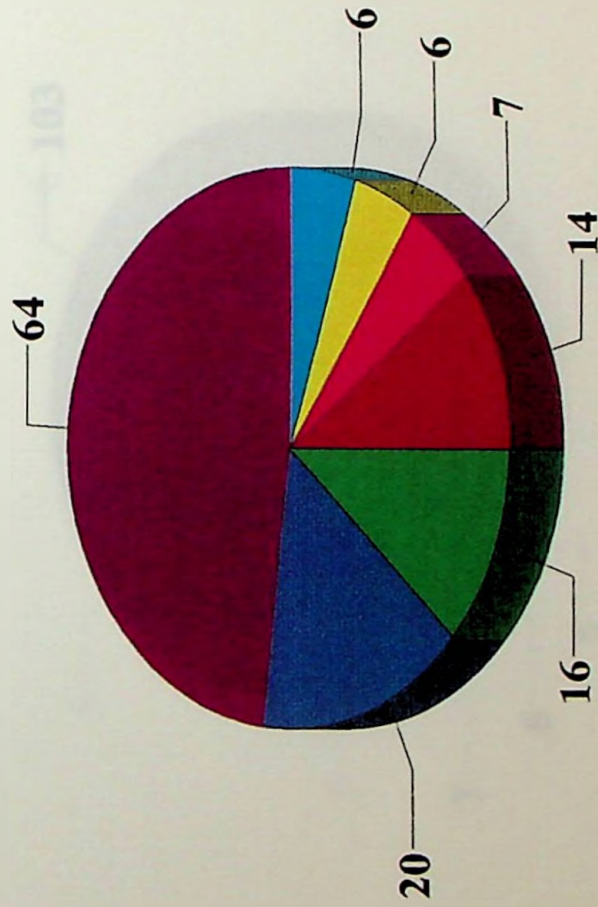
Facts About Favorite 7th Grade Artist



-  No Response
-  Holistic Other
-  Traditional Other
-  Undetermined Other
-  Holistic Michaelangelo
-  Traditional Michaelangelo
-  Undetermined Michaelangelo

Question Four-A

Favorite 8th Grade Artist



No Response

Holistic Other

Traditional Other

Undetermined Other



Holistic Pollock



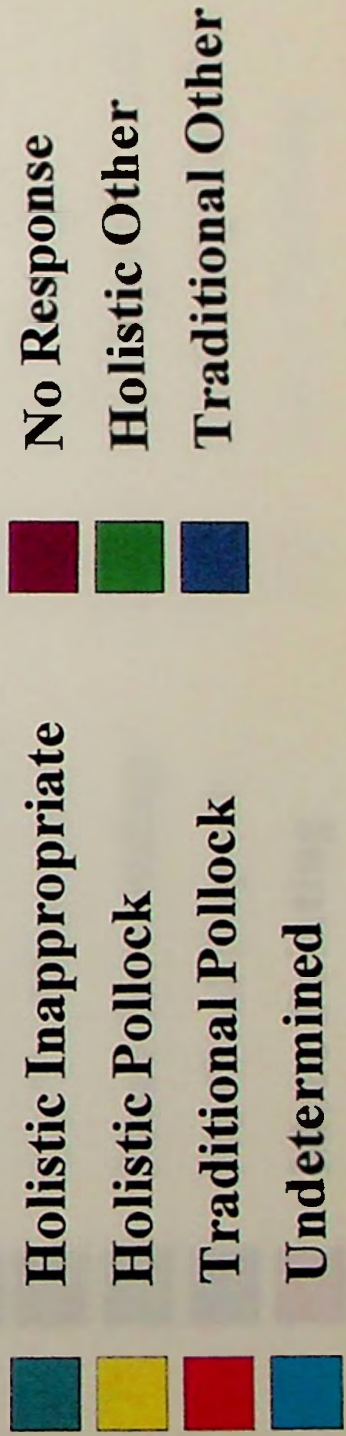
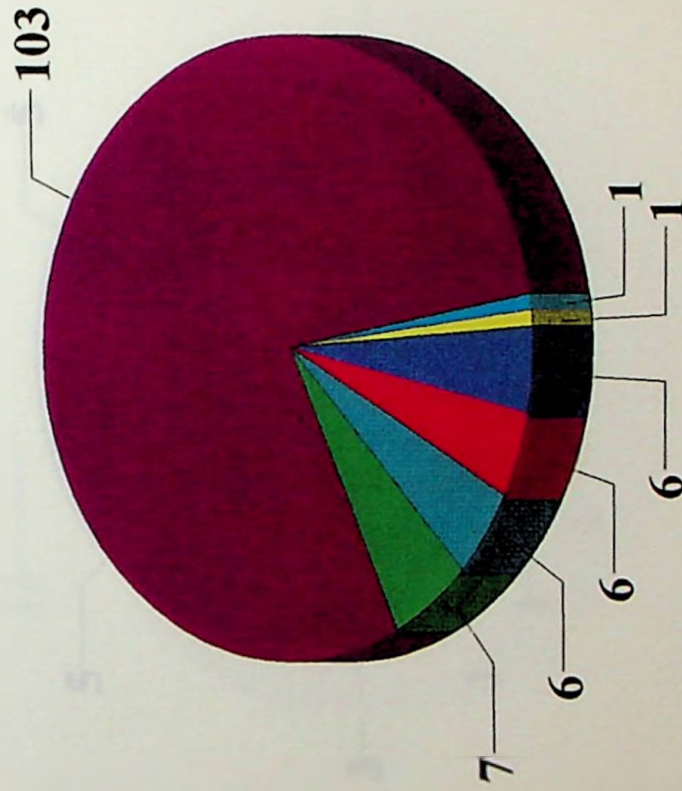
Traditional Pollock



Undetermined Pollock

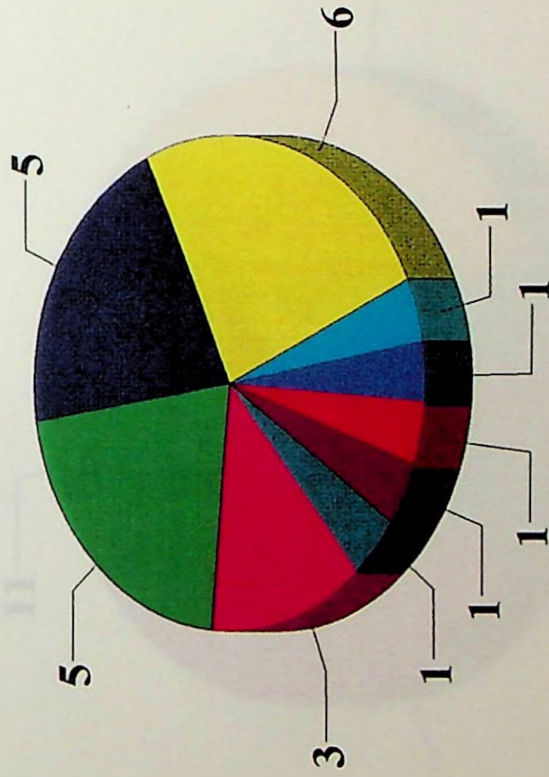
Question Four-B

Facts About Favorite 8th Grade Artist



Question Five-A

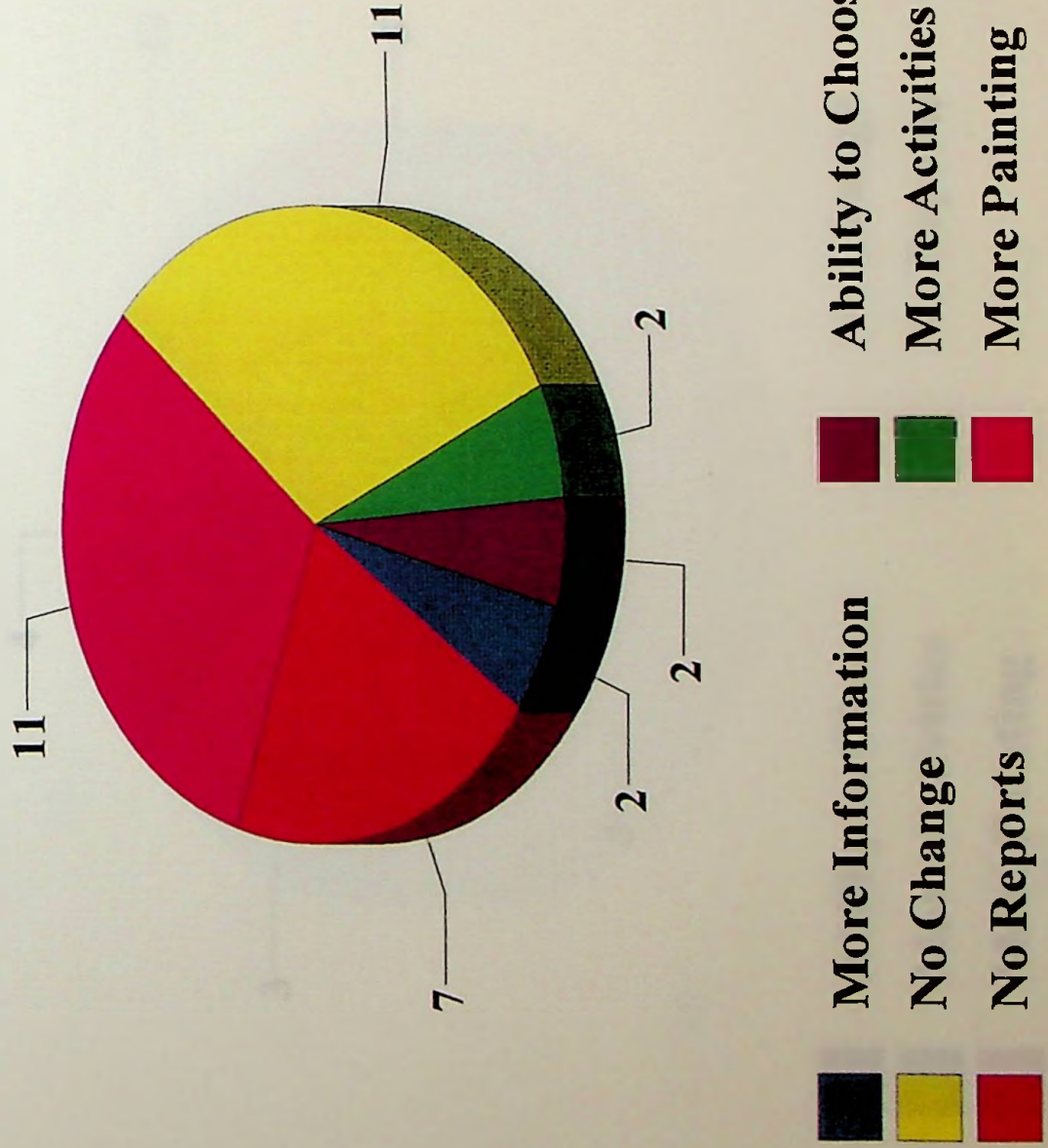
Holistic Group - Artists



- More Information**
- Shorter Reports**
- Go To Museums**
- No Change**
- More Interesting**
- No Report**
- No Oral Report**
- No Group Grades**
- More Painting**

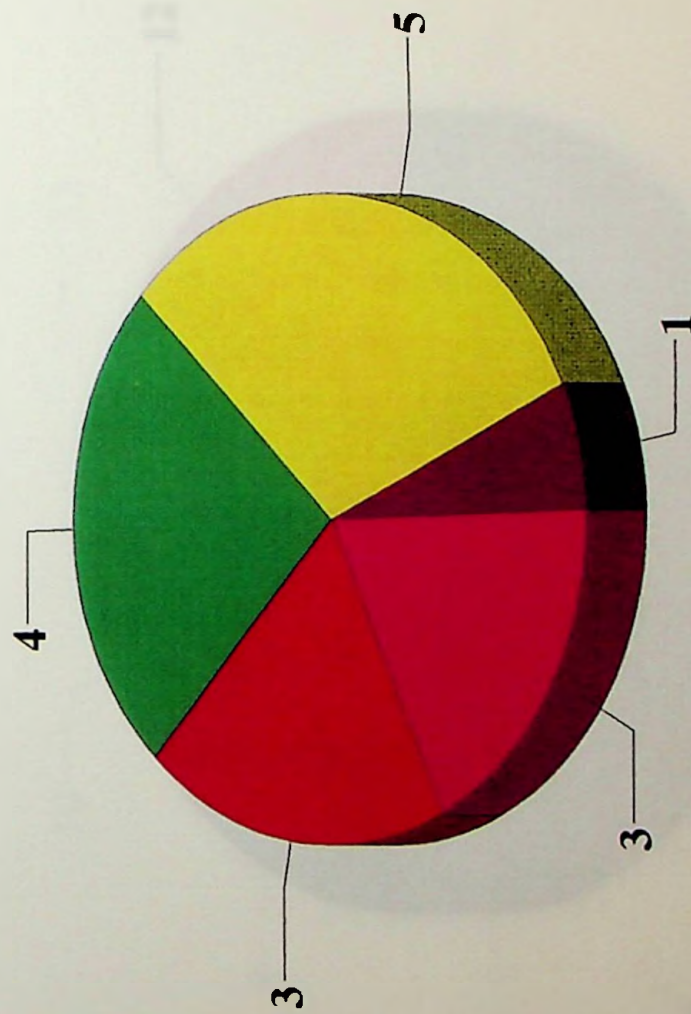
Question Five-B

Traditional Group - Artist



Question Five-C

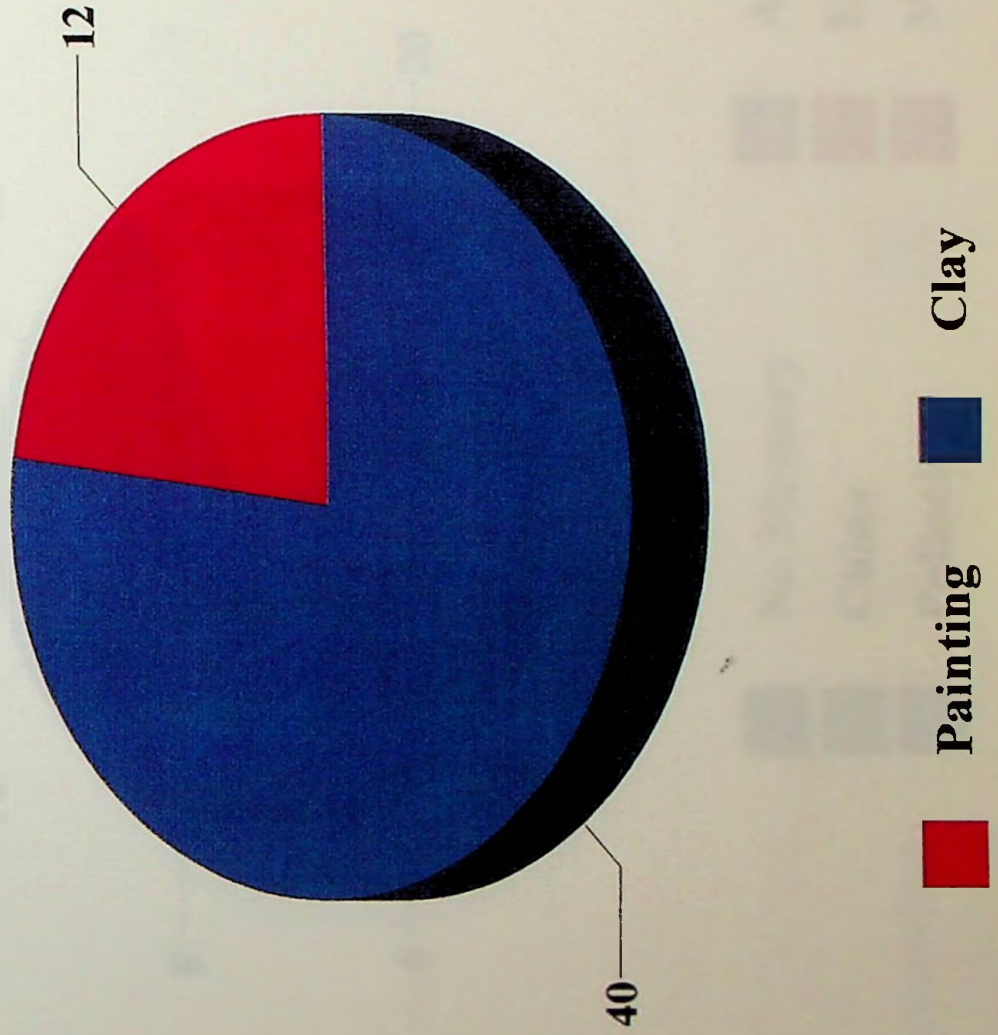
Undetermined Group - Artist



- Ability to Choose
- More Activities
- More Painting
- No Change
- No Reports

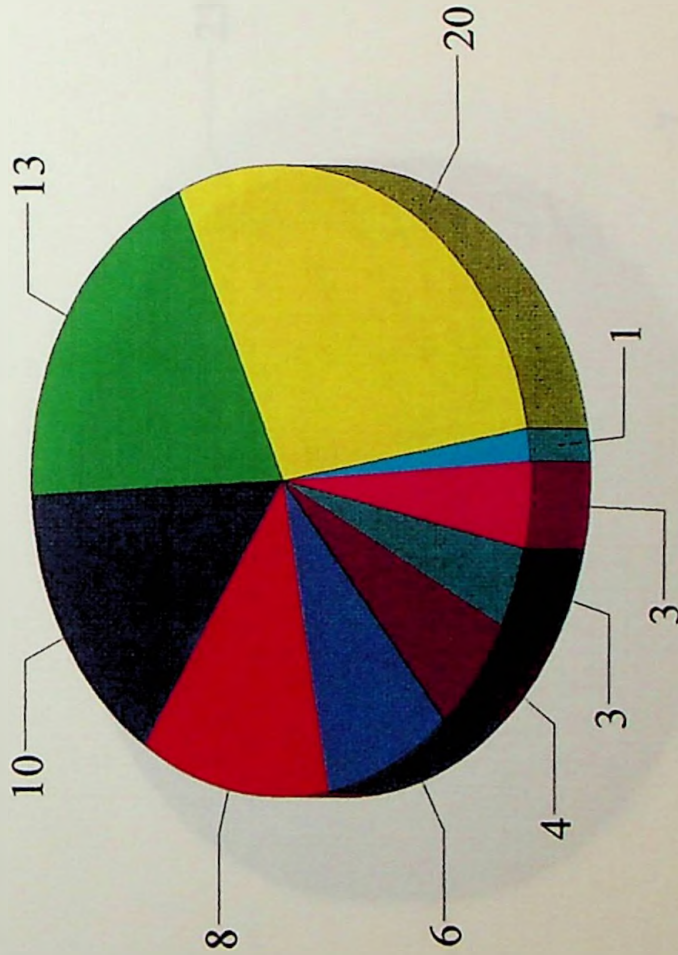
Question Six

Favorite Activity in 8th Grade



Question Seven

Interesting About Art History



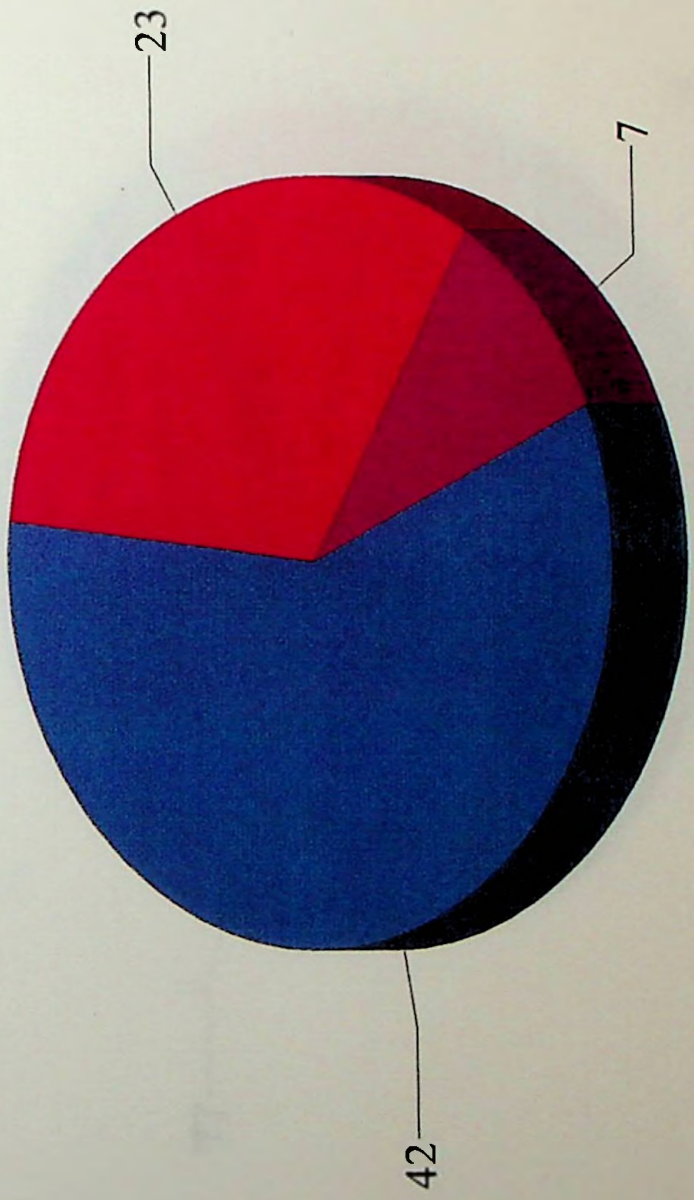
None
Cave
Artists

No Memory
China
Pollock

Art Production
Egypt
Michaelangelo

Question Eight

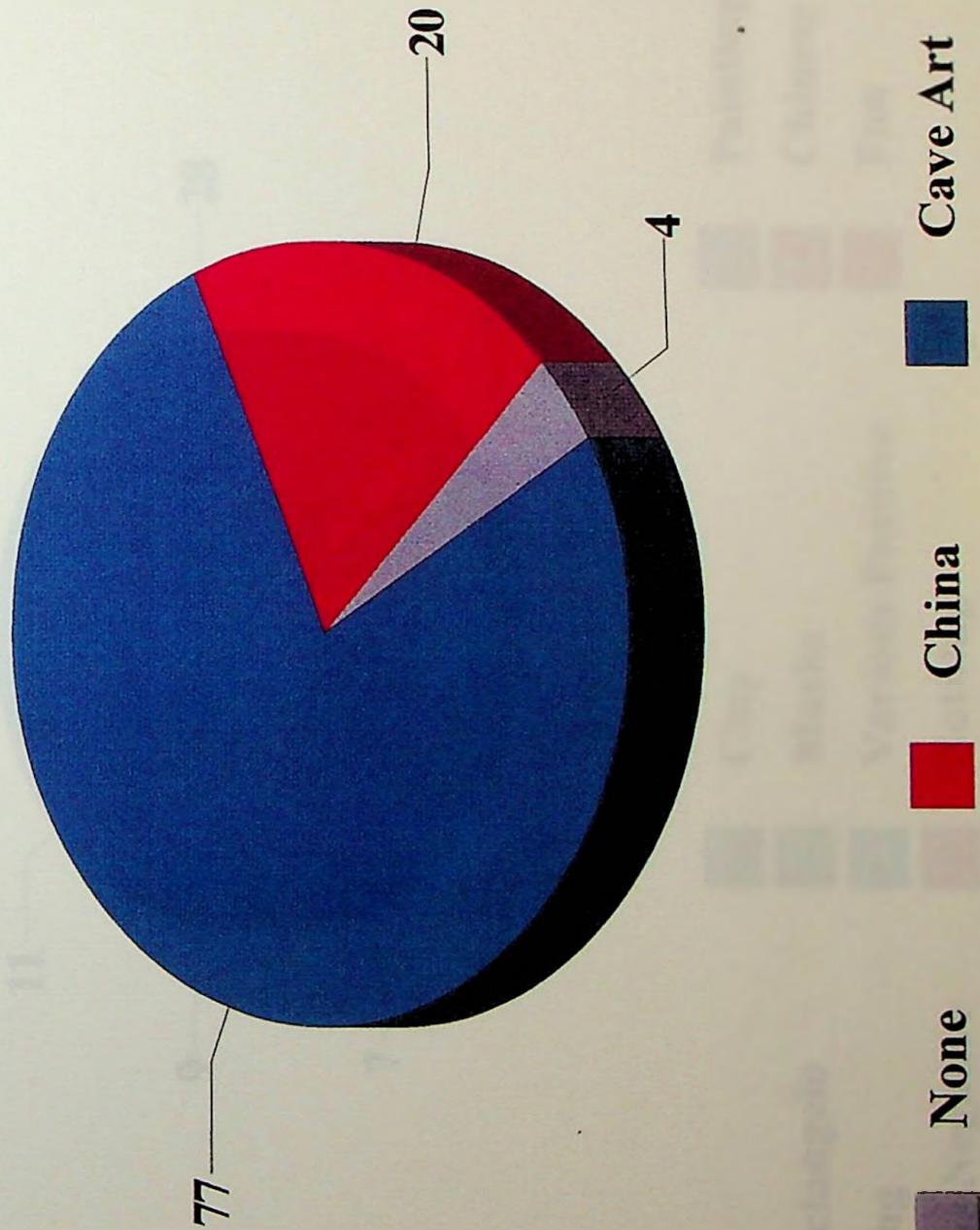
What Art Is



■ Somewhat **■** No **■** Yes

Question Nine

Cave Art or China



Question Ten

Most Remembered

