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Writing as a Mode of Teaching and Learning in Secondary Discipline-Based Art Education

Thesis submitted to
The Graduate School of
Marshall University

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

by

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ABSTRACT

WRITING AS A MODE OF TEACHING AND LEARNING

IN SECONDARY DISCIPLINE-BASED ART EDUCATION

Julie Raines

This study examines the use of writing in art education and its possibilities for use in the four disciplines of DBAE. Teacher attitudes and associated behaviors with regard to these and related topics are assessed. It was expected that some teachers would favor a creativity- or art production-centered approach to the teaching of art over DBAE. Because writing can be viewed as an academic mode of learning, some apprehension was also expected from those who favor creativity and art production. Despite teachers' lack of training in DBAE disciplines other than art production and in using writing in the art room, teacher attitudes and behaviors were positive with regard to these areas. The teachers surveyed expressed support for DBAE and the use of writing in art education. Of the four DBAE disciplines, art production was viewed by the surveyed teachers as least suitable for the use of writing. The teachers also supported creativity and cultural literacy as goals of art education. These study results were very positive and led to the conclusion that differences exist among teacher training program philosophies and methodologies and actual teacher attitudes and teaching practices. Because of the differences among teacher training programs and art teaching in reality, teacher training programs should consider changing in order to reflect art teachers' beliefs and the prevailing trends in art education accurately. Other implications for education and further study are also discussed.

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CHAPTER ONE: INTRODUCTION

Problem Statement

Currently there is a push for higher standards in general education in the United States as reflected in Goals 2000. This trend for higher standards, along with other efforts for legitimacy and attempts for classification as a core or "basic" subject, is evident in the more specific field of art education. The current National Standards for visual arts education resulting from Goals 2000 offer voluntary educational objectives for student learning which art educators can strive for in their teaching, therefore offering a vehicle for such validity in the subject of art. Discipline-based art education, such as prescribed by the Getty Center for Education in the Arts' DBAE, is another way in which the trend toward higher standards and program validity is evident. This approach to teaching art is also reflected in the Standards. Although materials are currently available, a need exists for more ways in which both the standards and a discipline-based approach to art teaching can be utilized. Writing, a tool for thinking, learning, and assessment in any subject, is one way in which the disciplines of DBAE and the Standards can be implemented in the secondary art room.

The primary study will provide insights into teacher attitudes about discipline-based art education, the Standards, and using writing in art education. A strong correlation is expected between teachers' familiarity and comfort with discipline-based approaches, the Standards, and the inclusion of writing as a teaching method and teachers' willingness and efforts to incorporate such methods and ideas into their teaching.

Purpose and Methods of the Study

The purpose of the thesis is to study writing as a tool in discipline-based approaches to art education, particularly at the secondary level. The review of the literature will provide background information on recent trends in the field of art education. It will also examine positive and negative aspects of DBAE. The literature review will also examine general ways in which writing is and can be used as a method of teaching and learning in art education. Ways in which writing is and can be used in the four DBAE disciplines (criticism, history, aesthetics, and art production) and in the National Standards are also considered.

The primary study will provide insights into teacher attitudes about discipline-based art education, the Standards, and using writing in art education. A questionnaire consisting of twenty questions is the primary instrument of the study. Four interviews with art educators varying in areas of expertise give depth to the data from the answered questionnaires. Information from the questionnaire and interview data is examined and presented.

Rationale

Many people within the field of art education have been making serious efforts to establish art as a legitimate part of core curriculum in general education. The inclusion of art in Goals 2000, the creation of the National Standards, and Discipline-Based Art Education all support these efforts. Art educators need to be aware of the opportunity at hand and take advantage of it. The study will help give art educators methods and reasons for using writing as a means to reach the goals of DBAE and the Standards.

Limitations

This study of teacher questionnaires is limited to primary, secondary, and university level art teachers within the geographical region of WV, KY, and OH, as opposed to the entire population of U.S. art educators. The study is also limited in the number of teachers surveyed. The study of methods of using writing in DBAE teaching and secondary analysis of the National Visual Arts Standards is limited by a focus on the secondary level.

The topic of the thesis is limited by time, in that the topic concerns issues that are being debated presently within the art education community and the Standards, which are currently being implemented in various ways throughout the United States. The topic is also timely because DBAE is at a critical point in its own history and in its involvement with the National Standards.

Assumptions

The following assumptions underlie this study. First, it was assumed that written language (in the forms of reading and writing) is an integral part of the disciplines of aesthetics, art history, and art criticism. For the purpose of the primary study, it was also assumed that the degrees of teachers' exposure to Discipline-Based Art Education theory and teaching methods would correlate positively in most cases with their acceptance of DBAE as a valid form of art education. Also for the purpose of the study, it was assumed that varying types of teacher training such as different emphases of university art education departments and levels of training received by teachers, would affect their views on incorporating writing into their art classes. For example, it

was assumed that university professors, having written theses and dissertations, would value writing as a tool for learning differently than public school teachers at the Bachelor of Arts level.

Procedural Overview

Chapter two will provide a review of the literature including these areas: history of recent trends in art education, benefits and limitations of discipline-based art education, writing as a tool in DBAE teaching, and possibilities for writing in art education. Chapter three will present the questionnaire and interviews of the primary study and the methods used to review the completed questionnaires. Chapter four will analyze and discuss the results of the study. Chapter five will offer a summary of the thesis, including conclusions drawn and implications for education and further study.

Appendices include reference materials of the study and information related to the thesis topics. Appendix A consists of a list of terms found in the literature review and study analysis. A copy of the questionnaire can be found in Appendix B. Appendix C includes a table (Table C1) of numerical questionnaire data and written responses to the questionnaires. A table of percentages (Table D1) drawn from numerical questionnaire data can be located in Appendix D. Pie charts for each of the questionnaire items are within Appendix E. Transcribed versions of interview questions and answers are located in Appendix F. Appendix G includes information related to thesis topics and corresponding items from the questionnaire and interviews.

CHAPTER TWO: REVIEW OF THE LITERATURE

Historical Review of Recent U.S. Trends in Art Education

Authors take many approaches to writing about the history of art education. They may focus on changing approaches to curriculum development, art education literature, theoretical antecedents of a particular approach to art education, or shifts in theoretical paradigms. When studying a movement such as discipline-based art education, one must look at the recent history of art education. Doing so can aid in the understanding of the evolution of ideas leading up to the discipline-based art education movement in terms of positive influences that have helped shape the ideas of discipline-based art education and the influence of other movements that discipline-based art education opposes.

In "A History of Art Education Histories," D. Soucy (1990) explains that there is a lack of texts on the history of art education. Soucy explains that recently the field has been growing and that it is indebted to art educators: "Ignored until recently by trained historians, art education has usually had its history recorded by art educators themselves" (p. 3). Three authors in the field of art education who have devoted much energy to the history of art education are Elliot Eisner, Arthur Efland, and Ralph Smith. Their approaches to the study of the history of art education are varied, but their works show many overlapping ideas.

Elliot Eisner looks at curriculum development to find sets of "aims and rationales" for art education in "Alternative Approaches to Curriculum Development in Art Education" (1984). In doing so, he finds five general sets for art education in America. Eisner explains that the diversity of these sets is greater in the United States than in many other nations: "Knowledge of the history

of art education as well as an understanding of current practices clearly reveals a wide diversity of aims and rationales for the teaching of art in the schools" (p. 259). Eisner gives two reasons to account for such diversity. He cites first the size of the United States and diversity in the cultural backgrounds of its citizens. Second, in contrast to many countries the United States has no ministry of education to prescribe what is taught and to whom. In the United States, Eisner explains, curriculum specifications are local responsibilities and are usually vague, giving "virtually unlimited discretion" to state school districts (p. 259). Eisner adds: "State and local control have made it possible for education programs in adjacent school districts to adopt, adapt, or create programs that are very different in aim, rationale, and content" (p. 259). For art education in the twentieth century, this variety can be found in Eisner's five general sets of aims and rationales for curriculum development.

According to Eisner (1984), the sets are: (a) Art Education for Creative Development, (b) Art Education for Social Awareness, (c) Art History, Art Criticism, Art Studio (or discipline-based art education), (d) Art Studio, and (e) Design and Craft (p. 260). Art Education for Creative Development is based largely on the ideas expressed by Viktor Lowenfeld in Creative and Mental Growth (1947). For this movement, the "aim of education in general, and especially art education, is to foster the creative and mental growth of the child" with the content of curricula and teaching methods working toward this goal (Eisner, p. 260). Eisner explains that the work of child-centered progressive educators of the late 1920s and 1930s is closely associated with this set of aims. In the 1930s and 1940s, such educators attempted to alter educational features still in existence today: a "fragmented curriculum," "neglect of the student's internal life," and a "proliferation of tasks with no inherent meaning to the child" (Eisner, p. 260). Eisner points

out that Lowenfeld's book is still one of the best selling art education texts and that even now, many teachers believe that art education for the development of creative and mental growth is "still of central importance" (p. 260).

Eisner (1984) introduces the second set of aims with a disclaimer that the Social Awareness orientation is not very popular in schools in the United States, and that it can be found more easily in the schools of West Germany, Sweden, and socialist countries (p. 260). In the Social Awareness orientation, "art becomes one of the subject matters students study in order to understand cultural values and the social sources of power" (Eisner, p. 260). Related ideas can be found in the less political work of those who wish to develop "visual literacy" such as Lanier, Chalmers, and the National Association for Visual Literacy. The general movement of Art Education for Social and Cultural Awareness has two main emphases according to Eisner. First, "students learn how and why visual message systems are formed" in order to become "critical of ways in which vested interests are served" and to see how small groups manipulate and control the general population (Eisner, p. 260). The second, very different, emphasis is "to help students adapt to rather than alter the culture" such as in Russia and China where art is used for political socialization (Eisner, p. 260-261).

The third set of aims and rationales according to Eisner (1984), Art History, Art Criticism, Art Studio, is an approach to art education emphasizing the teaching of art through such disciplines as history, criticism, and studio. This emphasis can be found in the work of Jerome Bruner and Manuel Barkan from the 1960s and currently in the work of the J. Paul Getty Trust. Eisner cites Bruner's arguments in The Process of Education (1960) as providers of a rationale for discipline-based approaches to curriculum development:

> Each discipline has a structure consisting of a body of distinctive concepts and methods....Students from the earliest ages are capable of learning that structure in some degree, and the best way for them to learn it is by thinking in the discipline in a form comparable to what skilled adults in that discipline do. (p. 261)

These ideas of Bruner were adapted to art education by Manuel Barkan in 1965, when he proposed that art history, art criticism, and art studio be included in curricula.

Eisner's fourth set, Art Studio, he calls the "oldest and still the most salient curricular orientation in contemporary art education in America" (1984, p. 261). In Art Studio, students perform a variety of art production tasks. Eisner explains the rationale:

> In this orientation teachers often believe that art studio activities, by their nature, develop critical skills, that art studio activities are the most powerful for developing an understanding of art, and that the artistic process that is engaged when students make visual forms elicits and refines modes of thinking and feeling that are singularly important in education. (p. 261)

According to Eisner, the reason why the studio approach is so widespread is teacher training:

> Art teachers, like most people, tend to do what they know best. The professional training most art teachers receive heavily emphasized studio courses. Courses in art criticism are almost nonexistent in most American universities and art history is, at best, a minor adjunct to most art education programs. Art teachers are better prepared in art studio than in other areas. (p. 262)

He adds that general elementary teachers, who often are responsible for art teaching, know less about art criticism and history than art specialists.

The fifth and last set of aims and rationales Eisner (1984) gives the title of Design and

Craft. For design, the focus is on finding one of many aesthetically and structurally suitable solutions to a task with strict criteria. Reminiscent of Bauhaus methods, this approach can be found in the program of Bartlett Hayes at Andover Academy. Its aim is "to foster the student's ability to think inventively" (Eisner, p. 262). The aim of craft is "to help students learn how to create useful forms that reflect a high degree of technical skill and aesthetic judgment" (Eisner, p. 262). This orientation allows students to develop their own interests.

In "Art Education in the Twentieth Century: A History of Ideas," Arthur Efland (1990-a) discusses historical patterns in art education that are strongly influenced by shifts in ideology in general education. The author views this history in terms of two "discernable streams of influence," scientific rationalism and romantic expressionism (Efland, p. 117). Efland explains scientific rationalism not as science proper, but "ideologies finding their warrants in science" (p. 117). Romantic-expressionism Efland defines as "a loosely strung set of beliefs which place the artist in a vanguard position in social affairs" (p. 117). These streams of influence are described by Efland as having an ongoing struggle between their inherent respective liberal and conservative ideologies, the conservative striving for "rationality" and "structure," and the liberal viewing structure as oppressive, championing "beauty" and "emotional expression" (p. 117).

For each of the given twentieth century time periods, Efland (1990-a) suggests examples of both the scientific-rationalist and the romantic-expressionist streams. For example, in the period 1929 to 1940, Efland lists Deweyan instrumentalism under the scientific-rationalist stream and creative expression under romantic-expressionist stream. For a study of the relationship of discipline-based art education with such patterns, it is important to look at Efland's discipline-centered movement, the scientific-rationalist stream example from 1956-1965, and the excellence

movement, the scientific-rationalist example from 1980 to the present.

Efland (1990-a) explains that the discipline-centered movement of 1956-1965 came about after the post-war era, a period when creative self-expression, a movement in his romantic-expressionist stream, was the dominant method of art education (p. 123). Based on Freudian psychology, this orientation argued that "the task of education was to sublimate the child's repressed emotions into socially useful channels" (Efland, p.120).

Discipline-centered curricula, differing greatly from this form of art education, was a result of an underlying trend toward excellence in education (Efland, 1990-a, p. 123). The trend resulted from U.S. government and public reactions to the Russian launch of Sputnik in 1957. The launching stimulated Congress to pass the National Defense Education Act, which called for improvements in public school education in the areas of science and math. There was also a general trend to base curricula on disciplines, seen in Jerome Bruner's The Process of Education (1970). Ideas similar to those of Bruner in the area of art education were expressed in 1965 by Manuel Barkan at a seminar at Pennsylvania State University (Efland, 1990-a, p. 125). Efland explains that the "underlying motive" for this movement in education "was to improve national defense" (p. 124).

According to Efland (1990-a), the discipline-centered movement was followed by other trends in art education, but the idea of excellence resurfaced in 1980 in the scientific-rationalist stream movement he calls the excellence movement (p. 132). The author explains that this movement was the result of reports on the troubled state of U.S. education, such as the National Commission on Excellence in Education's A Nation at Risk (1983) and U.S. economic competition with Japan. Efland sees the main difference between the movements within their

focuses: The earlier discipline-centered movement was focused more on technological areas of education such as math and science, whereas the 1980s excellence movement was more balanced, including general education and the arts (p. 132).

The excellence movement manifested itself in art education in the establishment by the J. Paul Getty Trust of the Center for Education in the Arts (1982). The Getty Center's Discipline-Based Art Education, described by W. Dwaine Greer in 1984, is derived from Barkan's earlier view of art education including three disciplines, art production, art criticism, and art history, but adds a fourth, aesthetics (Efland, 1990-a, p.132). Begun in 1980 with ideas that resurfaced from the late 1950s to mid-1960s, the excellence movement continues to be one of the dominant trends in art education today.

Efland (1990-a) summarizes his findings on historical patterns in twentieth century movements in art education by stating three main points. First, throughout the century, ideas and movements in art education were strongly influenced by general education. He also states that it is clear that "earlier movements never really die out" (Efland, p.133). Efland adds that there are influences that flow across the streams of movements, such as the ideas of John Dewey and Jerome Bruner (p. 133).

Arthur Efland takes a different approach to the study of the history of art education in "Curricular Fictions and the Discipline Orientation in Art Education" (1990-b). In this paper, Efland considers only two approaches to art education, "creative self-expression" and "art as a discipline". He also discusses art education history in terms of paradigm shifts, following the ideas of Thomas Kuhn.

Efland (1990-b) considers "creative self-expression" and "art as a discipline" two of

several "grand visions of itself" for art education in the twentieth century. Each of these visions was a promise of remedy for a social problem of its time. Efland explains that creative self-expression "came into flower" in the 1920s and "became the dominant mode of teaching after World War Two" (p. 67). It "promised to free the individual from social and psychological repressions by allowing the child's imagination to flower in much the way that artists of the last century freed themselves from academic rules and restraints" (Efland, 1990-b, p. 67). The result was very negative:

> Not increased freedom but a virulent anti-intellectualism in which teachers withheld opportunities to study the works of major artists or to help children think critically about their personal attempts to make art in the name of preserving their creativity.
> (Efland, 1990-b, p. 67)

On the other hand, discipline-oriented art education "sought to correct these faults by increasing intellectual content" (Efland, 1990-b, p. 67). This movement, in its revolutionary period 1965, was begun by art educators such as Ralph Smith, Manuel Barkan, Elliot Eisner, and Laura Chapman (Efland, p. 67). The J. Paul Getty Trust named their version Discipline-Based Art Education in 1982, including art history, art criticism, aesthetics, and art production as disciplines for elementary and secondary art education (Efland, p. 67).

Efland (1990-b) also discusses the history of art education in terms of paradigm shifts, applying the ideas of Thomas Kuhn. In The Structure of Scientific Revolutions (1962), Kuhn expresses the idea that paradigms of thought in the history of science rise and fall in cycles. Efland defines paradigm used in this way as "an overall system of ideas, principles, concepts, doctrines, and approaches" (Efland, p. 68). Such paradigms are asserted and prevail in long

periods of what Kuhn calls "normal science," when the overall ideas of science are not seriously put into question. Efland summarizes Kuhn's theory as such:

> A paradigm tends to be maintained within the scientific community in spite of the fact that anomalies begin to appear that can no longer be explained by the paradigm. Eventually stresses build up resulting in the need for a new theory; hence a revolution! During this period there is a radical shift in the prevailing paradigm, which becomes the basis for the next period of "normal science." (p. 69)

Efland explains that Kuhn's ideas can and have been applied to the arts and then proceeds to apply them to the field of art education, in particular, to the shift from creative self-expression to discipline-based art education.

According to Efland (1990-b), the creative self-expression paradigm began before the Great Depression and was maintained through World War II and during the period soon after the war. This time was a period of "normal science" where the paradigm was not questioned. The crisis of the Cold War put pressure on the movement. Those in support of creative self-expression "attempted to meet the crisis by claiming that self-expression was relevant in these new circumstances because it could foster creativity in children which would enable them to become creative adults in fields like science and mathematics" (Efland, p. 68). This claim was never proven, and eventually, the creative self-expression paradigm lost its power.

Efland (1990-b) then explains that the 1960's brought on a "new period of innovation" with the discipline-based movement. First this way of thinking was met with resistance from those who favored self-expression, but was gradually accepted. When the revolutionary period was over and DBAE was coined as a term in 1984, a new period of "normal" art education began.

Efland explains the current status of discipline-based art education: "the discipline movement in art education is now entering a critical period where its future potential for improving art teaching could expand or decline" (p. 68).

Ralph Smith considers ideas leading up to discipline-based art education in "The Changing Image of Art Education: Theoretical Antecedents of Discipline-Based Art Education," within the anthology he edits entitled DBAE: Origins, Meaning, Development (1989). Smith looks at antecedents over the course of the last thirty years in the areas of aesthetics (philosophical and scientific), educational theory (including general education, educational psychology, and art education), art education research, and museum education. Of interest to this study are the sections on educational psychology and art education textbooks.

In the area of educational psychology, Smith (1989) includes Howard Gardner and Jerome Bruner as theoretical influences on discipline-based art education. Gardner, a developmental psychologist, is given credit by Smith for "encouraging art educators to think of art education in cognitive terms" (p. 18). In The Arts and Human Development, Gardner discusses the "circle of art," which includes the roles of artist, performer, critic, and audience member, thereby explaining how "a trinity of psychological systems, that is, making, perceiving, and feeling systems-- interact in the growth of understanding" (Smith, p. 18).

Smith (1989) explains Bruner's influence in encouraging educators to think of subjects in terms of disciplines. Bruner's book The Process of Education (1977) (first published in 1960) expresses the idea that "learning is most effective when students are encouraged to discover the basic ideas and structures of subjects after the manner of scholars or practitioners in the disciplines" (Smith, p. 4). Learning, to Bruner, is most effective when it takes place from within a

discipline. Students should be encouraged to "emulate the ways scholars and practitioners conduct inquiry or solve problems" (Smith, p. 5).

Smith (1989) also looks for theoretical antecedents of discipline-based art education in terms of art education through textbooks written by art educators in the 1970s. The three texts considered by Smith are Edmund Feldman's Becoming Human Through Art: Aesthetic Experience in the School (1970), Elliot Eisner's Educating Artistic Vision (1972), and Laura Chapman's Approaches to Art in Education (1978). According to Smith, Eisner's text anticipates discipline-based art education by making a remark about the tendency of the general field to stress heavily students' artistic performances while their "tremendous creative potential as intelligent viewers, perceptive critics, and sensitive interpreters of the arts are left largely untapped" (p. 20). Smith describes the book's theme as "visual learning through the aesthetic experience of works of visual art" (p. 20).

Smith (1989) also critiques Educating Artistic Vision in terms of its discipline-based ideas. In this text, Eisner questions the amount of emphasis put on creative activities in the art classroom and discusses the limitations of not using other domains such as critical and historical in the teaching of art. Smith includes Eisner's own words:

> "Experience in both the creation and appreciation of art can properly be conceived as a product of intelligence. An educational program that neglects the qualitative aspects of intelligence, one that side-steps the metaphorical and affective side of life, is only half an education at best." (p. 20)

Laura Chapman's Approaches to Art in Education is described by Smith (1989) as "perhaps the most systematic and knowledgeable text on art education yet published" (p. 21).

The text, which focuses on preschool to junior high levels, stresses the importance of art as an essential subject in the overall curriculum. Smith considers the antecedents of discipline-based ideas to be within the book's "comprehensive conception to art education" (p.21).

Smith (1989) summarizes the general trend in art education in the past thirty years: "Thinking in the field has evolved from a conception of learning associated mainly with the creative activities of young children, which do not necessarily teach anything formally or substantively about art, to one that for the most part does" (p. 26). Nonetheless, he doesn't overlook the lasting impact of creative expression: "Artistic creation continues to have a prominent place in the new art education literature" (Smith, p. 24). Smith continues, "It is testimony to the success of those who have stressed the importance of artistic creation in art education that practically all subsequent writers have felt compelled to acknowledge its significance" (pp. 24-25).

Summary of Historical Review of Recent U.S.Trends in Art Education

Eisner, Efland, and Smith each take different approaches to the recent history of art education in the selected works. Eisner takes into consideration the aims and rationales of curriculum development and finds five sets for the twentieth century. Efland looks at historical patterns and shifts in ideology in terms of two streams of influence over five time periods in this century. He also discusses the creative self-expression and art as a discipline movements in terms of Thomas Kuhn's paradigm shifts. Smith discusses theoretical antecedents of discipline-based art education in select areas. Although the authors consider different aspects of the history of art education, certain similarities occur in the studies.

The authors attest to a variety of approaches to art education in the United States during the twentieth century, two such approaches being creative self-expression and discipline-based art education. Also, the texts consider discipline-based art education a reaction to the ideas of creative self-expression. The authors also agree that the current discipline-based movement is a continuation of one which began in the 1960s. Finally, many of the works consider discipline-based art education to be the current prevailing trend in art education and to be at a critical period in its life as a movement.

Benefits and Limitations of Discipline-Based Art Education

Although DBAE is now a major trend in art education, it has gone through much controversy and change since its beginning in 1982 and continues to evolve today. Throughout this time, much has been written about the positive and negative aspects of DBAE. Due to the scope of the thesis, all of this material cannot be reviewed. The major articles and other works by those at the forefront of the debate are included. It is important to note that this section of the thesis will deal specifically with DBAE as advocated by the Getty Center for Education in the Arts (hereafter GCEA) as opposed to more general ideas about the use of disciplines in art education.

Groups, organizations, and individuals make up each side of the DBAE debate. Those in favor of DBAE include the GCEA and individuals such as Elliot Eisner, Gilbert Clark, Michael Day, and W. Dwaine Greer. People who favor the idea of a discipline-based orientation to art education include Jerome Bruner and Manuel Barkan, whose major works on the subject were published before the foundation of the GCEA. Those opposing DBAE include groups of art

educators who prefer a studio-oriented approach to art education, those who favor a focus on creativity and self-expression, and some artists whose works are considered to be craft.

Major articles and works to consider in support of DBAE follow its inception. In 1985 the J. Paul Getty Trust published Beyond Creating: The Place for Art in America's Schools, a work which defines DBAE and discusses its four disciplines, presenting case studies and essays encouraging quality art education. The Journal of Aesthetic Education in 1987 published Clark, Day, and Greer's monumental article "Discipline-Based Art Education: Becoming Students of Art," later published in Discipline-Based Art Education: Origins, Meaning, and Development (1989), edited by Ralph Smith. This article discusses DBAE's relationship to and improvement over discipline-based movements of the 1960s. It also offers further clarification of the defining characteristics of a DBAE program and discusses issues such as how works of art interrelate with the four disciplines. Another major work published by the Getty Center in 1988 is Elliot Eisner's The Role of Discipline-Based Art Education in America's Schools. This text includes ideas such as the aims and content of DBAE, the nature of written curricula for DBAE, and implementation of DBAE programs. Although these works date back to the decade of DBAE's inception, they are very useful in looking at the way that DBAE was originally defined. By comparing these with more recent articles on DBAE and Getty publications (such as the Getty issues seminars), it is easy to see how that definition has changed as a result of criticism.

The main text arguing against DBAE is a work edited by J. Burton, A. Lederman, and Peter London entitled Beyond DBAE: The Case for Multiple Visions of Art Education (1988). This anthology includes diverse authors expressing varying degrees of concern about DBAE and the GCEA. One such author is Thomas Ewens, whose essay "Flawed Understandings: on Getty,

Eisner, and DBAE" critiques two works that define and support DBAE, the GCEA's Beyond Creating and Elliot Eisner's The Role of Discipline-Based Art Education in America's Schools. Another work, directed specifically at Clark, Day, and Greer's article and how it chooses to define DBAE, is Arthur Efland's "Curricular Fictions and the Discipline Orientations in Art Education," also published in the Journal of Aesthetic Education (1990).

Whether these texts argue about details regarding DBAE's implementation or about its overall, fundamental ideas, the issues raised by them are clear. Such issues include: the value of using a discipline-based method for teaching art as opposed to a creativity- or production-centered approach, the relationship of DBAE with the real world in terms of multiculturalism, special needs students, and "low" versus "high" definitions of art, the issue of the power and influence of the GCEA, and specific issues intrinsic to the implementation of DBAE. Other important questions evoked by this debate include the question of standard written curricula for art education and the goals of art education. By looking at these issues and the responses by DBAE and the GCEA to criticisms, one can gain insight into the strengths and weaknesses of DBAE as a tool for teaching and learning.

Although discipline-based approaches to general teaching and art education date back to Jerome Bruner (1960) and Manuel Barkan (1965), it was not until the beginning of DBAE, advocated by the GCEA, that such ideas were formally organized and supported. DBAE began as a response to a crisis in art education. The GCEA's Beyond Creating (1985) describes the situation found by its researchers as one in which art was not considered to be an academic subject in the schools, such as math and science:

Art is not generally seen as vital to a child's education, and it is commonly held that people

> need little or no formal education to experience, comprehend, and create art. Moreover, the present methods of teaching the visual arts reinforce the notion that art education lacks fundamental importance. (J. Paul Getty Trust, p. 2)

The document goes on to explain that while studies show that in order to improve the quality of education, courses need to have "greater substance and rigor," stressing "thought, reason, and ideas," art has traditionally been a subject seeking "to engage children's imaginations, feelings, and emotions" (Getty, 1985, p. 3).

In The Role of Discipline-Based Art Education in America's Schools (1988), Elliot Eisner agreed, explaining that the arts were in a "marginal position" in U.S. schools (p. 10). He gave four reasons for this. First, Eisner explained that the schools had a narrow view of intelligence that considered the arts to be for "emotional catharsis" rather than a "matter of mind" (pp. 10-11). Also, Eisner pointed out that the arts were not formally assessed and did "little to promote the student's academic upward mobility" (p. 11). Eisner's third reason was that the emphasis in art classes was on "developing creative abilities," which resulted in a "lack of structure and content" (p. 11). Fourth, Eisner cited "the belief that only a few children are actually talented in art and that the ability to create requires talent that only a few possess" (p. 11). All of these problems with art education in the U.S., according to Eisner, had a "chilling effect" on children (p. 12).

These documents, along with Clark, Day, and Greer's article defining the nature of DBAE, all called for a new approach to art education that went beyond creativity and studio production. The GCEA rationale was this: "art requires more than looking at or trying to produce artworks. One needs to understand the historical and cultural contributions of art and

how to analyze and interpret artistic compositions" (J. Paul Getty Trust, 1985, p. 3). DBAE, the new approach which offered to resolve the problems and improve the status of art education, integrated content from four disciplines, art production, art criticism, art history, and aesthetics. Such a discipline-based approach, and the claims it made against creativity- or studio-based approaches, threatened the latter approaches and provoked a strong response.

Much of this response was contained in an anthology entitled Beyond DBAE: the Case for Multiple Visions of Art Education (1988) edited by J. Burton, A. Lederman, and Peter London. The anthology fosters many attacks against using a discipline-based approach to art teaching and supports production- or creativity-centered art teaching. In this anthology and other articles, Peter London, professor of art education, art therapy, and studio art at the University of Massachusetts at Dartmouth, stands out as one of the leading opponents of DBAE. His main criticisms of DBAE include the use of disciplines, a lack of understanding of the creative process, and a de-emphasis of appropriate studio activity.

London feels that in using the disciplines of art history, art criticism, and aesthetics, DBAE is dealing with "a journey run its course" (1990-1991, p.81). He explains that art historians, critics, and aestheticians "are people who mostly speak about not their own journey, but someone else's" (London, 1990-1991, p. 81). London views this approach to art education as "shallow" and goes on to say that he and the other editors of Beyond DBAE are not convinced "that DBAE fully appreciates the actual thinking of art critics, aestheticians, and art historians and their important if not uneasy relationship with creative artists"[1] (1988-a, p. 3). In "To Gaze Again at the Stars," London's personal contribution to Beyond DBAE, he explains that such thinking is difficult, if not impossible, for children and even teachers to perform:

> This elaborate sequence of thinking [required of art critics, historians and aestheticians] is difficult to do for any teacher not professionally trained as an art specialist, it seems impossible to do for children of elementary and perhaps middle school age. They can be trained to mimic this but not, in fact to originate it. (1988-b, p. 33)

London also believes that art critics, historians, and aestheticians are "an unruly family at best" (1988-b, p. 30). He feels that DBAE does not take this "necessary almost testing of wills" into account. London goes on to further attack the use of these disciplines by writing: "One might do well to ask if the very young-- and the not so very young-- are even interested in doing this kind of thinking about these kinds of issues" (1988-b, p. 31).

London also finds fault with DBAE over the issue of creativity and the creative process, something he feels is important to art and should be at the heart of arts education (Anderson, 1992, p. 75). London feels that the process and language of the creative process, which he characterizes as "dirty, mysterious, uncertain, perplexing, confounding, ennobling, and solitary," is not accounted for by DBAE, which emphasizes "rational and deliberate mental activities" (Anderson, 1992, p. 75). London believes that many of the problems of DBAE are inherent in our public school systems as well (1988-b, p. 33). For example, he feels that in order to maximize effectiveness, our schools categorize and compartmentalize (London, 1988-b, p. 34). London also notes the "hierarchical power structure" in schools and a "departmentalization of the whole, seamless fabric of human knowledge into...artificial and discrete disciplines of knowledge" (1988-b, p. 34).

Along with creativity, London also values the production of artworks in the art room experiences of children. He finds fault with DBAE in the area of studio production both in its de-

emphasis of art studio (valuing it alongside the other three disciplines) and in its approach to the making of art. To London, DBAE reduces art "to the mere production of novelties. And art education is reduced accordingly to teaching children how to produce novel objects and how to talk about novel objects" (1988-b, p. 27). The artworks produced by children through DBAE teaching, according to London, are predictable, "precious little objects" (Anderson, 1992, p.75). On the subject of DBAE teachers, London adds: "They apply a mechanistic, tidy, safe, rational, deliberate, predictive, certain, foolproof methodology to make finely wrought, prissy little things" (Anderson, 1992, p. 75). In "To Gaze Again at the Stars," London presents an alternative to DBAE, his "vision of a proper art education" composed of four elements: (a) education of the senses and perceptual faculties, (b) education which provides a full accounting of our origins, (c) imagination, and (d) creativity (1988-b, p. 39).

Those who favor DBAE tend to disagree with London and others who claim that DBAE de-emphasizes the studio experience for students. Eldon Katter, professor of art education at Kutztown University, defends DBAE on this point, saying that the charge "is not a fair criticism" (Anderson, 1992, p. 70). Katter explains that the charge is understandable, "due in part to the early emphasis in the Getty literature," for example Beyond Creating, but that upon closer study, it should be clear that "studio is very important" to DBAE (Anderson, 1992, p.70). Michael Day, who writes on DBAE theory and practice and teaches at Brigham Young University, agrees: "There has to be a strong emphasis on art production, otherwise you don't really have a balanced discipline-based program" (Anderson, 1992, p. 78). It is important to note that those who define and support DBAE offer no set prescription for how the four disciplines are to be emphasized and weighted in classrooms. DBAE does not require equal time to be spent on each of the disciplines,

therefore allowing for more studio emphasis if a teacher so desires (Anderson, 1992, p. 69). Elliot Eisner explains: "It is simply to say there is no arithmetical ratio to prescribe how much emphasis should be devoted to each discipline at any particular grade level. Such decisions are best left to the teacher..." (1988, p. 27).

While Peter London mainly criticizes the fundamental nature of DBAE, other authors such as Arthur Efland and Thomas Ewens attack specific works written in favor of DBAE. Arthur Efland's "Curricular Fictions and the Discipline Orientation in Art Education" (1990-b) critiques DBAE as presented in Clark, Day, and Greer's "Discipline-Based Art Education: Becoming Students of Art" (1984). Efland points out that although the authors attempted to distinguish the more recent version of DBAE from discipline-centered art education of the 1960s (in an attempt to avoid some of the same criticisms), DBAE surprisingly has some of the same problems (1990-b, p. 71). For example, Efland is unhappy with Clark, Day, and Greer's definition of a discipline, which he believes de-emphasizes the importance of conflict within a discipline (p. 78). Efland also sees new difficulties with DBAE as presented in the article. An example of this is the lack Efland sees of an "overarching principle" to integrate the disciplines (p. 78). While the authors do propose "the work of art" as such an integrator, Efland finds their language vague and confusing (p. 79).

Also, Efland has a basic problem with the idea of a discipline-based curriculum. He feels that no such curriculum can exist unless it adequately represents the "process of inquiry" of experts in the disciplines (Efland, 1990-b, p. 75). Instead of a curriculum that is truly discipline-based, Efland proposes a curriculum "based upon certain fictions that represent inquiry, since the inquiry in its expert form is beyond the capability of young children" (p. 75). These "curricular

fictions" offer to simplify the forms of inquiry used by the experts, with the disadvantage of weakening the curriculum, but the advantage of offering a "series of stepping stones to future inquiries that may take on a disciplined character in later life" (Efland, pp. 75-76). Efland emphasizes that the word "fiction" should not be taken to mean ineffective (p. 76).

Thomas Ewens' "Flawed Understandings: on Getty, Eisner and DBAE" (1988) finds faults in the GCEA's Beyond Creating and especially Elliot Eisner's The Role of Discipline-Based Art Education in America's Schools. Ewens believes that these works have "flawed notions of art, intelligence, and art education" (p. 6). He criticizes both documents for their accounts of the need for repair in American art education because of the longstanding orientation to art production (Ewens, p. 10). Ewens describes the Getty report as "unclear," its findings "simply reported" (p. 7). Eisner's account, according to Ewens, is full of "sweeping generalizations" (p. 10). Ewens describes the proposals for DBAE in both works as "inadequate," "distorted," and "misguided," and finds a serious deficiency in both documents' "understanding of art and of the relationship between art and intelligence" (pp. 12, 16).

DBAE, as proposed by the GCEA, also has been criticized for its narrow definition of art and approach to art education in terms of the "real world." The approach to art education has been accused of focusing on "high" art from male European artists from the past, therefore not taking into consideration multicultural concerns, not accommodating for special needs students, and neglecting craft and other so-called "lower" art forms.

Laurie Hicks of the University of Maine, Orono, explains how in the implementation of the four DBAE disciplines, multiculturalism is lost:

In the process of doing so, they advocate Eurocentric ideas of what constitutes art, how art

> should be looked at, how art should be responded to and the role art plays in an individual's life. In my view, it tends to be "DWM"-dead white male- art. If you look through Getty publications and materials which they have supported, most of the artists singled out are European white men. There are a few women, and they're the predictable ones, i.e., Georgia O'Keeffe. When they include non-Western art forms, such as African masks or Navajo weavings, the approach is simply to take the objects out of their context and reinstall them in a Eurocentric one. (Anderson, 1992, p. 72)

One specific example of a criticism aimed at a Getty publication and its choices for illustrations is that of Peter London in "To Gaze Again at the Stars" (1988-b). London questions the choices of Arp and Boccioni as artists whose work is used to illustrate points in Elliot Eisner's The Role of Discipline-Based Art Education in America's Schools. He wonders, of all the artists from which to choose, why did Eisner choose these to explain DBAE?

> Both male, both white, both European, both artists of the picturesque, beautiful object, both dead. The characteristics of both these artists are identical with the criticisms leveled against our schools by feminists and minority groups; that is, the curriculum is dominated by stories about and stories by white European males. (London, p. 33)

Arlene Lederman devotes an entire essay to the subject of DBAE and multiculturalism. The essay, entitled "Art for the Real World" (1988), is included in the anthology Beyond DBAE. Lederman writes about the implications of DBAE's narrow approach to art for art education: "By limiting the art selected to Western "high art" masterpieces the study of art becomes elitist and actually outmoded in its understanding of the relation of art to human society" (p. 80). Lederman believes that the approach is "intellectually insupportable," "archaic," and "stilted" in this age of

Post-Modernism (pp. 80, 82). She goes on to say that there is danger in teaching art in this way, and that the GCEA should devote formidable research efforts to dealing with questions such as how to best teach students about the art of the past and how to accommodate for multiculturalism (Lederman, p. 84).

E.M. Delacruz and P.C. Dunn discuss changes in DBAE as a result of the above criticisms and the relationship of DBAE with the multicultural education movement in "DBAE: the Next Generation" (1995). They begin by describing the effects of such critiques on the growth of the discipline-based movement: "Instead of enjoying the rewards of successful implementation, DBAE supporters spent a good portion of their conference and press-time in the late 1980s defending DBAE theory against claims that it was elitist, misogynist, and racist" (Delacruz & Dunn, p. 47). The authors show how the Getty Center responded to the need for change in DBAE with the Second National Invitational Seminar, "Inheriting the Theory: New Voices and Multiple Perspectives on DBAE" (1989) and a third issues seminar, "Discipline-based Art Education and Cultural Diversity" (1992). The second seminar, Delacruz and Dunn explain, "marked the beginning of the evolution of DBAE" (p. 47). The third, devoted exclusively to DBAE and the issues of multiculturalism, covered many themes such as biases in individuals, language and terminology, and curricula and materials (Delacruz & Dunn, p. 48).

Delacruz and Dunn go on to say that many of the goals of DBAE, as presented by the 1989 and 1992 seminars, mirror those of multicultural education (1995, p. 48). Current areas in which DBAE and the GCEA support multiculturalism are listed, including doctoral research on multicultural issues, publications such as the multicultural art print series, conferences, and in services on the themes of multiculturalism (Delacruz & Dunn, 1995, p. 49).

DBAE has also been criticized for having a narrow scope in terms of special needs students. E. De Chiara deals with this issue in "DBAE: Does it Meet the Needs of Students With Handicapping Conditions?" from the anthology Beyond DBAE (1988). In particular, she stresses the needs of students with Specific Learning Disabilities. De Chiara feels that DBAE does not accommodate for diversity within the student population. She feels that this and other aspects of DBAE, such as its emphasis on standard curricula, "suggest a mechanistic approach to art" (De Chiara, p. 92).

De Chiara (1988) cites three important things to note with regard to this issue. First, the number of students being diagnosed with learning disabilities is on the rise. Also, many LD students are mainstreamed into art. Third, that "diverse" not only describes students with special needs, but also the entire student population (De Chiara, p. 88). De Chiara adds that she is surprised that those who continue to change the shape of DBAE have not addressed issues dealing with special needs art education (p. 90).

Although the issue of how to adapt DBAE for those with special needs has not been thoroughly addressed by DBAE theorists, there are many existing examples of teachers who use DBAE methods and find them appropriate for use with such students. Jeffrey Shaw, an artist and public school teacher in Columbus, Ohio, who worked on developing the DBAE Curriculum Sampler, explains how flexible DBAE is in the teaching of art history:

> In my school we try to integrate art history instead of having it as a separate course. Columbus is an urban school system, and there are many types of kids. I have special-ed [sic] kids, national merit scholars, kids who can't read and write, all thrown together. DBAE is adaptable just about anywhere. And adaption's [sic] the only way I can survive (Anderson,

1992, pp. 78-79)

The viewer's guide for the Getty-produced Art Education in Action video series (1995, Volume 2) stresses the benefits of the range of content in DBAE, which leads to a variety of learning activities for implementation:

> With such a variety of learning activities, it is much more likely that the range of different learning styles among students will be accommodated and that all students, including those with special learning needs, will be encouraged and motivated to broaden their understanding of how information, knowledge, and skills are acquired and applied.
>
> (Day, 1995-b, pp. 11-12)

Another area in which DBAE is seen to be neglectful is crafts. Those who criticize DBAE and the GCEA for this lack of emphasis feel that DBAE favors elitist "high" art over the so-called "lower" forms of crafts. In a 1992 article in American Craft devoted to DBAE in art education, A. Anderson introduces a series of quotations by notable people in the visual arts field who either favor or oppose DBAE. Anderson lists several points of controversy over DBAE issues, including one dealing exclusively with crafts: "in the case of crafts, the uncertain role it plays within an approach to art teaching that is widely assumed to have a fine arts focus" (p. 69). Although many craftspeople feel threatened by DBAE, others like Arthur Efland feel that DBAE may be a very suitable way to incorporate crafts into schools that currently leave crafts out almost completely (Anderson, p. 75). Elliot Eisner feels that DBAE is a very suitable vehicle for the teaching of crafts: "A discipline-based art education would not only provide a broad foundation for future craftsmen, it would also provide the kind of art education that would enable the general public to genuinely understand and appreciate what craft is about" (Anderson, p. 70).

Although some criticize DBAE by its own definition and others by what they view as the narrowness of its scope, still others dislike DBAE because of a serious mistrust of the motives of its benefactor, the GCEA. In "DBAE: The Next Generation" (1995), E.M. Delacruz and P.C. Dunn note the power and influence of the GCEA, the smallest of seven entities of the J. Paul Getty Trust (p. 46). The authors explain that because U.S. funding for arts education has never been strong, the Getty Trust's interest in art education in the early 1980s was taken quite seriously (Delacruz & Dunn, 1995, p. 46). The Getty's efforts to improve art education and promote DBAE include activities such as: doctoral fellowships for students writing about DBAE, grants for preservice teacher education programs, commissions for position papers, training programs for teachers, museum educators, and school administrators, conferences and issues seminars (Anderson, 1992, pp. 68-69). The GCEA has also recently opened up a resource for art educators on the Internet, an interactive online service called ArtsEdNet.[2] Many, such as Peter London, see the power and influence of the GCEA as a threat, while others welcome it and see the Center as a beneficial voice for art education advocacy.

London voices his own mistrust of the GCEA and that of his colleagues in the introduction to Beyond DBAE. He expresses fear of "potentially dire- if inadvertent- political consequences of the GCEA's policies in pursuit of laudatory goals" (1988-a, p.1). London calls the unprecedented support for DBAE by the GCEA "radical" and "troubling" (p. 2). He goes on to describe what he sees as the consequence of the alliance between DBAE and the GCEA:

> With the Getty Center for Education in the Arts focusing its considerable resources to the promulgation of one perspective, and employing remarkable expertise and sums in marketing this single perspective through means simply unavailable to any other contending view, our

> profession may well lose the single most important instrument of its intellectual life; open and joined debate amongst equals. Any perspective which sees itself as the sole legitimate, adequate mission for a profession demeans its colleagues and the actual history of excellence of the profession. (p. 2)

Others see the alliance as a benefit for art education. Mary Erickson, art education professor and Arizona State University, gives her perspective on the Getty influence as such: "They have a political strength which is worth trying to use" (Anderson, 1992, p. 75).

One main point of mistrust of the GCEA has to do with elementary art teaching. Elementary art specialists are threatened by what some see as a move by the Getty Center to eliminate their jobs by allowing art teaching to be performed by regular elementary teachers, or generalists. According to one elementary art specialist from West Virginia, the GCEA approaches county school boards with an opportunity for them to save money by eliminating jobs (Anonymous, 1995). A simple four or five week Getty workshop attended by a regular elementary classroom teacher can be used to qualify such teachers for elementary art teaching jobs. She said that this practice affects primary schools more than secondary, but that "if push comes to shove," it could be done on the secondary level (Anonymous). For this reason the teacher, who incorporates a discipline-based approach to her teaching, strongly mistrusts the GCEA, calling the Getty Center's DBAE "a dangerous thing" (Anonymous).

Michael Prepsky, a ceramist and high school teacher in Phoenix, AZ, calls this the "cookie-cutter approach to art" (Anderson, 1992, p.77). Prepsky worries that a regular elementary teacher using a book with previously made lessons to teach art will be more apt to follow the book strictly, whereas such a book could be selected from and adjusted by an art

teacher. He feels the best art teachers for the "crucial" elementary years are art specialists, but that there is a need for advocacy on the issue (Anderson, 1992, p.77). Frank Susi, chair of art education at Kent State University, looks at the issue from a different angle:

> The problem I have with it, and I think a lot of people do, is how can you expect someone who's had two undergraduate courses in art education and a Getty workshop to act as an art teacher? That really debases the value of the art teacher. (Anderson, 1992, p.78)

Renee Darvin, former director of art for the New York City Board of Education, believes that it would be best if art was taught by the generalist teacher, working periodically with an art specialist (Anderson, 1992, p.72). She adds that the specialist would be responsible for learning the material in some way. Darvin alludes to the Getty workshop in her final statement: "You can't go to someone and in three or even six weeks -poof!- make an art teacher" (Anderson, 1992, p.72).

Those who advocate the use of generalist teachers for art instruction on the elementary level largely base their beliefs on the current situation in the public schools. Gilbert Clark, professor of art education at Indiana University, Bloomington, and DBAE advocate, discusses this situation and how it has affected DBAE:

> One of the reasons DBAE has had resistance from the art education community is that it's perceived as being written for the classroom teacher, therefore implying we don't need the art teacher. This was never intended, although DBAE is based on the reality of what's happening in the public schools- the decrease in the number of art specialists and the increase in the amount of art taught by the general classroom teacher. I don't endorse that, but it's what's happening in the public schools, primarily for budgetary reasons. (Anderson, 1992, p.73)

Arthur Efland believes that elementary schooling is based on having a generalist teacher, and that logically, generalists should only have to know enough about each subject (including art) to teach at that level (Anderson, 1992, p.74). Efland explains that for that reason, generalist teachers must rely, particularly at the beginning of their teaching, on written curricula (Anderson, 1992, p.74). Efland discusses the current state of elementary education and its relation to DBAE in this statement:

> The question for us when we started DBAE was, is it better to try to do something with the situation as it exists or to continue to stand back and beat our breasts because we weren't getting art specialists in every school? (Anderson, 1992, p.74)

Other issues dealing with the strengths and weaknesses of DBAE involve the implementation of DBAE programs. Debates exist over whether DBAE is rigid or flexible and whether teacher training is adequate for DBAE. Also, some who oppose DBAE wonder what it means for art production in classes where it is implemented.

The debate over whether DBAE is inherently rigid or flexible focuses particularly on DBAE curricula. Many consider DBAE to be rigid, calling it a "kit" method of teaching that produces repetitive art (i.e. London, 1990-91, and Prepsky, qtd. in Anderson, 1992, p.77). Jerry Thompson, a high school teacher in Lansing, Michigan, who uses DBAE, offers this reasoning: "Yes, there are some people who think DBAE is a recipe for formula art. That, I think, is because they don't fully understand it. I used to think that way too" (Anderson, 1992, p.79). Thompson goes on to say that the more he learned about DBAE, the more he was convinced that it provided students with a richer experience with art (Anderson, p.79).

In <u>The Role of Discipline-Based Art Education in America's Schools</u> (1988), Elliot Eisner

describes DBAE curricula and objectives as flexible by nature and expresses his beliefs about the need for flexibility in these areas. For example, Eisner writes: "Mechanistic and reductionistic approaches to curriculum planning have little virtue" (p. 21). His beliefs about objectives for art are similar: "In the visual arts, a static model of objectives is far less appropriate than it is where the educational aim is to help students learn standard conventions" (1988, p. 21). Concerning DBAE, Eisner writes that it "provides no set formula for success, no Betty Crocker recipe for practice" (p. 26). He goes on to say that he expects the forms curricula will take on to implement DBAE "will be as varied as art itself" (Eisner, p. 27).

George Sedlacek, a high school teacher in Lincoln, Nebraska, and co-author of a Getty sample curriculum unit on ceramics, shows the truth in Eisner's statement in his description of the work he experienced with DBAE curricula. Sedlacek explains that when working on the curriculum, he and others worried that it "could take all the magic out of art" (Anderson, 1992, p. 79). For that reason, the developers kept the curriculum's lessons very open, offering a beginning point that could be expanded on by individual teachers. Sedlacek adds, "I feel that DBAE offers an opportunity for all kinds of exploration and interpretation" (Anderson, p. 79).

Michael Day, professor and chair of the Brigham Young University Department of Art and DBAE theorist, experienced a DBAE curriculum development project. During this time, he and others presented experienced art teachers with DBAE teaching materials, asking them to use them in the classrooms and report on how they could be improved. Day observed that as the teachers tested the materials, they altered them to suit their individual classes and needs. He explains: "That's what teachers do. Good teachers are not intimidated by curriculum" (Anderson, 1992, p.78). Day also states that he has not had any experiences where the use of DBAE

curriculum materials resulted in rigid teaching (Anderson, p.78).

Another issue dealing with the implementation of DBAE is teacher training. The way teachers have been trained in the past can have much to do with their attitudes toward DBAE. Also, teacher training can determine whether or not teachers are adequately prepared for DBAE teaching. For both of these reasons, more teacher training is needed on the university level and for teachers in the field now if DBAE is to be successfully implemented.

Negative attitudes toward DBAE can be attributed in part to teacher training. The GCEA deals with the issue of teacher training in Beyond Creating (1985). Within the document, this pertinent statement is made: "teachers teach as they were taught" (Getty, p. 73). Harlan Hoffa of Pennsylvania State University explains the situation in this way: "The people who have been trained in the studio tradition have strong convictions about it and they are determined to persist with the values that this tradition has entailed historically and contemporarily" (Anderson, p. 80). Hoffa goes on to say that studio-trained people make negative judgments about DBAE based on their non-studio classes (such as art history) where they were taught. She admits that in many cases these university classes are "duller than dishwater!" (Anderson, p. 80). Hoffa further explains that the dislike of DBAE by those who teach from a studio perspective has much to do with what they view as a sudden change. These teachers entered the field with perceptions about how they were supposed to teach, and suddenly they are told that they must teach in a different way, a way in which they were not trained to teach. Hoffa sums up her ideas with this statement: "Somebody changed the rules on them and they're very uneasy about it" (Anderson, p. 80).

Leilani Lattin Duke, director of the GCEA, explains the Getty Center's awareness of the lack of preparation of teachers for DBAE. For example, she notes that eighty to ninety percent of

art teachers' university course work is composed of studio classes. Also, she gives the results of a Getty survey of national art education programs on the issue of teacher training. The survey found only one university that required art criticism for its program and one other that required aesthetics (Anderson, 1992, p.73). Lattin Duke explains what the results meant to the Getty Center:

> That gave us an insight into why art teachers are so ill-equipped to deal with art in this more comprehensive way, and why they want to teach kids as many of the different media as they possibly can in one way. (Anderson, p. 73)

Laurie Hicks of the University of Maine, Orono, agrees that practicing teachers are not prepared to use DBAE teaching:

> There are many practicing teachers who have been out there for awhile, and well-intentioned teachers who would like to bring new ideas into the classroom who are just not prepared to do so. Many of them have never had an aesthetics class in their life- many don't even know what aesthetics is, and certainly not in ways adequate to putting those issues forward with their students. (Anderson, p. 72)

In Beyond Creating (1985), the GCEA explains that teacher training geared specifically to DBAE is needed in order for the problem of a lack of teacher preparation to be solved and for DBAE to be effectively implemented. This training needs to be "additional" and "ongoing" according to the Getty Center. Because of the newness of the DBAE approach and lack of model programs, this emphasis on training is "essential" (Getty, 1985, p. 62). Along with better training for teachers, the Getty Center adds that adequate and relevant DBAE training is needed for those who train teachers, such as university professors, and those who deal with art teachers, such as

administrators and other educators (p. 73). The importance of this issue is noted in this statement by the GCEA: "Teacher training and retraining will have the most immediate effects on the quality of art instruction" (p.74).

Many who oppose DBAE feel that in its implementation, this method of teaching art would have negative consequences for the area of art production. They feel that by emphasizing other areas or disciplines of art, the area of studio work would suffer. Those who support and use DBAE disagree. For example, Lelani Lattin Duke says that she has not experienced a compromising of the art making experience with DBAE (Anderson, 1992, p.73). In fact, she points out, studio work improves with DBAE: "It [the art made by students] is much more sophisticated and richer now because they have an understanding of the way other artists have executed ideas through different media" (Anderson, p.73).

Teachers who use DBAE agree. Richard Harsh, a high school teacher from Lynwood, California and Carole De Buse, a secondary teacher from Omaha, Nebraska are two such teachers. Their DBAE teaching methods can be viewed in the GCEA's Art Education in Action video series, intended "to fill a need for visual demonstrations of DBAE" to supplement the written work already in existence that deals with theoretical issues in DBAE (Day, 1995-a, p.1).

Harsh explains: "The production experience has just made quantum leaps [with DBAE]" (Marmillion & Ham, 1995-a). De Buse's experiences have been similar: "When you give a good Discipline-based lesson, you're laying the groundwork for some incredible production" (Marmillion & Ham, 1995-b). She adds that there is "absolutely no comparison" in the studio work of her students after the implementation of DBAE and that "without this [DBAE], I don't think production can be very good" (Marmillion & Ham, 1995-b).

Study of issues dealing with the positive and negative aspects of DBAE brings about questions about issues regarding art education in general. One such question is: what are the goals of art education? Another is: should there be standard curricula for art education, and if so, how should they be characterized? These questions are important because they underlie and relate with many other issues in art education.

There are many possibilities for goals or purposes for art education, for example, to produce artists, to encourage creativity, to improve artistic skills, or to promote artistic literacy. These goals are part of an underlying philosophy for art education that governs our choices about areas such as the content and methods that we choose for our own art teaching.

Many opponents of creativity- or studio-centered art education criticize this method because of how they perceive its goals. In 1962, Manuel Barkan questioned the self-expression paradigm by saying "the educational job is to teach the whole child rather than to try to make an artist out of him" (Efland, 1990-c, p. 69). Jeffrey Shaw, a painter, illustrator, and public school teacher in Columbus, Ohio, once taught with a studio emphasis as a result of his undergraduate education. After using DBAE, Shaw became critical of the strict studio teaching's purpose:

> But now that I've put DBAE into practice, it just makes a lot more sense to me. It answers those original anxieties I had, the reason I went back to graduate school: "What good am I doing these kids? They may become students in art schools in some cases, but in most cases they will just paint or draw as a hobby or not at all." I know they appreciated and learned from studio work, but the focus seemed too narrow. (Anderson, 1992, p. 78)

Arthur Efland is also critical of those who believe that the goal of art education is to produce artists:

> We do not, however, go so far as to repeat the mistakes of our past in claiming that children are artists, as was done in the heyday of progressivism. We know without having to set an arbitrary limit that very few will actually grow into the role of the professional artist. (1990-c, p. 76)

Those who feel that not everyone has an aptitude for producing art encourage a more balanced approach. One such person is Elliot Eisner:

> Educational equity is an empty ideal when a substantial portion of our children are excluded from the very areas in which their talents reside. It is through a balanced curriculum that all of our children are likely to have an opportunity to share. (1988, p. 36)

Peter London, who strongly favors a creativity-centered approach to art education, defends his approach, arguing that it is for everyone:

> The art education I'm speaking for has nothing to do with talented and gifted; it has to do with every single body....I'm interested in developing thinking, social, characterological skills which empower [students] not simply to make a handsome object but to feel that it's all right to create their life as much as an object. (Anderson, 1992, p.76)

Teachers who use DBAE argue that the approach is for everyone. They feel that many of their students (as a result of such teaching) are better trained to appreciate art and be educated consumers of art. Two such teachers are Debra Barrett-Hayes, a high school teacher in Tallahassee, Florida and Sharon Seim, a seventh grade teacher in Bellvue, Nebraska. Barrett Hayes, who used to be a production teacher, describes the results of her DBAE teaching, saying that with it, "you reach more students because you're not just trying to reach the students who produce. You're reaching students who think about art and talk about art and hopefully will be

future connoisseurs of art" (Marmillion & Ham, 1995-b). She goes on to say that she has had students who have gone on to become doctors, lawyers, or gas station attendants who she has seen at art exhibits or have told her about art exhibilts they have visited. Barrett-Hayes adds: "I don't think I would have done that before, because if they weren't successful at the production part then they felt like they didn't belong in art" (Marmillion & Ham, 1995-b).

Seim discusses the overall results of her DBAE class:

> My class, I think, is preparing students better in the world they live in because I'm teaching them to be consumers of art, I'm teaching them to make connections from within themselves with the world around them in art, in writing, and in group work. (Marmillion & Ham, 1995-c)

Such preparation suits the goal of artistic literacy, something that many feel is badly needed in our culture. In Beyond Creating, Elliot Eisner calls it a "rare educational commodity" (J. Paul Getty Trust, 1985, p. 66). Mary Erickson, art education professor at Arizona State University, describes how the problem may manifest itself:

> Art is important for everybody, not just the talented and gifted. I believe that we have an artistically illiterate culture and that even very well-educated people in suits don't know what to do in a museum and are embarrassed by their ignorance. (Anderson, 1992, p. 75)

Artistic literacy is one of many forms of literacy which make up cultural literacy-- one of the possible goals of general education. Cultural literacy was a popular issue in the late 1980s, when two books, Cultural Literacy: What Every American Needs to Know by E.D. Hirsch, Jr. (1988, first published in 1987) and The Closing of the American Mind (1987) by Allan Bloom, became best sellers. Hirsch's idea of cultural literacy was broader than, but included the arts:

> To be culturally literate is to possess the basic information needed to thrive in the modern world. The breadth of that information is great, extending over the major domains of human activity from sports to science. It is by no means confined to "culture" narrowly understood as an acquaintance with the arts. Nor is it confined to one social class. (1988, p. xiii)

Similarly, artistic literacy involves possessing basic information in the arts and being able to use it (NAEA Professional Development Committee, 1995, p. 3). The National Art Education Association describes artistic literacy as it relates with the newly proposed national visual arts standards as such:

> Central to the Visual Arts Standards is the development of artistic literacy. For all students to achieve artistic literacy, they need to become artistic problem-solvers, to reason, create and communicate artistically, to develop vision, and to be confident in using the visual arts for making sense of real-world problems. The visual arts professional development program, the curriculum, instruction, and the means of student assessment must be congruent with this notion of artistic literacy. (NAEA Professional Development Committee, p. 3)

When considering the goals of art education, the end result of an education in the arts should be an important issue. Some argue that a production- or creativity-centered approach neglects the needs of all students, favoring those with inherent artistic talent. A discipline-based approach is often viewed as more broad, able to meed the needs of all students in order to help create artists, educated consumers, and audiences. With excellence as the current goal for education and cultural literacy an important goal for the National Standards, perhaps the more balanced approach of DBAE is most conducive for a positive end result for art education.

Another question of extreme importance when considering philosophies of art education is

this: should there be a standard curriculum for art education? With the recent advent of the voluntary National Standards for Art Education (Consortium of National Arts Education Associations, 1994), this topic is very timely and important. These Standards, which strongly show the influence of DBAE (see "Writing as a Tool in DBAE"), were developed through a two year project by the Consortium of National Arts Education Associations (hereafter CNAEA), including the NAEA. The arts standards, along with standards for other educational subjects, began as National Educational Goals under President Bush (1989) and became federal policy as PL 103-227, Goals 2000: Educate America Act under President Clinton (1994). Goals 2000 is important to art education because it legitimizes art by acknowledging it as a core subject (CNAEA, 1994-a, p.131). Although the Standards are at this time being adopted, adapted, and even mandated in some of the fifty states, people disagree about whether or not such standards should exist for art education.

Peter London believes that the fundamental nature of curricula should relate with those who use and are affected by them. He writes: "Because humans are inexorably evolving and unpredictable creatures, a curriculum must likewise be inexorable and evolve in unpredictable ways" (London, 1990-1991, p. 81). London strongly believes that DBAE does not take this into account: "A DBAE curriculum, written by someone else, somewhere else, at some other time, imposed upon student and teacher alike who were not party to its values, aspirations, talents and possibilities, is inherently a faulty and presumptuous device" (p. 81). These ideas could also apply to other curricula. London goes on to say: "Plans are important, but they are not everything" (p. 81).

In The Role of Discipline-Based Art Education in America's Schools (1988), Elliot Eisner

lists what he believes are some of the positive aspects of a written curriculum for art education, particularly a DBAE curriculum. One such aspect is continuity of learning within school districts (Eisner, pp. 28-29). Another is political validity for the arts (Eisner, pp. 28-29). Eisner notes that DBAE curricula "should help articulate the aims of discipline-based art education in a language that is relevant to teachers in the context of their work" (pp. 28-29). He feels that written DBAE curricula should not be interpreted as forcing art teaching to be "an educationally lifeless academic pursuit," and adds that there is no place for "rote" or "mechanical" curriculum types in DBAE (Eisner, pp. 28-29). In fact, DBAE curriculum guides are intended to be flexible, providing a structure to be innovatively interpreted and used by individual teachers (J. Paul Getty Trust, 1985, p. 28).

The National Standards and the Consortium of National Arts Education Associations that wrote them have addressed the concerns of those who oppose standards for art education and concerns particular to the Standards. Included within the document is a statement explaining the importance of standards for art education:

> Agreement on what students should know and be able to do is essential if education is to be consistent, efficient, and effective. In this context, standards for arts education are important for two basic reasons. First, they help define what a good education in the arts should provide: a thorough grounding in a basic body of knowledge and the skills required both to make sense and make use of the arts disciplines. Second, when states and school districts adopt these Standards, they are taking a stand for rigor in a part of education that has too often, and wrongly, been treated as optional. (CNAEA, 1994-a, p. 131)

In order to help people become more informed about the Standards and in order to answer

specific questions concerning them, the CNAEA published a resource document entitled "Setting the Record Straight: Give and Take on the National Standards for Arts Education" (1994). One of the issues dealt with in the essay's dialogue format is that of a "national curriculum." The essay addresses three common assertions made about a "national curriculum": (a) that the Standards are part of such a curriculum; (b) that they are an attempt to "dictate from Washington" what students are to learn in school; and (c) that the Standards will "weaken local control of education" (CNAEA, 1994-b, p. 4).

In response to these assertions, the essay states "the term 'national curriculum' has become a kind of code word among the opponents of education standards in general" (CNAEA, 1994-b, p. 4). It goes on to say that education is a matter that is managed by the states and that the Standards are strictly voluntary (CNAEA, p. 4). The essay continues by explaining that standards are not the same as curricula; whereas a curriculum is "a process of instruction; a set of standards is a statement of the goals that a curriculum seeks to achieve" (CNAEA, p. 4). These particular standards "are not rules but guidelines, not regulations but benchmarks, not compulsory but voluntary" (CNAEA, p. 3). They are concerned with results, not delivery (CNAEA, 1994-a, p. 131).

The National Standards for Arts Education were presented to Secretary of Education Richard Riley within a few weeks after PL 103-227, Goals 2000: Educate America Act was enacted. They were released to the public in March, 1994. Currently, states are making decisions about if and how they will be implemented locally. The NAEA developed a survey in Fall, 1995 (published in the February, 1996 NAEA News) regarding the status of the National Arts Standards on the state level. The survey dealt with different areas such as the adoption or

adaptation of the Standards (meaning whether or not the state General Assembly or Board of Education has publicly recognized the Standards), the alignment of state standards with the National Arts Standards, and whether the state standards will be voluntary or mandatory.

The survey found that eight states have officially adopted or adapted the Standards, one state plans to do so, forty states have not officially adopted or adapted the Standards, and one state is undecided as to whether it will adopt or adapt the Standards (Peeno, 1996, p.1). West Virginia is included in the forty states that have not officially adopted or adapted the Standards (Peeno, 1996, p.1). As to the alignment of state standards with the National Arts Standards, the survey found that forty-nine states (98%) are using the Standards as a guide, resource, or foundation for writing the state standards. Alabama remains undecided about the issue (Peeno, 1996, p.1). Regarding the issue of whether the state standards will be voluntary or mandatory, the survey found that 40 states, including West Virginia, will make their standards voluntary. Eight states will make their standards mandatory. Two states were undecided on this issue at the time of the survey (Peeno, 1996, p.1).

According to Dr. Jeanne Moore (state Fine Arts Coordinator of the West Virginia Department of Education) West Virginia has created the West Virginia Arts Instructional Goals and Objectives Project in order to create state documents that will be aligned with the National Standards. This Project, including steering and writing committees, will systematically write, review, and revise drafts of the documents. When the document reaches a completed state, it will be presented to the West Virginia Board of Education for a vote of approval (Moore, 1995).

Summary of Benefits and Limitations of Discipline-Based Art Education

Review of the major articles and works both in favor of and opposition to DBAE finds DBAE to be a movement in art education that changes as a result of its criticisms. Those who favor DBAE include Eisner, Clark, Day, Greer, and the GCEA. Foundational ideas of discipline-oriented art education can be found in the works of Bruner and Barkan. Those who oppose DBAE include art educators such as London who favor a studio- or creativity-centered approach and some artists in the area of crafts.

DBAE has been criticized as being too narrow, excluding multicultural groups, special needs students, and the so-called "lower" art form of crafts. In response to these criticisms, DBAE and the GCEA have devoted research and resource materials to addressing these issues and changing the image of DBAE.

Opponents of DBAE have also exhibited mistrust of the GCEA. Many art teachers feel threatened by the Getty Center's training programs that were created to prepare elementary generalist teachers for jobs as art specialists. The GCEA explains its rationale for doing so, reasoning that such programs are a response to the current situation in U.S. public schools.

Art teacher training has been noted as part of the reason for negative attitudes toward DBAE. Art educators are currently being trained with a primary emphasis on art production. Because of the lack of training in the other, "academic" areas of DBAE, art history and particularly art criticism and aesthetics, these disciplines are often neglected or omitted in actual teaching situations. Critics consider DBAE to be negative in terms of art production, fearing that this discipline will be neglected with emphasis on each of the four areas of DBAE. Proponents of DBAE argue that DBAE in actuality improves art production by enriching the experience with knowledge from the other disciplines.

Writing in the Art Room

Although many sources allude to the use of writing as a mode of teaching and learning in the field of art, few sources exist that focus solely on the topic. One source, Murdick and Grinstead's "Art, Writing, and Politics" (1992), restates the problem in its study of writing across the curriculum: "The widespread respectability of writing across the curriculum...has inspired a great deal of research on how to use writing in various disciplines....However, little has been published on writing in art classes" (p. 58). They continue: "This paucity of research on writing in art is surprising, since college art history teachers have traditionally required long, formal papers for their courses" (Murdick & Grinstead, p. 58). Murdick and Grinstead state that their search for sources found only three that the authors consider to be useful, two of which deal with college level art classes (p. 58).

Christina Craig, coordinator of art education at Trenton State College in Trenton, NJ, wrote an advisory for the NAEA entitled "Writing Across the Disciplines- In the Art Room" (1994). Craig states that the art room is "an ideal environment in which to stimulate an interest in writing" because of visual stimuli and an environment conducive to individual expression (p.1). Craig goes on to say that writing assignments in art need not only consist of the standard term paper or report format, but may be "as creative and open-ended" as studio assignments (p.1). Craig then describes three types of writing about art that may be used in art teaching: "writing based upon observation," "writing based upon research," and "writing based upon production" (pp. 1-2). She explains that in writing based upon observation, which can be used at all levels from elementary to senior high, students look at art and write reactions to what they see (Craig, p. 1). In the second form, which is appropriate for the secondary level, student research provides

the basis for creative writing in which students may act as curators or consultants (Craig, p. 1). Writing based upon production is student writing that deals with their own studio work. Students may write about their own works or styles, or may incorporate the written word into their artworks (Craig, p. 2).

Margot Soven is an expert in using writing to foster learning and head of the writing across the curriculum program at Philadelphia's LaSalle University. She is also the editor of a new text intended to help teachers of many disciplines use writing in their classes entitled Write to Learn: a Guide to Writing Across the Curriculum (1996). Within this text, Soven gives nine reasons for using writing as a means of facilitating learning in school. The reasons are: (1) the act of writing "enhances knowing" and "improves understanding and retention"; (2) writing is an active, and therefore more effective learning process; (3) writing makes knowledge personal; (4) writing focuses attention; (5) writing helps facilitate thinking about a subject; (6) writing is a way of sharing knowledge; (7) writing provides immediate feedback about learning for student and teacher; (8) writing is a self-paced mode of learning; and (9) because each discipline has its own knowledge and means of communicating such knowledge, students should have diverse knowledge of how writing is used in many disciplines (Soven, pp.1-2).

Although little has been directly written about the use of writing to teach art, much has been written on the relationship between written language and the visual arts. Some theorists, such as H.S. Broudy, write about the meanings embodied in both forms (Clark, Day, & Greer, 1989, p. 142). Others look at similarities within the creative processes that take place in the solitary, internal creation of written or visual expressions. Many liken the written word to the visual arts, seeing each as a "language" capable of communication and interpretation. The

similarities between written language and the visual arts are important for teachers and others to consider, because they offer many possibilities for learning. Some of these possibilities follow.

In "Reading, Writing with Art Leads to Literacy" (1993), M. V. Richardson, J. A. Richardson, K. Sacks, and G. Sacks discuss the similarities within brain processes involved in information processing in these areas (pp. 151-152). The authors explain: "While learning language or mathematics is not the same as learning music or drawing these are all in the same sense symbolic codes generated by the mind that receives and processes the information" (Richardson et al., p. 153). Richardson et al. discuss many more similarities among reading, writing, and art and emphasize that integrating these activities has many possibilities for learning (p. 153). The authors feel that such integration enhances learning in many ways: "The natural combination [of reading, writing, and art] will provide learners with experiences that will help them improve their vocabulary development, comprehension, critical thinking, and observational skills that will lead to literacy" (Richardson et al., p. 156).

In her book Envisioning Writing (1992), Janet L. Olson discusses visual and verbal learners, explaining that "children who learn verbally are best served by the present teaching methods in public schools" (p. 1). Because of this fact and the fact that teachers, especially language arts teachers, are primarily verbal in teaching and training, many visual-spatial children's and Learning Disabled students' needs are not being met in the schools. Olson proposes teaching writing through visual and verbal modes of expression in her "visual-narrative" method, insisting that "drawing and writing need to be integrated in our schools" (p. 6). Judging by learning styles, Olson estimates that this method would benefit seventy-five percent of students in any given class (p. 40). She adds: "Visual and verbal modes of learning can indeed by woven together

in the classroom. Language need not be and should not be separated from its initial visual component-- this way, *all* types of learners can benefit" (Olson, p. 6).

In "Art, Criticism, Reading" (1978), Edmund Feldman shows similarities between art and written language. Feldman, who developed a method for art criticism (1973), also shows in this article how steps of art criticism correlate with steps in the reading process. Feldman goes on to argue that art criticism can be used to help teach reading and promote visual literacy. Feldman writes: "There is a reciprocity between reading and writing that is not unlike the reciprocity between seeing and making" (1978, p. 142). He goes on to say, "perhaps, then, the problems of print literacy are not very different from the problems of art literacy" (Feldman, p. 142).

Feldman's research shows the relationship between art critical skills and skills involved in learning to read, arguing that art criticism can be used to help improve reading readiness (1978, pp. 142-143). Because teaching children to read images is easier than teaching them to read, Feldman argues, children should be taught first to read images (pp. 148-157). Feldman sees "reading" as "a comprehensive term that embraces all ways of making sense out of man-made signs, symbols, and structures" (p. 146). In this way, students can use one "language" to help use another: "we must insist that reading be bi-lingual. That is, our students must know how to use the language of words to deal with the language of images, and vice-versa" (Feldman, p. 157).

Another author who sees a relationship between the visual arts and written language is Alan Simpson, who in "Language, Literature, and Art" (1991) argues for interrelated study of art and literature. Simpson argues that art and language are common to all human societies (p. 256). He also notes: "It is commonplace to hear the arts described as "languages" through which we express and discover meanings that are otherwise unavailable" (Simpson, p. 257). In the

relationship between written and verbal language and the visual arts, Simpson sees a paradox:

> (1) The arts rely on language for their meaning insofar as we can only share whatever may be communicated through the arts by means of language, but (2) language is a limited and incomplete means of description and cannot fully explain or replace the work of art. (1991, p. 257)

Simpson continues by explaining how a study of the interrelationships in the arts can be educationally important (1991, p. 261). He also gives examples of areas in which links between literature and visual art can be studied. These are: (a) critical and appreciative commonalities, which "includes studies seeking to identify and examine common and analogous concepts, attitudes, and world views"; (b) sources ("especially the way in which each form may have been a source of inspiration for the other"); and (c) changes in interpretation between generations (Simpson, p. 259).

It is interesting to note that many English teachers and scholars in the areas of literature and writing have written about the possibilities of teaching writing through the visual arts. For example, the November, 1992 issue of English Journal included an article entitled "Exploring Connections Among Art, Literature, and Writing" in which English teachers discuss the benefits of using visual art in their teaching. The article states: "A broad range of ideas for incorporating visual arts has been used by teachers in middle school, high school, and college" ("Exploring Connections,"p. 84). Examples of units that have been developed and utilized follow. Danell Zeavin, a high school teacher from San Francisco, states: "I am convinced that students understand more about literature by understanding its link to the visual arts" ("Exploring Connections," p. 84).

The March, 1989 issue of English Journal includes a forum on English and Art. Two of the articles contained within are Tim Mc Neese's "Raiders of the Lost Art: Using the 'Painted Word' in Writing" and Gabriele Lasser Rico's "Daedalus and Icarus Within: The Literature/Art/Writing Connection." "Raiders of the Lost Art" contains seventeen exercises combining writing and painting. The author states: "Combining both the literature and the art of an age or setting seems both an adequate strategy and a workable plan for killing a dichotomy of birds with a minimum of stones" (Mc Neese, p. 34). In "Daedalus and Icarus Within," students study the myth of Daedalus and Icarus as a metaphor that connects the arts. Through this process, Rico teaches her students a valuable lesson: "The arts continually reinterpret recurring themes within the framework of a different age" (p. 18).

Marilyn Bates uses art as a starting place for student creative writing. Her article, "Imitating the Greats: Art as the Catalyst in Student Poetry" (1993), explains the motivation: "Since antiquity, great poets have responded to the works of great artists" (Bates, p. 41). Bates goes on to describe the benefits for students:

> By objectifying their writing through responses to art, they are able to come to terms with conflicts they may be experiencing. When they attribute the source of their writing to art, they are released from the stigma of identifying the subjects of their stories and poems as their own personal problem, and are freed to write about deep emotional issues, leading to insight and understanding. (p. 45)

Because of the relationship that exists between written language and the visual arts, many possibilities exist for using the media together. One such possibility is education; using one in the teaching of the other. Although few resources exist on using writing in the teaching of visual art,

some can be found on using visual art in the teaching of English. More research is needed on the use of writing as a method of teaching and learning in art, although many sources exist on using writing in other areas.

The benefits of using writing as a method of instruction are many. For example, researchers have studied the relationship of writing with thinking and the positive effects writing has on thinking. Also, when students use language for persuasive communications, they improve their rhetorical skills. Writing also improves literacy and is an effective tool for assessment.

Some confusion exists among the following thinking skills terms and the relationships among them: critical thinking, higher order understanding, and problem solving. E. Kowalchuk writes about this confusion in "Promoting Higher Order Teaching and Understanding in Art Education" (1996). Kowalchuk cites authors who differ on definitions and discusses the relationship between problem solving and critical thinking (p. 2). Kowalchuk explains that sometimes problem solving is included within the definition of critical thinking, and sometimes problem solving is viewed as a separate activity (p. 2). Higher order understanding "has been linked to both" (Kowalchuk, p.1).

For the purpose of this study, critical thinking is defined as "an investigation whose purpose is to explore a situation, phenomenon, question, or problem to arrive at a hypothesis or conclusion about it that integrates all available information and that can therefore be convincingly justified" (Kurfiss, 1988, p. 2). Problem solving is seen as "analyzing and resolving a perplexing or difficult situation" (Morzano et al., 1988, p. 145). Higher order understanding involves using prior learning in a new way, for example, analyzing and interpreting the information (Kowalchuk, 1996, p. 2). It differs from lower order thinking which "requires routine, mechanistic application

of prior knowledge" in activities such as listing memorized information and rote exercises (Kowalchuk, p. 2). However they are defined, these thinking activities have many things in common. E. Kowalchuk explains:

> Common to all these approaches is the emphasis on students going beyond rote activities to addressing complex, non-routine problems for which the outcome is not readily known. Such instruction aims at fostering the kinds of in-depth understandings, skills, and dispositions needed to successfully apply understandings in unfamiliar or novel contexts. (p.1)

The relationship of writing with thinking and its implications for learning is discussed in Janet Emig's frequently cited essay,"Writing as a Mode of Learning" (1977). Emig's central thesis is that writing is a unique and valuable mode of learning. In the article, the author explores the differences among writing and the three other language processes (listening, talking, and reading), the relationship between writing and learning, and the processes involved in the brain while writing. Emig refers to theorists such as Lev Vygotsky, A. R. Luria, and Jerome Bruner when she states: "higher cognitive functions, such as analysis and synthesis, seem to develop most fully only with the support system of verbal language- particularly, it seems, of written language" (p. 34).

Emig (1977) continues by explaining three characteristics of successful learning. According to Emig, learning includes reinforcement and feedback, is connective and selective, and is active, engaged, and personal ("self-rhythmed") (pp. 36-39). Emig then illustrates how writing contains all of these characteristics, therefore making it a valuable tool for thinking and learning. Emig's article also shows the brain processes involved in writing. She explains: "Writing involves the fullest possible function of the brain, which entails the active participation in the process of

both the left and right hemispheres" (Emig, p. 37).

Along with general thinking processes, writing also has a relationship with the more specific process of problem-solving. L. Flower's book, Problem-Solving Strategies for Writing (1981), deals with the subject and offers specific techniques for engaging in it. Flower writes:

> Writing is a thinking process. To be more specific, it is a problem-solving process. If we were to look at composing as a psychologist might, we would see that it has much in common with other problem-solving processes people use in carrying out a wide range of tasks....In order to solve such problems, people draw both on their past knowledge about the subject and on a set of problem-solving strategies. (p. 3)

Education in the visual arts, particularly through discipline-based art education, is seen by many to encourage and develop thinking. The Consortium of National Arts Education Associations refers to this at the beginning of the National Standards document:

> Research shows unmistakably that arts education contributes heavily to the development of the thinking skills that society prizes most, what educators call the "higher level thinking skills" of creativity, problem framing and problem solving, analysis, synthesis, and evaluation. (1994-a, p.6)

In The Role of Discipline-Based Art Education in America's Schools (1988), Elliot Eisner discusses the influence of DBAE on mental skills:

> To be able to think visually, to tolerate ambiguity, to notice nuance, to perceive relationships between parts and whole, to experience the expressiveness of form are acquired mental skills. The eye is part of the mind, and discipline-based art education curricula offer opportunities to practice the skills required to perform such mental activities. (p. 36)

William Hooper is the author of one model for teaching critical thinking in the fine arts. This model, presented at the International Conference on Critical Thinking and Educational Reform in 1994, could be used in secondary art teaching or adapted for use in an introductory college fine arts course. The process of the model is designed to help students do three things: (1) to develop awareness, appreciation, and understanding of the arts, (2) to think clearly and critically about the arts, and (3) to "express their ideas in a logical and concise manner in writing" (Hooper, 1994, p. 2). Writing is one of the five methods used in this model to teach critical thinking in the fine arts. Students write a series of essays and reviews of events they attend. The writings are written and evaluated according to specific guidelines (Hooper, p. 3).

One method for measuring levels of thinking is Benjamin Bloom's Taxonomy of Educational Objectives (1984). More specifically, the Taxonomy is intended for use by teachers and curriculum builders in classifying educational objectives and outcomes. Bloom arranged the six major classes of the Taxonomy in a hierarchy from lowest to highest level of thinking: knowledge, comprehension, application, analysis, synthesis, and evaluation (p. 18).

A staff development project of the Bexley City School District in Ohio used Bloom's Taxonomy and Calvin Taylor's Multiple Talent Approach in a series of critical and creative thinking lessons (1991). Dr. Calvin Taylor, a researcher in creative development, organized thinking into six major talent areas: academic, creative, planning, communication, forecasting, and decision making (Bexley City School District, p. 8). For five of these areas (the academic was omitted) the project, titled the Instructional Options Program, includes definitions, process guides, and lesson plans for many subject areas, including art. The lesson plans also explain which aspects of Bloom's taxonomy are addressed within. Also included are sections on higher level

thinking, Bloom's taxonomy, questioning techniques, and evaluation. Within the art lessons of the Bexley Instructional Options Program are many activities involving writing. The writing activities art students use to develop critical and creative thinking skills include: research on a particular artist, developing criteria (i.e. for an exhibit or awards presentation), creative writing, preparation of proposals, written biographies of portrait sitters, analyzing artworks, and writing from specific criteria.

Rhetoric is another area in which writing benefits students. Although rhetorical theorists differ in the ways that they define rhetoric (Gill, 1994, p. 38, Cherwitz & Hilkins, 1986, p. 62), most agree that rhetoric includes using language for persuasive purposes or to create truth (Gill, 1994, p. 39). R. Cherwitz and J. Hikins (1986) offer this definition: "Rhetoric is the art of describing reality through language" (p. 62). Writing is one way in which students can learn to effectively use language in this manner.

Another important area in which writing benefits students is literacy. Literacy is an area of concern in American education as reflected in Goal 5 of the Goals 2000 National Goals for Education: "Every adult American will be literate and will possess the knowledge and skills necessary to compete in a global economy and exercise the rights and responsibilities of citizenship" (NAEA Professional Development Committee, 1995, p.14). Ways of defining literacy are varied and levels can vary tremendously depending on the criteria used for measurement ("West Virginia Literacy," n.d., p.1).

S. Reder used 1990 Census microdata in a National Adult Literacy Survey (NALS) in order to determine literacy proficiencies among the American population. Two literacy levels of concern were among those defined for the study. Those ranked level one were very limited in

information processing skills, including simple routine tasks such as "identifying specific information in a brief newspaper article." Level two included those with limited literacy skills such as low-level inferences. People within either of these two levels could not consistently respond to complex tasks requiring higher level reading and problem-solving skills. The study found that of the adult population in the United States, sixteen percent were considered to be NALS level one and twenty-eight percent were considered to be NALS level two (Reder, 1994, p. 1).

Alarming literacy statistics such as these explain the concern expressed within the adult literacy goal contained in Goals 2000. In the NAEA Professional Development Committee's Visual Arts Education Reform Handbook (1995), the NAEA expressed concern about the role of the arts in reaching these goals (pp. 13-14). Incorporating writing into the teaching of art is one way in which the arts can help foster literacy. Using writing and art in the teaching of reading is another (Richardson, Richardson, Sacks & Sacks, 1993, p. 151).

Assessment is another area in which using writing can benefit art teaching and teaching in general. Writing can be used as part of an authentic assessment program and also can offer specific information from which students' learning can be assessed. Enid Zimmerman's 1992 article "Assessing Students' Progress and Achievements in Art" discusses the use of authentic assessment measures in art, including those that include writing. Authentic assessment differs from standardized testing that is based on recall and isolated skills (Zimmerman, p. 14). Authentic assessment approximates real-life situations and is more individualized than standardized testing (Zimmerman, p. 15). Authentic assessment also measures higher level thinking skills, which are not required by standardized testing (Zimmerman, p15).

Authentic assessment uses a variety of assessment methods that are used in combination to

assess both progress and level of achievement (Zimmerman, 1992, p. 18). Zimmerman gives examples of methods for use in the field of art including: exhibitions of student artwork, video tapes of student behavior, and student interviews and questionnaires (p. 17). Measures that use writing include portfolios, reflective journals, and student writing samples (Zimmerman, p. 17). The type of portfolio Zimmerman makes reference to is based on Howard Gardner's "process portfolios," which include journals, essays, and poems along with visual artwork (p. 18). Zimmerman also explains the benefits of journal entries to assessment:

> Another source of authentic assessment is journal entries that provide means for students to reflect upon their learning experiences, confront and solve problems, and make plans for future activities and experiences. These journal entries can be used as individual assessment measures or as parts of process portfolios and can be read by teachers and others responsible for assessment of students. (p. 18)

An example of an assessment measure that uses specific criteria for a piece of student writing can be found in Margaret Johnson and Susan Cooper's "Developing a System for Assessing Written Art Criticism" (1994). Johnson and Cooper's rubric, which they call A Method of Measuring Growth in Art Criticism, with Three Response Categories, assesses written art criticism according to three response categories: descriptive items, interpretive ideas, and evaluative response. The system is intended for middle school level, but could be adapted to high school. Johnson and Cooper believe such a system is valuable for many reasons: (a) it is effective in helping students "understand the parts that make up the whole of art criticism," (b) it helps students learn to recognize specific verbal phrases, (c) it provides a means for teachers to assess the effectiveness of art criticism in their overall programs, (d) it allows teachers to assess the

effectiveness of the strategies they use to teach art criticism, and (e) it provides for better record keeping (p. 22).

The system's method of assessment begins with marking descriptive, interpretive, and evaluative responses within a piece of written art criticism according to specific criteria. Next, the number of items in each category are totaled. These totals are multiplied by the number of modifiers used in order to calculate the student's overall score (Johnson & Cooper, 1994, pp. 22-24). Scores can be tallied on a growth chart that is kept in the classroom (Johnson & Cooper, p. 25).

Programs are already in existence for incorporating writing into general education. Two such programs that have become movements in education are Whole Language and Writing Across the Curriculum. Although these movements share some similarities in their philosophies and methods for learning, they differ in the intended age levels of their learners.

Whole Language, generally intended for elementary to middle school-aged students, is defined by B. J. Wagner as "a set of beliefs about how language learning happens and a set of principles to guide classroom practice" (ERIC Clearinghouse on Reading and Communication Skills, 1991, p.v.). An ERIC Clearinghouse Special Collection entitled Whole Language and Integrated Language Arts explains: "these beliefs and principles include an emphasis on 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 for learning" (p.v.). Whole Language classrooms are student-centered, and students work as individuals, in small groups, and as a whole (ERIC Clearinghouse, pp.15-16). Authentic learning takes place in Whole Language classrooms as students read literature, not traditional basal readers. Students are assessed

through ongoing evaluation and writing portfolios (ERIC Clearinghouse, pp.15-16).

Although Whole Language has primarily been a practice for elementary and middle school-aged students and their teachers, many possibilities exist for its use on the secondary level. The ERIC Clearinghouse report explains: "While Whole Language has become, in many school districts, the driving philosophy behind curriculum development in grades K-8, application at the secondary level is not so defined" (1991, p. v.). Part of the ERIC research entitled "Whole Language in Secondary Schools," authored by Jerry Johns and Maria Mahnke Palumbo, continues: "However, a definite trend toward teaching writing as a process and thinking critically in all content areas certainly suggests that Whole Language is becoming a force in secondary curriculum development as well" (ERIC Clearinghouse, p. 37).

Writing Across the Curriculum (WAC), primarily intended for college level students, has also become a national movement (Murdick & Grinstead, 1992, p. 58). Murdick and Grinstead (1992) cite sources that have researched the extent to which WAC is used at this level. One such study, published in 1988, lists 416 colleges and universities in the U.S. with WAC programs (S. Mc Leod, cited in Murdick & Grinstead, p. 58). Another explains that some states mandate WAC for community colleges by law (Bounds and Gilmartin (1989) quoted in Murdick & Grinstead, p. 58).

In Write to Learn: a Guide to Writing Across the Curriculum (1996), Margot Soven defines WAC and explains its philosophy. Soven writes that WAC "reflects a point of view as well as a set of teaching practices" (p.1). Soven explains that advocates of WAC believe that writing is "important as a tool for learning, an aid to clarifying thinking, as well as a vital communication skill" (p.1). WAC supporters also believe that writing should be used and its

value as a life skill emphasized in all subject areas (Soven, p.1).

One example of WAC usage on the secondary level is John W. Myers' Writing to Learn Across the Curriculum: Fastback 209 (1984). This booklet, intended for secondary teachers, discusses the importance of writing to learn in all curriculum areas and gives steps in developing a WAC program. The subject of art is included in this study. General content area writing activities given by Myers are: journals, newspaper stories, responses and rebuttals, case studies, and reviews (pp. 11-12). For the combined areas of music and the visual arts, Myers suggests that students write biographies of artists, reactions to artworks, and pieces developing their outside interests (pp. 31-32).

Although the benefits of WAC (such as imporoving critical thinking skills) are easy to locate in the literature, proof that it works is difficult. This point is obvious in a recent ERIC document review by Robert Sensenbaugh (1993). The author shows that even supporters of WAC admit that there haven't been enough studies done to prove or disprove its effectiveness. After studying ERIC documents written by groups that had implemented and evaluated their own WAC programs, Sensenbaugh concluded: "not much 'hard' evidence exists to support the claims of the WAC supporters; but what evidence does exist is generally positive" (p. 71). Although the study found little evidence measuring the effectiveness of WAC, it did find two practical aids to WAC's success. The success of WAC is likely, explains Sensenbaugh, if there is a "sustained and committed effort on the part of teachers" and appropriate knowledge of what "WAC entails for classroom practices"[3] (p. 71).

Summary of Writing in the Art Room

Despite a lack of research on the specific topic of using writing in art education, resources are available in other areas. One area to consider is the relationship of written language with the visual arts. Many see similarities between the two art forms, or "languages." Each use creative processes and are capable of communication and interpretation. The similarities and relationship between written language and the visual arts offer many possibilities for learning.

Using writing in education has proven to have many benefits. Writing involves higher level thinking skills and processes. Writing also improves rhetorical skills and literacy. Programs currently exist that incorporate writing into all areas of education. Whole Language does so on an elementary level. Writing Across the Curriculum promotes writing on the secondary and college levels. These programs encourage the use of writing in all disciplines, including art.

Writing as a Tool in Discipline-Based Art Education

Along with benefits for general education, many possibilities exist for the use of writing in art education, specifically DBAE. Because of DBAE's emphasis on the cognitive aspects of art and art disciplines that naturally blend with writing (art history, art criticism, and arguably, aesthetics), one natural method for teaching and learning in DBAE is writing. Much of the Getty literature and curriculum material allude to this fact, including Clark, Day, and Greer's "DBAE: Becoming Students of Art" (1989, first published in 1987), one of the foundational works of DBAE.

When writing of the content of DBAE's four disciplines, Clark, Day, and Greer give writing as one of the ways the subsection "judgments about works of art" is to be taught: "As a

regular part of their instruction at all grade levels, students should write and talk about art" (1989, p. 161). Clark, Day, and Greer also explain how writing is to be used as a tool for assessment (p. 179). Specifically, the authors write that essays can be used to assess art criticism and that written tests, including factual recall and essays, can be used for assessment of art historical understanding (Clark, Day, & Greer, p. 180).

Writing is also included as a method for teaching and learning with DBAE in the Getty Curriculum Development Institute's Discipline-Based Art Education: a Curriculum Sampler (1991, K. Alexander and M. Day, Editors). The Curriculum Sampler has two sections intended for middle school students, "Many Ways of Seeing" and "Celebration!" Each has many activities that use writing. "Many Ways of Seeing" includes writing characteristics of a given work (p. C-9), formulating written questions about a piece (p. C-23), interpreting the meaning of a painting in writing (p. C-29), writing down an initial response to a work (p. C-37), and other written evaluative methods such as a written quiz (p. C-25) (Alexander & Day, 1991). "Celebration!" includes other interesting writing activities, including preparation of a catalogue for an exhibit (p. D-6) and writing a paragraph discussing symbols and meanings in an artwork (p. D-13) (Alexander & Day, 1991). Another writing activity of interest in this section is the "Reversable Critic," in which students "spend fifteen to sixty seconds describing and pointing out in an artwork why you [they] like it and the same amount of time why you [they] do not like it" (p. D-6) (Alexander & Day, 1991).

The Getty Center's Art Education in Action video series is another resource for teachers who are looking for examples of DBAE lesson ideas. This series was "created to fill a need for visual demonstrations of DBAE" in order to supplement the theoretical foundations for the

approach and complement extant written DBAE curriculum materials (Day, 1995-b, p. 1). The Viewer's Guide, written by Michael Day, lists written language as one of the variety of learning activities necessary for the implementation of DBAE's wide range of content (1995-b, pp. 1, 10).

There are many ways to incorporate writing into the artroom and DBAE in general. Each of the DBAE disciplines holds possibilities for writing as well. Criticism and history have traditionally been linked with reading and writing; therefore these disciplines naturally include writing as a method for teaching and learning. The area of aesthetics has a written record and therefore also has many possibilities. Production, the least "academic" discipline, would seem to have the fewest likely possibilities for the use of writing. In fact, many possibilities exist for each of these disciplines.

Many authors agree that writing is a natural part of art criticism. For example, Clark, Day, and Greer's foundational article "DBAE: Becoming Students of Art" (1989) includes writing in its description of the practice of art criticism: "The practice of art criticism takes the form of spoken or written discussions about works of art in which art critics proceed by describing, interpreting, and evaluating works of art" (p. 154). Writing is also included in the article's explanation of how art criticism should be taught:

> The main concepts of art criticism that students should be taught and that they should be able to apply in oral and written discussions are the concepts of (1) formal and descriptive analyses of works of art, (2) internal (intrinsic) qualities of works of art, and (3) external (extrinsic) qualities of works of art. (Clark, Day, & Greer, p. 155)

A 1990 NAEA Advisory written by Jerry Tolifson on the subject of teaching art criticism names writing as one of the chief means of doing so. Tolifson explains the benefits of student

written responses, stating that such responses provide students with greater depth for learning, allowing for the refinement of their verbal and perceptual abilities. Tolifson states that teachers who use writing benefit in their teaching and evaluation of art criticism (p. 2).

Many models, or formats, exist for written critical responses to artworks. A summer, 1966 seminar at Ohio State University, conducted by Edmund Feldman, Eugene Kaelin, and David Ecker "set the trend for art criticism in art education" and established that such models should be used in the teaching of art criticism (Cromer, 1990, p. 43). The OSU Seminar concluded that art teachers model art criticism in the process of instruction; therefore, models of criticism should be used during such teaching (Cromer, p. 43). A valuable source listing such formats is Jim Cromer's History, Theory, and Practice of Art Criticism in Art Education (1990). Another article, M. Johnson and S. Cooper's "Developing a System for Assessing Written Art Criticism" (1994), is also a source citing art criticism models.

Perhaps the most used model for art criticism is that of Edmund Feldman, included in his book Varieties of Visual Experience (1973). The four stages of this model include description, formal analysis, interpretation, and evaluation (or judgment) (Feldman, p. 467). Feldman describes description as "a process of taking inventory, of noting what is immediately visible" (p. 467). In formal analysis, students "try to go 'behind' a descriptive inventory to discover the relations" among the things named (Feldman, p. 469). Feldman defines interpretation as "the process of expressing the meaning of a work" after such an analysis (p. 471). Evaluation of a work of art, to Feldman, "means giving it a rank in relation to other works of its type" (p. 479).

In "Art Criticism as Writing as Well as Talking," (1986) Brent Wilson presents his ideas on teaching art criticism and using writing to do so in the classroom. The article also includes

conclusions from Wilson's research on the effects of art teaching on students' art critical skills and on methods for teaching art criticism. Wilson explains that art criticism in the schools should reflect what art critics do, which consists of "co-creating" through language what the artist creates through other media (p. 135). Wilson also writes: "Art criticism in its ideal and most useful form is an *individual* act of *writing* about a work of art or a group of works of art" (p. 136). The author writes that art criticism that reflects these views is rare to non-existent in U.S. school art programs. Art criticism in schools, Wilson explains, consists of activities such as peer group critiques of student artworks, group oral discussion sessions based on an art critical model, and the scanning of artworks for the elements and principles of design (pp. 136-137). Wilson believes that school art criticism should include writing: "For over twenty-two years I have believed that art criticism in the schools should be an act of writing..." He goes on to say, "and during that time I have conducted a series of studies of the processes and products of writing about works of art" (Wilson, p. 137).

Wilson's research attempts (among other things) to answer the question, "what effect does the typical school art program have on the way students write about art?" (1986, p. 137). One of his studies analyzed 16,422 written art critical responses according to 28 response categories. The subjects' ages ranged from the fifth grade to college levels. Wilson found that with a minimum of four semesters of art instruction between grades, "hardly any changes in critical writing between 5th and 11th grades" occurred (p. 137). He generalized that "students' abilities to write insightfully and sensitively about art have generally not been positively affected by art instruction" (Wilson, p. 143). Wilson believes that in the U.S., "few teachers actually present a coherent program of art criticism to students" (p. 140). Two possible reasons Wilson

hypothesized for these results were that teachers either don't value art criticism or don't know how to properly teach it (p. 140).

Another area of Wilson's research involves the study of student written art criticism based on art critical models. As a result of this research, Wilson believes that students should be encouraged to read critical writing and model their writing after it. Wilson writes: "With neither critical models nor encouragement to write critically, students do not learn to write in the manner of critics" (1986, p. 141). The author believes that with adequate instruction, "students can make enormous leaps in their art critical writing" (Wilson, p. 144).

As in art criticism, written language is a natural part of art history. In fact, some of the methods of the field of art criticism overlap with those of art history. This fact is less a hindrance than an asset for DBAE teaching, where much intermingling of the disciplines exists.

Writing in art history, like art criticism, can be modeled after the work of art historians. For this reason, it is helpful to examine the many possible methods of inquiry used by art historians. In Art History: a Contextual Inquiry Course (1992), V. Fitzpatrick refers to two methods attributed to Kleinbauer (1987), intrinsic and extrinsic. Fitzpatrick explains that historians who use the intrinsic method focus on information located in or associated with the work of art. Such information could be derived from the elements and principles of design inherent in the work or other information that could be observed, such as its function or physical properties (Fitzpatrick, p. 4). The extrinsic method "starts with description and analysis of the work of art and then proceeds to information found outside the work" (Fitzpatrick, p. 4). Outside information could include cultural influences or biographical information about the artist that may have influenced the work (Fitzpatrick, 1992, p. 50).

Fitzpatrick then cites a 1988 study conducted by the Getty Art History Information Program and Brown University of the tasks and responsibilities of art historians. The study found four areas in which to classify such tasks. The three intrinsic tasks of art historians are: (1) connoisseurship, which involves authenticating works of art, (2) formal and stylistic analysis, and (3) iconography, the study of symbols, forms, and colors within an artwork in relation to the artist and culture in which it is created (Fitzpatrick, 1992, pp. 5-8). The last task, which is considered to be extrinsic, is the study of the cultural and social history surrounding a work (Fitzpatrick, p. 8).

Fitzpatrick's text gives possibilities for projects and lessons based on the art historians' tasks given above and also gives five ability levels into which students and assignments can be classified. Written tasks range from note taking to writing short paragraphs in level two to thematic or comparative studies in level five (Fitzpatrick, 1992, pp. 39-41). One important point Fitzpatrick makes is that besides students' abilities, art historical student research is also dependent upon the resources of both school and community (pp. 39-41). The text also includes more specific lesson examples for preschool to high school levels (Fitzpatrick, pp. 43-48).

One outstanding example of art history teaching using extrinsic and intrinsic methods and writing can be found in Volume Four of the Art Education in Action video series (Marmillion & Ham, 1995-c). Debra Barrett-Hayes of Florida State University High School uses many methods for teaching and learning in an art history lesson involving the Mona Lisa and its relationship with modern artists who use the icon in their own work. One way in which she uses writing is by having students fill out an "art detective worksheet" on the painting. The sheet asks them to write what they see, how they interpret it, and what they judge important about it. Later, six

student groups are given different histories of the painting and are asked to give reports on relevant information from them. The students' oral reports give differing facts. From this point, students are encouraged to question historical sources and learn to be educated researchers (Marmillion & Ham, 1995-c).

Another activity Barrett-Hayes' students engage in is a written report. After looking at different modern works of art that use the image of the Mona Lisa in some way, students are to "discuss as a critic the merits" of one or two such works. In doing so, the students are to compare and contrast contemporary works with the original. Upon completion, students read these reports aloud. In their work on the Mona Lisa, these students utilize many thinking skills in their writing such as analysis, comparison, and judgment (Marmillion & Ham, 1995-c). They also utilize many of the art historical tasks noted in Fitzpatrick's text[4].

Aesthetics is perhaps the least understood of DBAE's four disciplines and therefore is slow to be implemented in classrooms. Sally Hagaman, art education professor at Purdue University in West Lafayette, Indiana, explains this problem and offers a brief definition of aesthetics:

> Aesthetics, or the philosophy of art, is perhaps the most troublesome discipline advocated in a discipline-based approach to art education. It is troublesome for many reasons, including its largely verbal nature and the lack of experience of most art teachers with its content and modes of inquiry. Nevertheless, aesthetics can serve as a basis for all other content in an art curriculum because of its nature and its foundation of general questions about all works of art. (1990-a, p. 1)

Hagaman goes on to clarify the definition of aesthetics by explaining the difference between

usages of the term as an adjective and as a noun. As an adjective, as in "aesthetic scanning," the term is used to describe a "method of art criticism" whereas its use as a noun, meaning "the philosophy of art," refers to the discipline, a "branch of philosophy with its own substantive content" (Hagaman, 1990-a, p. 1). The problem of defining aesthetics is related to another problem with this discipline in art education, according to Hagaman. The second problem is that there is a "lack of available models for curriculum and instruction" in this field within art education. Hagaman explains that the best models come from philosophy (1990-a, p. 1). Hagaman refers to the work of Matthew Lipman and the Institute for the Advancement of Philosophy for Children (IAPC) in Montclair, New Jersey.

Lipman and the IAPC are advocates for the teaching of philosophy, including the branch of aesthetics, to children. They also research learning and teaching in philosophy. Writing is one method for doing so. In Philosophy Goes to School (1988), Lipman explores the relationship of philosophy to writing:

> The common bond between philosophy and the creation of literature is that both are quests for meaning. Both the philosopher and the writer are fascinated with language and concerned with its precise use. Both may be concerned with the same questions. (p. 123)

Lipman goes on to say that "children who study philosophy may be better prepared to write effectively than those who do not" (p. 123). Lipman specifically discusses the relationship of aesthetics with writing by stating "the field of philosophy most relevant to writing is aesthetics" (p. 124). He writes that aesthetics should be combined with practical disciplines in thinking skills curricula, particularly in the discipline of writing (Lipman, p. 124).

As for particular teaching methods for philosophy and aesthetics, Lipman encourages

dialogue as a starting point (1988, p. 128). Sources for dialogue include current events and puzzle cases[5]. Dialogue can also lead to writing as a method for teaching and learning:

> Successful classroom discussion heightens interest in the underlying issues and motivates children to want to express themselves further... there is nothing to prevent us from subsequently putting our thoughts into written form. It is both a satisfying and an elegant way of expressing ourselves while getting practice in writing at the same time. (Lipman, p. 128)

Taking dialogue further into writing can be enhanced by a classroom environment, created by the teacher, that encourages children to have a need to express themselves further (Lipman, p. 129).

In Aesthetics in Art Education: A Look Toward Implementation (1990-a), Sally Hagaman lists other written methods for teaching aesthetics that build upon dialogue, which include: "writing responses to philosophical questions, keeping art journals, and completing teacher-made worksheets" (p. 1). Educators can contextualize aesthetic issues, according to Hagaman, by using puzzle cases, current events, and stories or novels in which aesthetic issues are imbedded (p. 1).

Hagaman discusses age appropriateness for aesthetic learning in "Philosophical Aesthetics in Art Education: A Further Look Toward Implementation" (1990-b). According to Jean Piaget, Hagaman writes, children can begin philosophy at the Formal Operations stage, or "age of reason" (1990-b, p. 24). This highly sophisticated level occurs between the ages of 11 to 15. Hagaman's own beliefs are as such: "It may be true that this is the appropriate time to teach formal logic, but it is late to *begin* dialogues with children about issues from aesthetics" (p. 24). She says of children's abilities: "To say that young children cannot function as aestheticians is quite true; to say that they cannot engage in meaningful discussion of complex problems and situations is not" (Hagaman, 1990-a, p. 2).

In Aesthetics: Issues and Inquiry (1992), E. L. Lankford addresses the same issue by offering a sequence of levels of aesthetic inquiry to be taught in order, regardless of age. The first level, or "Foundations," consists of "foundational concepts and skills." This level, which should be implemented in kindergarten through fourth grade, includes vocabulary and standard concepts. This knowledge offers a foundation for later aesthetic dialogue. The next level, "Vivid Cases," is appropriate for usage by fifth grade. It consists of the teaching of ideas by using concrete and tantalizing "cases" or puzzles (as previously mentioned). The last stage, appropriate for high school, is "complex issues," which deals with more more subtle and complex subjects (Lankford, pp. 41-45).

Lankford (1992) also includes writing as an important part of product-oriented evaluation in aesthetics. Whereas process-oriented evaluation includes methods such as observation of dialogue and other forms of aesthetic inquiry, product-oriented evaluation may include written or visual projects and assignments such as examinations, essays, and oral reports (Lankford, p. 80). Lankford also gives sample topics for short answer essays (p. 82) and information on interpreting responses (pp. 87-89). Portfolios of artworks and written assignments are also effective evaluation devices for aesthetics. Particularly valuable for the high school level, portfolios offer a chance to evaluate the process and product of student learning and growth (Lankford, p. 80).

Volume One of the Getty Center's Art Education in Action video series is devoted to the teaching of aesthetics. This video offers lessons and visual examples of teaching aesthetics that include writing as a method.

One such example on the middle school level includes the teaching of Evelyn Sonnichsen

of Plymouth Middle School in Plymouth, Minnesota. At the beginning of a lesson on public art, Sonnichsen's students write responses in journals to questions she asks and then share them in a class discussion. Another written aspect of the lesson is based on a Massachusetts controversy over whether a sculpture should remain outside a public jail. After explaining the controversy, Sonnichsen's students discuss the issue of public funding for art. They later list the people involved in the Massachusetts controversy and are asked to think about which role they might be interested in pursuing further. Assigned to groups, students then write and perform skits which help explain their views. In the end, the students are asked to take a vote on whether the sculpture should remain in front of the jail. Sonnichsen emphasizes the importance of realizing personal preferences in making such decisions (Marmillion & Ham, 1995-a). Writing is an important part of this evocative and educational lesson on public art.

Applications for the use of writing to teach high school aesthetics can also be seen in Volume One of Art Education in Action (Marmillion & Ham, 1995-a). Richard Harsch of Lynwood High School in California teaches a lesson on aesthetic experience that encourages creative description and expression. He begins by explaining the difference between practical experiences, such as brushing hair, that have a purpose, and aesthetic experiences, such as looking at a sunset, which appreciate beauty.

Harsch illustrates this point by pouring cream into a clear glass nearly full of coffee. First, he explains the practical experience of doing so and the purpose of adding the cream for taste. Then, he captures in words the aesthetic experience of watching the cream mix with the coffee. The students' attention is focused on Harsch's language as he delivers an impromptu verbal description of what he has just observed (Marmillion & Ham, 1995-a).

Later in the lesson, Harsch allows students to try their own descriptions of an aesthetic experience. Dropping red dye into containers placed in front of each student, he provides them with the experience. The assignment is this: describe what you see in at least one sentence. Harsch explains, "It doesn't have to be long if you choose your words well" (Marmillion & Ham, 1995-a). He describes the relationship of lessons such as this with those of students' core classes:

> Basic classes open up students to reading, writing and arithmetic. Art class has an extra job. It touchs the right brain side, the soulful side, daydreaming side, artistic side and allows them to take what they've pulled from basic English, history, and math and give it a turn which brings it to life more. (Marmillion & Ham)

Upon completion of this assignment, Harsch's students are given the opportunity to read their responses aloud or have him read them. He emphasizes the use of similes, metaphors, and expressions of political beliefs sparked by the experience. For the week's homework, Harsch asks students to take two practical experiences and write about them in terms of aesthetics. Also, given pictures of paintings, students are to capture with words the aesthetic experiences they have looking at them (Marmillion & Ham, 1995-a)[6].

Production seems to be the least likely discipline of DBAE for the usage of writing. Whereas the area of art history has a vast amount of existing written material, art criticism has existing models for writing, and aesthetics (like art history) has a written history, the area of production seems less defined by written language. Although the creation of art in limited terms takes only media and direction in how to use them, writing can act to supplement that creative experience and help the individual student learn more about his or her artwork and self. Interesting examples exist of ideas that incorporate writing into studio work in art education.

One example found in a recent NAEA Advisory (Spring, 1996) shows a questioning strategy used before art production that has many possibilities for writing. Donna Maddox of Columbus College in Columbus, Georgia, writes of this method in An Art Studio Program Developed With an Art Questioning Strategy. The questioning strategy, which is tailored to the class, is used as students observe and discuss with the teacher several specifically chosen works of art. The artworks are chosen by media (they should be in the same media the students will use) and because they "represent specific artistic problems" that the lesson intends to address (Maddox, p.1). Maddox's strategy includes five areas for questioning: (1) facts and knowledge, (2) comparisons with similar works, (3) content exploration, (4) evaluation of processes, skills, and techniques, and (5) purpose or function of the work (p.1).

Writing could be used with this questioning strategy in order to extend student thinking beyond the discussion (in order to allow them to synthesize the ideas from the discussion or to explore ideas from the discussion further) and to record students' thoughts. Students could follow up the discussion with writing activities that involve research about an artist or artwork. They could also write about the intentions of their own artworks to be completed. During studio production, students could write about their problems with the process of creation. After the completion of a studio project, students could write about the relation of their own artwork with what they learned from the discussion or could write evaluations of their own work.

Karen Watson-Newlin, art teacher at Verona Area Middle School in Verona, Wisconsin, uses writing as an integral part of a process-folio for a self-portrait project. Her article, "Creating a Process-Folio," appears in the September, 1995 issue of School Arts. Watson-Newlin's process-folio portraiture project is a domain project based on the Arts Propel Program of Harvard

University and the work of Howard Gardner. Such a domain project is "an extended curricular sequence based on a concept or practice that is central to a discipline" (Watson-Newlin, p. 23). Watson-Newlin's project is a five week series of studio lessons including gesture and blind contour drawings, an Expressionistic oil pastel of another student, a value study, and an acrylic self-portrait. These projects and written work are evaluated in a process-folio upon completion of the project.

Watson-Newlin (1995) uses writing through many stages of the process. For example, students answer prepared written questions about each stage of the project. Questions intended for the series of preparation sketches before the final painting are intended to address the artist's intended outcome of their painting. Such questions include: "What can you do to make your composition unique and interesting?" or "Will the subject be obvious or does the concept of a reflection interest you more?" (Watson-Newlin, p. 24). Students also answer questions about technique.

Watson-Newlin also uses writing in this assignment in the form of a "Tic Tac Toe Menu" worksheet (1995, p. 24). This worksheet includes sixteen research activities arranged four across and four down on a tic tac toe board. Students must choose and complete four activities or make up alternate activities. The intention is to have students write about how the artist or artwork they select will influence their own artwork. Research activities include writing a description of the style of art created by the artist, writing about interesting events in the artist's life, describing why the artist's style interests the student, and describing the culture the artist was or is a part of (Watson-Newlin, p. 24).

Watson-Newlin's students also do other research as part of the process-folio. After a

slide presentation of portraits, students choose an artist and spend two class periods researching that artist. Watson-Newlin meets with each student during this process to discuss the effect of the research on his or her own portrait (1995, p. 24).

An artist's statement is part of what is evaluated in the process folio. In this, students must answer three questions: (1) Which drawing or painting do you feel was your best and why?, (2) What does your self-portrait tell others about you?, and (3) What did you learn about portraits by looking at the works of other artists? (Watson-Newlin, 1995, p. 25). As a result of this series of assignments, Watson-Newlin feels that students learn about related experiences that result in quality products. She feels that students also learn about their own processes of working and learning and realize their growth as artists (Watson-Newlin, p. 25).

Sketchbooks or journals are another area in which learning can be enhanced in the area of art production. Writing in this way offers many benefits. For example, in doing so, students learn to keep a record of their ideas. Writing in sketchbooks also allows students to deal with ideas in different media.

In "Art, Writing, and Politics" (1992), Murdick and Grinstead write about their research on using journals in art education. The professors require students in their studio and art education courses to keep what they call "dialogue journals." In these journals, students write short responses to one of a number of questions or statements provided by their teachers. Examples of general prompts given at the beginning of the semester in an introduction to drawing course are: "What did you learn today and how did you learn it?" and "How are your attitudes toward art, or yourself as an artist, changing?" (Murdick & Grinstead, p. 60). Murdick and Grinstead explain that journal writing is expected to be of an expressive nature only and that

grammar, punctuation, and spelling are not concerns. Also, when responding to the journals, the teachers do not make surface corrections. These guidelines are followed in order to "help keep the students thinking deep and writing honest" (Murdick & Grinstead, p. 60). The journals are collected, read, responded to, and returned one class period after they are submitted for teacher response.

Murdick and Grinstead (1992) also give purposes and uses that journals have for studio courses. The authors explain that journals force students to analyze problems they are having, allowing them to see their technical strengths and weaknesses (Murdick & Grinstead, p. 60). Journals also contribute to an "effective intellectualizing about the process of drawing" (Murdick & Grinstead, p. 60). One use for journals in studio classes is monitoring by teachers. In this way, journals allow teachers to check students' "comprehension, feelings, and changes in attitude" (Murdick & Grinstead, p. 60). A teacher could find that a student is having trouble understanding a new concept or that a student is having a personal problem such as being apprehensive about a medium (Murdick & Grinstead, p. 60).

Murdick and Grinstead's research compares art classes that use journals with those that do not. They explain the early results as such: "Our preliminary research shows dramatic differences between classes that use journals and those who don't. Journal writers seem to progress faster and end up more proficient artists" (Murdick & Grinstead, 1992, p. 60).

Roberta Rice and Sue Ellen McNeil's essay "Sketchbooks" (1990) is a valuable source of information on using writing in the production discipline. The authors write about what they call "extended sketchbooks" or "visual diaries," in which students both draw and write (Rice & McNeil). The essay provides information on the benefits of such sketchbooks, ways in which to

use them in art classes, and the importance of using writing with drawing. In order to explain how sketchbooks differ from other modes of art making, Rice & McNeil write "the sketchbook is distinct from any other form of art work, bridging drawing and writing, bridging thought and experimentation in media, and bridging the personal and the discipline sources" (p. 121). Sketchbooks allow students to record and later work with ideas: "The student's writing is a way of recording and remembering the action, the idea, the information. Because it has been recorded, then it will later be available for the student to analyze, manipulate, and mold into a reasonable creative effort" (Rice & McNeil, p. 109).

Rice and McNeil (1990) also write extensively about the nature of words and images as modes for expressing ideas and about the relationship of words and images. Words differ from and complement images, Rice and McNeil write, in this way:

> Words, on the other hand, focus attention on elements that are essential. They eliminate clutter. They add to the strength of an image, and occasionally present a picture more rapidly and in smaller space than pictorial elements would have. In talking or writing about a drawing, the artist is able to show ideas, identify problems, and even display joy in the work in a form that everyone can understand. (p. 118)

Word and image have much in common. Rice and McNeil (1990) explain one way in which they are similar: "Both word and image rely on a culturally specific symbolic vocabulary. Yet, each has its own signature: predictable regularities in context or style" (p. 120). The authors write that word and image are "different threads of the same fabric" (Rice & McNeil, p. 118). They believe that when combined, both word and image are made stronger. One reason is that ideas from one word or image triggers thought in another. In this way, "when image and word

are interconnected, a pull is created in which words compete with images for clarity" (Rice & McNeil, p. 121).

Rice & McNeil explain that there are many sources for the idea of combined word and image (1990, p. 118). They also discuss this tradition, noting that book form "has been the most frequent container" (Rice & McNeil, p. 118).

In the use of both word and image, sketchbooks take advantage of all the strengths of each and of their usage in combination. They provide freedom for expression, tools for thinking, and metaphors from different disciplines (Rice & McNeil, 1990, p. 116). They are valuable for learning in the art room. But is there a place for sketchbooks in DBAE? Rice and McNeil write: "It would seem so, with the unique contribution of this activity being that of uniting the personal dimension of discovery and reflection with specific cognitive exercises in which students attend to and expand the disciplines of art" (p. 121).

There is a place for writing in all aspects of DBAE. This leads to an important related question: Is there a place for writing in the National Standards? First, it is important to note that DBAE and the Standards are closely aligned. Although DBAE is not specifically mentioned, the four disciplines of DBAE are often listed in the Standards' aims. One example of this is in the statement of what students should know and be able to do in the arts (CNAEA, 1994-a, p. 18). The four disciplines are part of what students need in order to be considered competent: "Competence means the ability to use an array of knowledge and skills. Terms often used to describe these include creation, performance, production, history, culture, perception, analysis, criticism, aesthetics, technology, and appreciation" (CNAEA, p. 18).

The disciplines of DBAE also are included in the Standards' list of five things students

should be able to do by the time they have completed twelfth grade. The first two deal with communication through art production. The next three follow: (3) "They should be able to develop and present basic analyses of works of art", (4) "They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods, and (5) "They should be able to relate various types of arts knowledge and skills within and across the arts disciplines" (CNAEA, 1994-a, pp. 18-19).

When discussing the relationship between DBAE and the Standards, one must also note the position of the Getty Center for Education in the Arts in the creation and support of the Standards. The GCEA as a professional organization is listed as an endorser of the Standards, and therefore promotes its vision (CNAEA, 1994-a, p. 140). Also, Leilani Lattin Duke of the GCEA is on the National Committee for Standards in the Arts (CNAEA, p. 139).

Given this information, one could obviously deduce that there is a place for writing to be used as a method for implementing the National Standards. The Standards also support this idea. Although the Standards are deliberately broad goals for arts education, concerned with results, not delivery or curricula (CNAEA, 1994-a, p.12), they do include writing as one form of communication that must be used. The introductory statement which precedes the fifth to eighth grade and ninth to twelfth grade level visual arts standards reads:

> To meet the standards, students must learn vocabularies and concepts associated with various types of work in the visual arts. As they develop increasing fluency in visual, oral, and written communication, they must exhibit their greater artistic competence through all of these avenues. (CNAEA, pp. 49, 69)

Many possibilities exist for writing in DBAE and also in the implementation of the National

Standards.

Summary of Writing as a Tool in Discipline-Based Art Education

Writing is a natural method of teaching and learning in DBAE because of DBAE's emphasis on the cognitive aspects of art. Although many would believe that art production is the DBAE discipline in which writing is least suited, many possibilities exist for the use of writing in all of the four disciplines of DBAE.

In art criticism, students may write critical responses to artworks using formats such as Feldman's based on the work of professional art critics. Students' art historical writing also may be modeled after the work of art historians. In this way, students may use extrinsic or intrinsic methods or base their writing on the tasks of art historians. In aesthetics, a discipline considered by many to be troublesome, student writings may be based on class discussions evolving from puzzle cases or current events in the art world.

Art production also has many possibilities for writing. Students may use writing to examine their ideas and artworks through journals or sketchbooks. They may also create artworks that combine visual art with the written word. Because the National Standards for Visual Arts Education are aligned with DBAE, many possibilities also exist for the use of writing in their implementation.

Endnotes

1. This idea is explored in depth in Arthur Efland's "Curricular Fictions and the Discipline Orientation in Art Education" (1990).

2. ArtsEdNet can be located at this World Wide Web address: (http://www.artsednet.getty.edu/). Use this address to access GCEA resources, the ArtsEdNet discussion group, and visiting artists. Contact the GCEA directly via e-mail at (artsednet@getty.edu).

3. Sources for further exploration of WAC can be found in Ken Winograd's (1994) Language and learning across the curriculum bibliography , which can be located through the ERIC Document Reproduction Service (ED 377 496 CS 214 663).

4. Lesson plans such as Barrett-Hayes' and discussion questions from the videos may be viewed and downloaded from the internet at the ArtsEdNet Web site.

5. A valuable resource for puzzle cases related to aesthetics is Battin, M.B., Fisher, J., Moore, R., & Silvers, A. (1989). Puzzles about art: An aesthetics casebook. NY: St. Martin's Press.

6. Like those of Barrett-Hayes, Richard Harsh's lesson plans and additional information may be viewed and downloaded from the ArtsEdNet Web site.

CHAPTER THREE: METHODS OF THE STUDY

Purpose of the Study

This study was conducted in order to determine current attitudes of subjects within the field of art education regarding the topics of the thesis. Also, the study was performed in order to determine the behaviors and practical applications that correspond with such attitudes, for example, uses of teaching methods which are influenced by such beliefs. Background questions were asked in order to more specifically define the pool of participants. Specific characteristics of interest include educational level, area(s) of expertise, and level of professionalism. The study was intended to be objective and not to favor any particular theory or method for art teaching.

Predictions

Because of teacher training methods and the recent history of art education trends, the researcher expected survey participants to be divided between those who favor the creativity/production approach and those who favor Discipline-Based Art Education. Art teacher training consists mainly of training in the area of art production. This factor was expected to influence participating teachers' beliefs and behaviors in many ways. A majority of respondents was expected to favor the creativity/production approach. Also, the researcher expected training to influence participants' answers to questions regarding the DBAE disciplines, using writing in the art room, and art education theory. Among the four DBAE disciplines, production was expected to be favored by the participants.

Because of a perceived lack of training in using writing in the art room, the researcher

expected little enthusiasm and some apprehension about using writing as a method for art teaching and learning. The researcher also expected art history to be the DBAE discipline survey teachers were most comfortable using writing with, and therefore the discipline survey teachers actually use writing with most. This discipline was expected to be followed in this way by criticism and aesthetics. Production was predicted to be the discipline in which participants felt least comfortable using writing with, and therefore expected participants to actually use writing least in this discipline.

Description of the Study

The study consisted of two smaller studies, one quantitative and one qualitative. The quantitative study consisted of an art teacher questionnaire. The qualitative study, intended to supplement the quantitative and give it depth, consisted of four interviews with art educators.

The Questionnaire

The "Master's Thesis Art Teacher Questionnaire" was compiled of twenty questions related by subject to topics addressed in the thesis (a copy of the questionnaire is available in Appendix B, pp. 145-146). The questions consisted mainly of closed-ended or restricted items, where the subjects were to choose answers from a list of alternatives. With these items, the respondents were to choose one answer (for example, question six asked the subjects to choose "yes" or "no") or to choose all that applied (for example, question two asked the subjects to choose from a range of grade levels). Some questions were partially open-ended and the subjects were provided with an "other" category (for example, question seventeen) or asked to elaborate

on their answers.

Most of the items in the questionnaire were directly related to topics of the thesis, although some questions, as noted above, were asked in order to determine background information of the respondents. Questions related to the latter include questions one and two, which assess the respondents' levels of teacher training and experience, and questions seventeen, eighteen, and nineteen, which assess the level of professionalism of the pool. (A table clarifying questionnaire items in relation to thesis topics and interview items can be located in Appendix G, pp. 221-222).

Questions three, four, and five relate to attitudes about DBAE in general. Questions eight, nine, eleven, and twelve cover the general topic of writing in art. Question ten concerns attitudes about using writing in DBAE teaching. Related to these ideas is question sixteen, which deals with theories of art education and the goals of art education. Question twenty asks the respondents about their willingness to change their curricula. Levels of thinking skills in teaching and learning are the concerns of questions six and seven. The new Standards for art education are the topic of questions thirteen, fourteen, and fifteen.

Selection of the Sample and Administration of the Questionnaire

Subjects for the study were taken from a list of current or past National Art Education Association members in the tri-state area of WV, KY, and OH. The questionnaire was administered by group at the Annual West Virginia Art Education Association Conference held at Marshall University (October 5-7, 1995) and also by mail (Spring, 1996). Of the sixty-seven people surveyed, fifty-three returned questionnaires. Therefore, the response rate for the study is

seventy-nine percent. Response rates are often problemmatic in survey research. Although this response rate is not considered by most to be excellent, it is considered to be average to high within the range of adequate response rates (Neuman, 1994, p. 239).

The Interviews

By allowing for more specific answers, the four interviews conducted for the study supplement the quantitative data and give depth to the study. The interviews consisted of as many as twenty mainly open-ended questions in which the subject answered in his or her own words by giving short or more lengthy responses. Some of the questions consisted of partially open-ended or closed items.

The questions and topics of each interview were determined by the teaching level and/or level of expertise of the particular respondent. Some questions and topics were more appropriate for specific levels, for example, Writing Across the Curriculum was considered to be more appropriate for college level teachers, whereas Whole Language was considered to be a more appropriate topic for elementary teachers. For clarification purposes, an analysis of the topics of the interview questions can be found in Appendix G (pp. 221-222). The interviews have been transcribed and are available for reading in Appendix F (pp. 188-217).

Selection of the Sample and Administration of the Interviews

Subjects for the interviews are WV art educators at varying levels. Respondents A and C are elementary educators. Respondent D is a middle school educator. Respondent B is a

university professor. Such levels were sought out in order to obtain a broad range of viewpoints about a broad range of topics. Administration of the interviews was determined by proximity of the researcher with the respondent and by other matters of convenience. For these reasons, Interviews One and Two were face-to-face interviews, Interview Three was administered by phone, and Interview Four was conducted in written form.

Methods of Reviewing the Responses

The Questionnaire

The "Master's Degree Art Teacher Questionnaire" asked twenty questions. As noted above, in most cases, the responses to each question were given and the respondents were asked to circle one or circle all the responses that applied. In some cases, the subjects were asked to write responses to the questions. Upon analysis of the responses, most of the questions had at least one response that did not follow these criteria. In most cases, these unclear responses were not considered and therefore were not included in the total response figures and percentages for the given question. For example, when respondents circled more than one answer, these answers were not considered with the exception that, in rare cases, one most appropriate answer could easily be deduced from the response. Other respondents changed the questions or responses to suit themselves. One such respondent changed question number nine from "if so, which ones" to "if so, how" and answered the question. Another responded to one part of question number sixteen, which gave four numbered responses, by writing in number five.

In many cases, respondents wrote additional comments to questions. Written responses

of note are included in the text of Chapter Four and/or are listed in Appendix C (pp. 149-150). Some of these additional written comments were very emotional responses to the questions. For example, one subject, after circling the response "no," wrote in "I know how to use it!" The same subject, after choosing the answer "yes," noted "I will, but I strongly believe the importance of art is personal expression not written expression!" Some surveyed left questions unanswered. Two subjects left the entire second page of the questionnaire unanswered.

Some questions offered more than one answer (for example, question number seventeen). For this reason, the total number of responses was used to calculate the percentages given in Table D1, located in Appendix D (pp. 151-152). Also, when more than one answer was frequent or the norm, broader categories of answers were created in order to fit the responses more adequately (see questions one and two). Table C1, available in Appendix C (pp.147-148), presents the numerical data from the survey. In order to show each response category as it relates to the whole, percentages were also calculated for each question These were calculated to the closest tenth of a percentage. These totals are available as a whole in Table D1 (Appendix D, pp. 151-152) and for each question in pie charts located in Appendix E (pp.153-187).

The Interviews

As noted above, transcribed versions of each of the four interviews can be found in Appendix F (pp.188-217). Each of the interviews was interpreted by comparing the responses to questions on specific topics with answers to related topics within the questionnaire. How a given interview respondent's answers regarding a given topic related with the responses to the questionnaire was noted. Information from the interviews that gave depth to or otherwise

supplemented the questionnaire information on a given topic was also noted.

Topics Addressed in the Study

The questionnaire and the interviews were reviewed according to eight common topics. These topics all relate in some way to the literature review and to the overall subject matter of the thesis. The topics addressed in the study are: (A) background information about the subject, (B) subject's teaching philosophy, (C) Whole Language and Writing Across the Curriculum, (D) DBAE (general), (E) National Standards for Art Education, (F) writing in art education (general), (G) writing in art education (specific issues), and (H) additional comments. This list can also be found in Appendix G (p.219). Specific questions from the questionnaire and the interviews were categorized according to twenty question topics which could be further categorized according to these eight general topics. A breakdown of the twenty question topics according to the eight general topics can also be found in Appendix G (p. 220). Specific question numbers from the questionnaire and interviews and their correspondences with the twenty question topics can be found in the Question/Topic Correspondence Table (Table G1) located in Appendix G (pp. 221-222).

CHAPTER 4: RESULTS AND DISCUSSION

The questionnaire and interviews were reviewed according to the eight general topics addressed in the study (Letters A-G). The following results of this review are also structured in this way. Each general topic reviewed includes one to four question topics into which the specific questions from the questionnaire and interviews have been categorized (Numbers 1-19).

A. Background Information About the Participants

Background information was determined in order to assess the questionnaire and interview participants' educational histories, areas of expertise, teaching experiences, and levels of professionalism. This topic contains three subtopics that were considered when performing the study. These were: (1) background information about the participant/teaching, (2) NAEA membership/conference attendance, and (3) journals read.

1. Background Information About the Participants/Teaching

Questions concerning this subtopic were intended to determine information concerning the participants and the art teaching profession including: the participants' teaching qualifications, areas of interest and expertise, levels of teaching experience, and current job status. Because of the number and method of selection of the sample, the researcher expected a wide range of levels among the respondents in these areas.

The Questionnaire

Two items from the questionnaire (questions 1 and 2) pertain to this subtopic.

Question Number One: What level(s) of art do you currently teach?

Response Categories (Please circle all that apply): K-5, 6-8, 9-12, college or university

Because the response categories allowed for more than one answer, (for example, K-5 and 6-8), more categories of responses were added (for example, K-8) for the final assessment of responses. Each of the 52 participants responded to this question. The majority (51.9%) of the pool answered that they were teachers at the elementary level of K-5. Middle school, high school, and college level respondents were also represented. Overall, there was a wide range of areas of expertise among the subjects for the questionnaire.

Question Number Two: What level(s) are you trained to teach and/or have you had experiences in teaching?

Response Categories: K-5, 6-8, 9-12, college or university

This question, like question number one, was answered by each of the 52 participants. Also like question one, the answers to this question were more broadly categorized in determining the results. The reason for this was that the majority of respondents to this question, like those of question one, answered by circling more than one level. Upon review of the final numbers, it was obvious that the majority of respondents (86.5%) answered that they were qualified to teach K-12 (67.3%) and K-college (19.2%). Therefore, by reviewing the results of questions one and two, it could be deduced that although most of the participants have elementary art teaching jobs, most are qualified to teach at the elementary, secondary, and even college levels.

The Interviews

The interview participants were also asked questions concerning their teaching backgrounds and areas of expertise. Respondent A from Interview One is qualified to teach K-12. She has fifteen years teaching experience and has worked with Kindergarten through high school aged students. She currently teaches on an elementary level (Kindergarten through fifth grade) with five classes of students grouped by grade level. Respondent B is a university professor who currently teaches art history, art appreciation, and fine arts at the university level. She has experience in working with both art majors and non-art majors at several universities.

Respondent C from Interview Three has six years of experience in teaching art in the public schools. She has taught and is qualified to teach Kindergarten through twelfth grades. Respondent C currently teaches eighteen classes of approximately twenty-five students per class in two schools. She teaches at the schools on a three day rotation, teaching one day at the first school and two days at the second. Respondent D from the fourth interview has fifteen years of experience teaching art in public schools. He is qualified to teach levels K-12, and has taught at all of these levels. Currently Respondent D teaches 7th, 8th, and 9th graders at a middle school.

2. NAEA Membership/Conference Attendance

Questions concerning this subtopic were intended to assess the level of professionalism of the participants. It was assumed that teachers who are members of state and/or national art education associations and who attend conferences and workshops most likely have a higher level of professionalism than those who do not. Those teachers who are members of professional

organizations and who attend conferences have more available opportunities for gaining professional knowledge and keeping up to date on current trends and events in the field of art education. Because the pool of respondents was selected from an art education conference and list of NAEA members, the researcher expected an overwhelming majority of the respondents to be NAEA members and regular attendees of conferences and workshops and therefore to have a high level of professionalism.

The Questionnaire

Two items from the questionnaire (questions 18 and 19) pertain to this topic.

Question Number Eighteen: Do you regularly attend art education conferences and workshops?

Response categories: once a year or more, every 2-3 years, every 3-5 years, infrequently

The researcher considered fifty answers to this question. Of the fifty responses, thirty-eight (76%) answered that they attend conferences once a year or more. Fourteen percent of the respondents attend conferences every two to three years. Only six percent of the respondents answered that they attend conferences infrequently. One such respondent wrote in "I don't find out about them!" This participant was also not an NAEA member. Overall, the respondents answered that they regularly attend conferences. From this information, it can be inferred that the teachers involved in the questionnaire pool have a high degree of professionalism.

Question Number Nineteen: Are you currently a member of your state or national art education association?

Response Categories: Yes, No

Fifty responses to this question were considered. Of these, thirty-four (68%) answered that they currently are members of art education associations. Sixteen (32%) answered that they are currently not members. One such participant wrote in "can't afford" next to his/her answer. Such a great percentage of respondents belonging to professional art education associations further leads the researcher to believe that there is a high degree of professionalism among those in the questionnaire pool.

The Interviews

Interview Respondents C and D were asked similar questions. Respondent C answered that she currently was a NAEA member and that she attended art education conferences and workshops more than once a year. When asked about his membership to professional art education organizations, Respondent D answered, "I'm a member and...I will always be a member of the state organization." He also noted that he attends conferences and workshops "anytime they are offered and it is convenient for me to attend."

3. Journals Read

One question concerning the reading of art education magazines and journals was included in the questionnaire. Question number seventeen, like questions eighteen and nineteen, was asked in order to determine the level of professionalism of the pool. It was believed by the researcher that reading professional journals, like attending conferences and belonging to professional organizations, connotes a higher level of professionalism in teachers. Such activities also promote

awareness and knowledge of current issues in the field. Because of the nature of the selection of the pool of respondents, the researcher expected a few negative answers to this question, but expected the majority to answer positively to this question and the others in this area.

The Questionnaire

Question Number Seventeen: Do you read magazines or journals in the fields of art and art education?

Response Categories: Yes, No

If so, which ones?

Response Categories: Art Education, Studies in Art Education, Arts and Activities, School Arts, Art in America, Art News, other(s)

Of the forty-nine responses to the yes or no question, only one participant answered negatively. This person wrote in his or her reason for not reading art education magazines or journals: "I cannot afford them. They are not available to me." Two participants answered that although they read other magazines in the given fields, they do not read any of the given magazines. The given magazines in order of popularity are as follows: School Arts, Arts and Activities, Art Education, Art News, Studies in Art Education, and Art in America.

The researcher determined that according to this question, a high degree of professionalism among the respondents was likely. Regardless of which magazines or journals, almost all of the respondents read such material. Most of the respondents read magazines with lesson ideas and practical information for teachers such as School Arts (29.3%), Arts and Activities (21.8%), and Art Education (21.1%). Some of the respondents read magazines about

current issues in art and contemporary artists such as Art News (12%) and Art in America (6%). Studies in Art Education, a journal of professional research, was ranked fifth of the six given magazines. Only some (9.8%) of the respondents read this.

Summary of Background Information About the Subjects

From the above material, the researcher determined much about the background information of the survey and interview participants. First, review of the data showed that a wide range of teaching levels existed among the participants, with all levels (K-university) represented. Most of the participants, although qualified to teach elementary, secondary, and some college, are elementary level teachers (K-5). A high degree of professionalism was also determined among the participants due to the information they reported about NAEA membership, conference attendance, and journals read.

B. Participants' Teaching Philosophies

Questionnaire and interview questions related to this topic were asked in order to determine the pool's general beliefs about the teaching of art. This topic contains three subtopics into which specific questions have been categorized: (1) the goal/purpose of art education, (2) higher level thinking skills, and (3) willingness to change.

4. Goal/Purpose of Art Education

One item (question sixteen) from the questionnaire was included in order to help ascertain the respondents' beliefs about the goal or purpose of art education. The researcher

expected even support for each of the given purposes from the survey participants. Given the fact that art teacher training is strongly based on art production, the researcher expected production aspects of the given responses to be most strongly supported. Interviews three and four contained a similar question.

The Questionnaire

Question Number Sixteen: What, to you, is the purpose of art education?

Response Categories: (Please rank from 1 to 4; 1 being the most important purpose for art education, 4 being the least important purpose) to produce artists, to encourage creativity, to improve artistic skills, to promote cultural literacy

When asked what they felt was the purpose of art education, the participants of the questionnaire answered with the given responses in this order: to encourage creativity, to promote cultural literacy, to improve artistic skills, and to produce artists. Of the forty-nine responses dealing with encouraging creativity, thirty-two (65.3%) were within the first (or most important) category. Forty-one of the total respondents believe that this purpose is within the first two numbers (one and two) on the most important end of the scale. These answers made encouraging creativity the most important purpose of art education according to the questionnaire responses.

The second most important purpose was "to promote cultural literacy." Of the fifty responses to this part of the question, twenty-six (52%) answered that this was the most important purpose. Although this number was not as high as that of "to encourage creativity," it still shows strong support for the importance of cultural literacy among the teachers surveyed. The purpose ranked third among those given was "to improve artistic skills." With nine (18%) of

the responses in the first, or most important, category, most of the responses (36 or 72%) were in the second and third categories. According to this information, most of those surveyed believe that the improvement of artistic skills is not the most or least important purpose of art education, but it is still an important purpose for art education. The least important purpose of art education among those given was "to produce artists." Twenty-five of the fifty responses to this section of the question were in the fourth, or least important, category. Thirty-eight responses (76%) were in the lowest two categories of the scale.

The ranking of the four purposes for art education based on the numbers indicates that although the participants value the improvement of artistic skills, the end result of art production is not to produce artists. Creativity, something that can be achieved through art production or other means, was the most valued purpose. Cultural literacy was also important to the teachers surveyed. This purpose was valued overall more than artistic skills or producing artists.

The Interviews

Interviews three and four contained a similar question. These teachers were asked, "what, to you, is the purpose or goal of art education?" Respondent C was given the list of responses as options: to produce artists, cultural literacy, to improve artistic skills, to promote creativity. She answered that what is most important from the list is cultural literacy, with creativity second. This teacher believes that producing artists is at the bottom of the list. She noted that these goals are not the same on every grade level. She explained that elementary art education has a more creative emphasis, whereas with older students art production is emphasized and students are trained for future careers.

Respondent D was not given the list of responses. He answered: "To teach and inform the whole population as to the importance of art in our cultures. Art, singularly, does more to shape the cultures of our world than any other force. It influences politics, religion, economics, social mores and values, as well as our whole environment." Obviously, both of the teachers interviewed value cultural literacy. Given that Respondent C values creativity second and producing artists last among the given list, the answers of both respondents are in agreement with the answers of the questionnaire.

5. Higher Level Thinking

Questions concerning this subtopic were asked in order to determine information about the use of thinking skills in education. Specific areas of interest were beliefs about the importance of using a range of thinking skills and the use of higher level thinking skills. The researcher expected the majority of respondents to favor and use thinking skills in their classrooms. She expected some negative answers due to a belief that some art teachers view the subject matter of art to be more intuitive than cognitive.

The Questionnaire

Questions 6 and 7 pertain to the topic of levels of thinking.

Question Number Six: Do you support the idea that using a range of levels of thinking skills is important to student learning?

Response Categories: yes, no

This question showed unanimous support for using a range of levels of thinking skills. All of the fifty-two responses to this question were "yes."

Question Number Seven: Are your students encouraged to use higher level thinking skills?

Response Categories: yes, no

This question was created to offer a practical supplement to the theoretical nature of question number six. Question seven was to address whether or not the teachers surveyed actually encouraged higher level thinking skills in their classrooms. Once again, the result was unanimous in support of thinking skills. All of the fifty-two responses were "yes."

The Interviews

Question number four in interviews three and four pertains to the topic of thinking skills in education. Each of the respondents was asked two questions: (1) Do you support the idea that using a range of levels of thinking skills is important to student learning? and (2) If so, are your students encouraged to use higher level thinking skills? Each participant answered "yes" to the first question. By supporting the use of a range of levels of thinking skills, they were in agreement with those who answered the questionnaires.

Respondent C also answered "yes" to the second question without elaboration. To the second question, Respondent D answered humorously: "I try to encourage my students to use these skills, but I find it very difficult to get seventh, eighth, and especially ninth graders to think about anything that isn't hormone related."

6. Willingness to change

Questions concerning this topic were asked in order to assess the respondents' willingness to change teaching styles or curricula. The researcher felt that the issue of flexibility was important and timely, given changing theories of art education, methods of teaching, and the implementation of the new Standards. Considering the nature of people, the researcher expected some teachers to be more willing and some less willing to change. Therefore, she expected even results among the four answers. One questionnaire item (question number twenty) and one item from interviews three and four (number nineteen) pertain to the topic of willingness to change.

The Questionnaire

Question Number Twenty: How willing are you to change your teaching style or alter your existing curriculum?

Response Categories: not willing, hesitant, willing, very willing

Very few of the fifty respondents to this question answered that they were not willing (0%) or hesitant (8%). Most of them considered themselves willing (74%) or very willing (18%). The researcher considered these results to be very encouraging.

The Interviews

Respondents C and D when interviewed were asked the same question as number twenty of the questionnaire with one exception. The difference was that question number nineteen from the interviews was open ended, allowing the interviewees more individualized responses. When asked "how willing are you to change your teaching style or alter your existing curriculum?"

Respondent C replied that this depends on how she is asked to change it. She said that if the change is something that she thinks will help, she is very willing, but that she is not willing to jeopardize her principles to suit an individual. Respondent D replied to two aspects of the question: "Any teacher should be willing to adapt their curriculum to be more effective. But, I believe it is more difficult for a teacher to change their style of teaching, especially a seasoned teacher."

Summary of Participants' Teaching Philosophies

Regarding the participants' teaching philosophies, much insight was gained from the information above. The most valued purpose of art education according to the teachers surveyed was creativity, with the remaining purposes ranked with this order: cultural literacy, improving artistic skills, and producing artists. The participants showed strong support for higher level thinking and use critical thinking in their classrooms. Also, the majority of participants believes that they are flexible with regard to their own teaching styles and curricula.

C. Whole Language and Writing Across the Curriculum

For the study, the interviewees were asked questions about the two subtopics of this section, Whole Language and Writing Across the Curriculum. The questions were asked in order to obtain information regarding teachers' experiences with the two movements. Information was also desired with regard to the practical applications of Whole Language and Writing Across the Curriculum.

7. Whole Language

Whole Language questions were included in interviews one, three, and four. The questions focused on the respondents' impressions of and experiences with Whole Language and its applications. Because Whole Language is primarily used in elementary education, the elementary art teachers (Subjects A and C) were expected to have more experience with Whole Language.

In Interview One, Respondent A gave information about Whole Language in question three, which asked her how she used writing in her classes. This section of her response follows:

> In my county, art, music, and physical education are like pass/fail. In ways that's good, because I don't want them to be too competitive. It allows them freedom, however, I have the option, if a kid doesn't want to follow the rules or doesn't want to participate, I can fail them. The other classes are graded under Whole Language. Under Whole Language we don't have formal grade cards. We have a portfolio of work we turn in. We have just about twenty or thirty different criteria. And you have to say, are they secure, beginning, or developing? It could take a long time.
>
> There was a real controversy when all this started. A lot of teachers absolutely refused and they were forced to this. Now to people who have done Whole Language the whole time it wasn't a big deal other than the grading.
>
> The portfolios actually are better. It really gives you a better idea. But it's real difficult, because when you go for a job, you're not going to be able to take your portfolio with you. They want your grades. They want your test scores.

Interviews three and four contained a two-part question on the topic of Whole Language.

Number five reads: Are you familiar with Whole Language teaching? If so, how would you describe it and what have your experiences been with it? Respondent C answered "yes" to the first part of the question and gave a great deal of information for the latter. Respondent D, a middle school art specialist, answered that he is "somewhat" familiar with Whole Language. His answer to the second section of the question was brief and somewhat confusing. It reads: "I assume you mean that Language is as important in Art as it is in English. I find that my students have difficulty seeing how this is important to Art and the correlation between the two." Respondent D may have little experience with Whole Language; therefore, this question might have been made more specific or omitted from his interview.

Respondent C gave an explanation of her experiences and impression of Whole Language. She explained that she felt that Whole Language was hard to describe for a person not in the field of language arts. She said that in her experiences with Whole Language, a theme is picked that is taken through all subjects' curricula. As examples of themes, Respondent C gave butterflies and a given book. The respondent said that now Whole Language is called Literature-Based. The difference in Whole Language and Literature-Based is that in Literature-Based, the curricula are based on works of literature instead of themes. She said that the idea is going out of fashion or the forefront now.

Respondent C feels that the Whole Language approach in actuality often is not bringing language into the content (for example, art) room, but is bringing the content area into the language room. She said that much of the approach only reinforces the given theme and is not really subject matter learning. Respondent C said that she will not jeopardize her teaching or curriculum for trends. She has to feel that an idea is beneficial to use it.

Respondent C said that she has not been asked to come aboard a Whole Language team at school, although she does modify it for use in her classes. She is not at present using it because of her teaching situation. The approach has practical problems in terms of unity because she is not at one school every day.

Respondent A was also asked two consecutive questions specifically concerning Whole Language. Number eight asks: How would you define and what can you tell me about Whole Language teaching? Do you see a difference between Writing Across the Curriculum and Whole Language? Respondent A answered:

> No, I don't. The only difference is that Writing Across the Curriculum is one thing. Whole Language has a different set of standards. It's now the big thing, you know. We're pushing for Whole Language. What's interesting is that school districts that used Whole Language five years ago have now switched back. You're teaching children to think in one way and then at the end of the year you're giving them a standardized test which has this whole different set of cognitive skills. So, in some instances, they have gone back to, like, a revision of Whole Language. Probably Writing Across the Curriculum should be there anyway. It's done nothing if not help my class. But the key to everything is knowledge.

8. Writing Across the Curriculum

Questions concerning this topic were asked in interviews 2, 3, and 4. The questions were mainly concerned with the teachers' impressions and experiences with Writing Across the Curriculum (WAC).

Question number six of interviews three and four was very similar to question number five

of the same interviews, which was concerned with Whole Language. The two part question reads: Are you familiar with Writing Across the Curriculum? If so, how would you describe it and what have been your experiences with it? Both the elementary teacher (Respondent C) and middle school instructor (Respondent D) answered "yes" to the first part of the question. Upon review of their answers to the second part of the question, it was obvious that neither teacher was actually very familiar with Writing Across the Curriculum. For example, to the latter part of the question, Respondent D answered:

> I believe that writing about art is very important. The problem I have found is that even my honors students are not prepared to write about anything. They have difficulty writing complete sentences and following through with an idea in a paragraph. I see this as a failure of our English teachers who stress identification of parts of speech and don't teach the students how to compose their thoughts into essay form.

While the response gives valuable information and is concerned with many of the topics of the survey, it does not directly answer the question posed.

To the same question, Respondent C answered that she has heard of WAC and has heard of workshops on the ideas of WAC. She added that she hasn't gone to these workshops, because in her experiences, many workshops teach what is already known by common sense. It was obvious from this answer that Respondent C has little experience with WAC.

One interview participant with a great deal of experience working with WAC is Respondent B. This university professor has had WAC training and uses WAC ideas in her teaching of art history, art appreciation, and fine arts. She was asked two questions dealing with WAC. The first question (number 4) reads: Have you had any experiences working with Writing

Across the Curriculum (WAC) ? Respondent B explained that she had two weeks of WAC workshops with one of the founders of WAC.

The second two-part question dealing with WAC (number 5) asked, "What can you tell me about the WAC movement in general? What is your opinion of WAC?" To this the participant responded:

> I think that it's absolutely wonderful and I know a bit about its history- not an enormous amount- and I also know that it causes big divisions in English departments and that people whose focus is not literature are like small animal veterinarians in a room with people who specialize in racehorses and cows. You're considered way down on the pecking order. And I also think that it's one of the most important things that's going on in American education. Because we're turning into a country of illiterate bumpkins. So I feel real strongly about it-- absolutely. I think that it can be very beneficial in all sorts of areas.

The professor also gave her opinion on the grading practices emphasized by WAC theorists:

> They [WAC theorists] want lots of ungraded writing. As a student, say, especially a graduate student, if I had spent three weeks working almost non-stop on a paper, and the only comment on it was "A," I felt that I was being cheated, that that faculty member was lazy. I wanted some feedback. It might be a nice paper, but I am sure that there are things that you could tell me that would allow me to refine my thinking and my process so that my next paper is better.

When asked if she had any additional comments at the end of the interview, this participant added more thoughts about WAC:

> I can't tell you how glad I am that finally this [WAC] is hitting all sorts of schools. Because people thought that I was very eccentric and old-fashioned in the fact that I've always made

students write a lot and suffered through reading it. Every now and then it's delightful, but a lot of the time it isn't. And one of the things that I find very interesting is to see when there are certain students who have the self-confidence and the familiarity with the subject to sort of take off, and to become fanciful, or humorous, or any number of other things with a subject. And you have to know what you're talking about to do that-- to some degree. And you also have to feel that it's allowed. And you have to feel that you have the ability to do it. And so, that might be a strange thing to say in terms of Writing Across the Curriculum, but I have had some students write some very clever, very amusing essays for me. And I think that is completely legitimate. And it's good for all of us.

Summary of WL and WAC

The interviewees displayed varying degrees of knowledge and familiarity with regard to Whole Language and Writing Across the Curriculum. The responses to questions concerning Whole Language were mixed, depending on the participants' experiences with Whole Language in their teaching. Although the responses differed with regard to Whole Language as a movement, the teachers gave interesting insights, for example, Respondent A on grading and Respondent C on subject matter learning. The university professor showed strong support for Writing Across the Curriculum. Although the attitudes toward these movements varied, the teachers' attitudes about using writing in art were generally supportive.

D. DBAE (General)

Questionnaire and interview questions dealing with DBAE were intended to ascertain

teacher attitudes about DBAE and its disciplines.

9. DBAE (General Information)

One question from the questionnaire (number 3) and one in each of interviews 1, 3, and 4 ask subjects to give their opinion of discipline-based art education, particularly the Getty Center for Education in the Arts' (GCEA) DBAE. The researcher expected mixed results, given that many teachers' interests lie in the area of creativity and/or art production. Also, she expected mixed results because of teacher training, which is generally production-centered.

The Questionnaire

Question Number Three: How do you feel about discipline-based art teaching, for example the J.P. Getty Center's DBAE, which includes the teaching of art history, criticism, aesthetics, and production?

Response Categories: strongly approve, approve, disapprove, strongly disapprove

Of the forty-nine responses considered, all were within the categories "approve" (69.4%) or "strongly approve" (30.6%). None of the respondents answered that they disapprove or strongly disapprove of discipline-based art education. All of the responses were very positive, showing strong teacher support for discipline-based art education and DBAE as proposed by the GCEA.

Two questionnaire participants' responses were noteworthy. One wrote "in theory" next to the word "approve," which was circled. Another respondent circled both approve and disapprove. This answer was not considered because the respondent circled two answers. In

doing so, however, the respondent led the researcher to an interesting speculation. Both of these noteworthy answers point to the possibility that teachers feel differently about DBAE in theory and in practice. Teachers also possibly have different issues of approval or disapproval with DBAE; for example, some feel apprehensive and mistrustful of the GCEA while supporting the basic theories of DBAE.

The Interviews

Respondents A, C, and D were asked one question in order to determine their general opinions of DBAE. The question (Interview 1- question number 6, Interviews 3 and 4- number 3) reads: What is your opinion of the Getty Center for Education in the Arts' Discipline-Based Art Education (DBAE), particularly its practicality for application in public schools? This question was more specific than number three of the questionnaire, which uses the GCEA's DBAE as an example of discipline-based methodology.

The answers were varied. Respondent A replied:

> Oh, I hate it. DBAE is a dangerous thing. If you are a good teacher, you're doing it anyway. But what DBAE is going to do it's going to give county boards the right to do away with specialists. In other words, they'll send a classroom teacher in to take a four or five week course and they're going to come in and take my job. And the Getty Foundation's spent all this money to do away with elementary art teachers. If push comes to shove, they could do it in high school too. I don't think I need anybody to tell me...if you're a good teacher, if you're worth your snuff in art, then you're already doing all this stuff anyway.

She obviously believes in the idea of discipline-based art education, but has a strong mistrust of

the GCEA. Respondent C's response was more positive. She answered that she thinks DBAE is practical and she does use it. She does not use it entirely, "letter per letter." She expands and modifies it as needed. Respondent C is generally in support of the idea of DBAE. Respondent D showed the most support for DBAE. He wrote:

> I believe DBAE provides for a whole education in the arts. Previously, art instruction focused on production and not aesthetics, criticism, and history. But I believe aesthetics and criticism are the most challenging to teach because most of us have not been trained to do so. Not all students focus on production, so by using DBAE I believe we can reach the most students.

10. DBAE Disciplines (General Information)

The participants of the questionnaire were asked two questions in order to assess general information regarding the four DBAE disciplines (art history, criticism, aesthetics, and art production). Number four asks the participants about the importance of each discipline in their art teaching. In question five, they are asked about the degree of comfort they feel in teaching each of the four disciplines.

The questions were asked in order to determine the rank of importance of each of the art disciplines in relation to the other disciplines. Also, the researcher asked the questions in order to determine practical information, such as teachers' feelings about teaching each of the disciplines in relation to the others. With regard to question four, the researcher expected art production to be considered the most necessary discipline, with the other three considered to be useful overall. The researcher expected aesthetics to be considered the least useful, considering that generally art teachers receive the least training in this area. Considering question five, the researcher expected

teachers to be most comfortable teaching production, and least comfortable teaching aesthetics for the same reason.

Question Number Four: How do you feel about the importance of these disciplines in your art teaching? art history, art criticism, aesthetics, art production

Response Categories: necessity, useful, unnecessary

Each of the fifty-two questionnaire participants responded to the four parts of this question. None of the four disciplines was ever considered to be "unnecessary" by any of the subjects. Therefore, all of the answers were in either the category "necessity" or "useful." When ranked by the percentage of "necessity" responses, the four DBAE disciplines belong in this order according to the teachers surveyed: art production (92.3%), aesthetics (69.2%), art history (59.6%), and art criticism (55.8%).

Question Number Five: How comfortable do you feel teaching these areas of art? art history, art criticism, aesthetics, production

Response categories (Please circle one): uncomfortable, untrained, comfortable, very comfortable

Production and art history were the two areas considered to be most comfortable for the responding teachers to teach. Production had the most "very comfortable" responses (82.3%) with seven "comfortable" responses (13.7%) and one of each of the remaining categories. Art history had twenty "very comfortable" responses (38.5%) and twenty-five "comfortable" responses (50%). This category had a combined percentage of 11.5% for the two remaining categories.

Criticism and aesthetics were areas in which the respondents considered themselves least comfortable and trained. Art criticism responses were tallied with "very comfortable" receiving 21.2% of the responses, "comfortable" receiving 57.7%, "untrained" 13.5%, and "uncomfortable" 7.7%. The area "aesthetics" had fifty-one total responses, as opposed to fifty-two for the other three areas. These responses were categorized as follows: "very comfortable" 23.5%, "comfortable" 51%, "untrained" 17.7%, and "uncomfortable" 7.8%.

Summary of DBAE- General Information

The participating teachers generally approved or strongly approved of DBAE in general. This result differed from the information provided by the literature review, which suggested that teachers had mixed feelings about DBAE, some strongly disliking the approach. The responding teachers seemed to like DBAE theory better than the actual DBAE materials. One displayed strong mistrust of the Getty Center. Regarding the DBAE disciplines, all were considered to be necessary or useful. The survey results ranked them in this way: production, aesthetics, history, criticism. Participating teachers answered that they feel most comfortable teaching production and history.

E. National Standards for Art Education

Because of their timeliness as a topic in the field of art education, the National Visual Arts Standards were chosen to be discussed in the study. The questionnaire and Interviews One, Three, and Four contain questions dealing with this topic and its importance to teachers. These questions were divided into two subtopics: general information about the Standards and

implementation of the Standards.

11. Standards- General Information

One question from the questionnaire and one from Interviews Three and Four were asked with regard to the teachers' familiarity with the National Standards for Art Education. The researcher expected half to two-thirds of the respondents to be familiar to very familiar with the information.

The Questionnaire

Question Number Thirteen: Has your school system provided you with information on the new National Standards for Arts Education corresponding with your level of art teaching?

Response Categories: haven't received information, familiar with information, very familiar with information

Of the forty-eight responses to this question considered, three-fourths (75%) of the respondents answered "familiar with information" or "very familiar with information." Of those, half answered "familiar with information." The remaining twenty five percent answered "haven't received information." These results show that the strong majority of teachers surveyed is at least familiar with the Standards information.

The Interviews

Interviews Three and Four contained a similar two-part question. Question number thirteen asked: Has your school provided you with or are you otherwise familiar with the

proposed National Standards for Art Education? How familiar are you with the document? Both subjects answered that they were familiar with the Standards. Respondent C explained that she received them not through her school, but through her county art supervisor whose job had just been eliminated. When asked how familiar she was with the document, Respondent C replied that she is "pretty familiar" with the document. She is on the review committee for the state and noted that she has problems with the way that the document has been written.

After replying that he was familiar with the Standards, Respondent D added this to his answer: "I gave a research report to the steering committee when they met in [the city where he teaches] during the development of the state standards document. I have also been involved in the review of the standards." Obviously, both of these respondents are familiar with the document to varying degrees.

12. Implementation of the Standards

Two questions from the survey and Interviews Three and Four pertain to practical applications of the Standards. Question fourteen was asked in order to determine if the Standards reflect current teaching practices in the schools. Because the Standards will most likely be voluntary in the state of WV, question fifteen was asked in order to determine actual teacher support for classroom use of the Standards. The researcher expected art teaching to reflect teacher attitudes toward the Standards. Because the literature review suggested that some art educators reject standard curricula for art education, the researcher expected some of the

responding teachers to reject the Standards.

The Questionnaire

Question Number Fourteen: How closely does your art teaching correlate with the National Visual Arts Standards?

Response Categories: not at all, in some areas, strongly correlates, completely

The researcher did not want to consider the responses to this question of those participants who had responded "haven't received information" to question number thirteen. This is because these participants at this time had not received information about the National Standards and were therefore unfamiliar with them. For this reason, the researcher added this category to the responses in order to consider this part in relation to the other answers.

Of the forty-seven overall responses, 25.5% had not received the Standards information. Of the teachers who had received them, thirty-four percent felt that their teaching "strongly correlates" with the Standards. 27.7% felt that their teaching correlates "in some areas" and 12.8% felt that their teaching "completely" correlates with the Standards. None of the respondents answered "not at all." The positive response indicated that most art teaching of the participants familiar with the Standards strongly correlates or in some areas correlates with the Standards.

Question Number Fifteen: Do you plan on adapting your curriculum to meet the Standards? (Note: WV is in the process of revising state guidelines to incorporate the Standards)

Response Categories: yes, no

All of the forty-seven responses considered were "yes" to this question. All of the teachers surveyed are willing to adapt their curricula to meet the Standards. These results show strong support for the use of the voluntary Standards.

The Interviews

Although open-ended, questions fourteen and fifteen of Interviews Three and Four closely resemble the corresponding questionnaire questions. Question fourteen reads: How closely does your teaching correlate with the National Visual Arts Standards? Respondent C replied that her teaching correlates "pretty well" with the State and National Standards. Respondent D gave this answer: "As close as time and resources permit. We only have one art specialist in one grade school in our county, so most of the students I receive in the seventh grade have no formal art instruction. I must start with basics, which they should already know."

Question fifteen is identical to the corresponding questionnaire item. When asked whether they intended to adapt their curricula to meet the Standards, both respondents replied positively. Respondent C answered "yes," and added that her curriculum currently follows the county guidelines closely. Subject D responded in this way: "as applicable." The knowledge and support shown by the interviewees mirror that of the questionnaire subjects and add depth to their answers.

Summary of National Standards for Art Education

The results of the survey and interview answers show that the majority of respondents are familiar with the new Standards document. Of those, all of the participants' teaching correlates

completely or in some way with the Standards for art education. All of the teachers asked responded that they are willing to adapt their curricula to meet the voluntary Standards.

F. Writing in Art Education (General Information)

Questionnaire and interview questions were asked about the usage of writing in art education. These were asked in order to determine the participants' beliefs and attitudes about the subject. Four subtopics are contained within this section: participants' feelings about the use of writing in art education, participants' use of writing in teaching, specific types of writing assignments used, and benefits and drawbacks of using writing in art education.

13. Feelings About Use of Writing in Art Education

One item (number eight) from the questionnaire dealt with this subtopic. The interviews contain supplemental information. The researcher expected mixed results in the teacher attitudes about this subtopic so central to the thesis. She expected most teachers to consider writing a useful, but not necessary method for teaching and learning in art education. These results were expected because of the production emphasis and lack of emphasis on "academic" teaching methods in art teacher training.

The Questionnaire

Question Number Eight: How do you feel about using writing as a method for student learning in art?

Response Categories (Please circle one): necessity, useful, unnecessary

Of the fifty one responses to this question, the majority (29, or 56.8%) were in the category "useful." Twenty (39.2%) of the participants considered writing to be a necessity. Only two (4%) considered writing to be an unnecessary method. The surprisingly positive answers show strong support for using writing in art education. One additional comment to this question is noteworthy. A respondent (who circled "useful") wrote this: "difficult with LD, BD, EMI [Learning Disabled, Behavior Disordered, Educably Mentally Impaired] included in middle school setting."

The Interviews

Interviews One, Three, and Four contain comments concerning this subtopic (see Question/Topic Correspondence Table, Appendix F). Because these topics were considered more appropriate to mention in other sections of this chapter, they were included elsewhere. The university professor of Interview Two was asked about her opinion regarding this subtopic with this question: "Do you think that there is a place for writing today in America's public school art classrooms?" She replied "absolutely" and elaborated with this comment:

> I really do think that we are in a culture that writes and writes less. I know that we are in a culture that has less concern for the word. And all these people who say we're living in so visual a culture, there are all these children growing up watching twenty zillion images on MTV every day, but they don't understand those either. They're totally visually illiterate. They're becoming illiterate in every possible way. That's bad.

This comment is in agreement with that of Respondent D's answer to question number six (see subtopic 8- WAC). This teacher writes from his own experiences working with students,

even in his honors classes, who have difficulty with writing. While Respondent B believes that the problem is cultural, Respondent D places blame on English teachers who do not properly prepare students for writing. Regardless of who or what is to blame for these perceived problems, they are nonetheless important to the central ideas of this thesis.

14. Use of Writing in Own Teaching

Each of the questionnaire and interview respondents was asked questions concerning this subtopic. Generally, the questions dealt with practical considerations related to the ideas of subtopic thirteen. Specifically, the questions asked whether or not the teachers actually used writing in their classes, and if so, how they use it. The researcher expected more teachers to consider it useful than to actually use it; therefore, she expected the majority of teachers to answer that they did not use it. This expectation was largely based on the belief that teachers' being trained primarily in production affects their teaching practices.

The Questionnaire

Question Number Nine: Do you use writing in your art classes?

Response Categories: yes, no

If so, which ones?

The answers to this question were also surprisingly positive. Of the fifty-two answers, only ten (19.2%) answered "no." Forty-two (80.8%) answered positively. These results show that the strong majority of teachers surveyed use writing in their classes. The second part of the question had varied answers. The written responses can be found in Appendix B. This part of the

question, "if so, which ones?" was intended to mean "which classes?" or "what level?" Some respondents considered the question to mean "if so, how do you use writing?" One subject even crossed out "which ones" and wrote "how."

The responses to "which classes" were varied. A broad range of responses was given. Many teachers gave middle school levels, and many answered that they use writing in "all" classes. Those who responded to "how" also answered broadly. Some wrote which of the DBAE disciplines they use writing in, while others wrote specific lesson usages ranging from brainstorming to journals. Two teachers wrote that they would like to use writing more, but that time does not permit them to do so.

The Interviews

Each of the interviewees was asked similar questions about this subtopic. Respondent B, the university professor, was asked if she incorporated writing into her art history and appreciation courses, and if so, how she did it (question one). She answered:

> Yes, I do. I use lots of writing in art history courses. And I do less in the art appreciation courses [at the university where she currently teaches] than, say, I did at [the university where she used to teach] because at [that university] I had a maximum of twenty-five students per class and here it's sixty-five. And, say, last semester, when I was teaching three sections I was simply limited to how many papers I can wade through.

When asked if they incorporate writing into their art classes, Respondents A, C, and D also answered affirmatively (Interview One, questions 2 and 5, Interviews Three and Four, questions 7 and 8). They each also explained in which classes they used writing. Respondent A,

an elementary art specialist, answered: "All of them." Respondent C also said that she uses writing in all of her classes, but that she mainly uses it in upper elementary (third, fourth, and fifth). She says this is because of writing ability levels. Respondent D, a middle school art instructor, answered that he uses writing "mostly in my ninth grade Honor's [sic] classes when we study the History of Western Art in depth." General ways in which these teachers use writing are: brainstorming, note taking, essays, and creative writing.

15. Specific Types of Writing Assignments Used

The interviews allowed participants a chance to give in-depth answers to questions about specific areas of interest. For example, all of the interviewees explained specific writing assignments that they use and find successful in their art classes.

The Interviews

The types of writing assignments described by the interviewees were varied. In Interview One (question 3), Respondent A described lessons and units combining reading, writing, and art making. For example, her elementary students illustrate classic folk or fairy tales or even their own tales. In lessons involving language, her students write with Native American or ancient Egyptian symbol systems. Eventually the students develop their own picture system from which a language evolves.

Respondent B described activities she uses with college-age students. One example was an activity she did with senior art history majors. She had the students go to the university museum and choose artworks that they really liked. Then, the students wrote descriptions, formal

analyses, and stylistic analyses of their chosen works. This activity fostered learning in many ways. Respondent B explains:

> First of all, they were finding that the difference between describing, formal analysis, and stylistic analysis was not as clear as they thought it was. But also, just trying to grapple with words. And feeling really tired of their dependence on the same old words. I thought that was really good for them. And I was really delighted. And they felt that it was in fact an irritating but very valuable assignment.

She goes on to give some valuable insight on the functions of writing about works of art:

> I think that writing about works of art has a whole lot of functions. And one is that it makes you look really precisely. That sometimes, say, writing a formal analysis makes you realize that your interpretation focuses on one thing and that all of the visual clues in the work say that something else is the focus of attention. And that leads to a way of seeing if there is a logical connection between those, or if maybe you have gone off on a tangent. I tend to think that actually just sitting down and describing something is surprisingly difficult, between our sloppiness with our eyes and our sloppiness with words. That it's actually an important kind of discipline to impose. And to then get students to start thinking in more sophisticated terms-- looking for things that are deeper-- is difficult.

Respondent C's elementary students write and illustrate stories and poetry with a guest illustrator. They also write self-critiques of their work. In the case of self-critiques, this teacher stressed the importance of emphasizing the positives, especially with younger students. Respondent D gave this example: his ninth grade honors classes write short essays on the correlations and interrelationships among art, culture, religion, and politics.

16. Benefits/Drawbacks of Using Writing in Art Education

The interviews also contained questions asking the participants about possible benefits or drawbacks that they perceived for using writing as a mode of teaching and learning in art education. Because of the variety of areas of interest and experiences among the subjects, these answers were also varied.

The Interviews

At the university level, Respondent B explained that the number of students in a given class, and therefore papers to grade, was a factor in deciding how much writing to use in a given course. When asked specifically about the benefits and drawbacks she perceived (questions 2 and 3), Respondent B spoke from her own experiences in teaching. The other drawbacks that she cited were related to writing. One such drawback deals with writing about works of art:

> "What is a legitimate interpretation of a work of art?" is one of the very thorny problems. And it is a problem that comes up over and over and over when you have class participation and when you have students writing. And that anybody dealing with Writing Across the Curriculum in art courses is going to come up with. You want to encourage them. You want to be open minded. But you don't want them to go way off on a tangent either.
>
> The other drawbacks are concerned with attachments we have to our writing:
>
> The drawbacks are: what is humanly possible to deal with, more than anything else I can think of. And that sometimes when you write about something you get kind of stuck on it. And it may be total B.S., but somehow there's something that appeals to you about it and so sometimes that makes you less flexible than if you hadn't written it. It's very interesting. I

mean it seems to me that there are all sorts of emotional attachments that people get to things that they have written.

Respondent B's explanation of the benefits of using writing in art education included many benefits that were not subject based:

I think that the benefits of writing are partly irrelevant to art in that writing is a skill. If you stop writing you get rusty. You write more slowly. You write more awkwardly. If you keep writing you can write much more rapidly and effectively. But more important than that, I think that it's really about the only way to discipline yourself intellectually. If you really want to think really precisely about something that has any complexity at all, you cannot have it all dangling in your head at the same time. And so you have to put it on paper.

It's like trying to do a jigsaw puzzle in your head otherwise. I've never run across a brain that could really deal with that. And that's important for advanced students as well as for six-year-olds or three-year-olds if they can write. And the level of sophistication- where you take it- depends in part on the artwork. I mean, there are things that there isn't really an enormous amount that can be said about them. And sometimes that's for the better. And also on how advanced the students are.

She also described benefits that she receives by writing and using writing in her teaching:

I've gotten to where I have done enough editing, and I've edited a number of my colleagues' papers or what have you, that that has taught me to have an objectivity about my own writing. And it's much easier to edit somebody else's work than your own. And I am a much better editor of my own writing than I used to be. I write better because I keep writing and doing a lot of writing but I also edit better which further improves my own writing. So that there are

benefits for me. And all of it comes more easily, much more easily than it used to.

The public school teachers interviewed also shared their ideas on the benefits and drawbacks of using writing in the teaching of art. Their beliefs about the benefits were varied, but contained elements of similarity.

Respondent A explained what she believes are some of the benefits in her answer to question number four. First, this teacher said that she believes that writing helps with the creative process. She said that writing can be a vehicle of expression for children or adults who do not draw well, but have imaginations and creativity. Also, the elementary teacher said that writing improves fine motor skills. She added this comment:

> And I'm not there just to teach art. I'm there to teach. And it gives me a chance to teach everything. I had someone negatively say that I should just stay within my field. But my field is teaching, and if I want to bring anthropology or sociology or science or whatever. I mean, we'll get out the science books.

Respondent C answered that she believes the benefits are endless. For example, she said that children should be able to express themselves in many ways (including in written and visual art forms) and that sometimes one vehicle of such expression will spark another. She also thinks using writing in art education is positive because different students learn in different ways. The elementary teacher also added that using writing reinforces reading skills and helps educate the whole person.

Respondent D gave a more brief answer to question ten concerning benefits and drawbacks. He said "I believe it allows students to compile their thoughts and lets them have time to think about them." Whether providing an alternative vehicle for creativity or learning,

reinforcing basic skills, or allowing for complex thinking processes, using writing in art education is clearly seen by these teachers to have many benefits.

Among the public school teachers (Respondents A, C, and D), there was one area of agreement regarding the drawbacks of using writing in art education. Each of the teachers considers inclusion or mainstreaming to be a factor in doing so. They believe that students that are mainstreamed or included into art classes may have difficulty with writing assignments. Although the teachers agreed that this could potentially lead to problems, they also agreed that for these students, written assignments could be replaced by verbal ones. Depending on the specific Individualized Education Plan, or IEP, of a particular student, that student's modes of learning and evaluation should be modified.

The only other drawback to using writing in art education was given by Respondent C. She said that on the elementary level, time would be "the biggest handicap" in using writing in art education.

Summary of Writing in Art Education (General)

The results of the questionnaire and interviews showed surprising support for the use of writing in art education. 96% of the participants consider writing to be useful or to be a necessity. Only 4% consider it to be an altogether unnecessary teaching method. Teachers noted that difficulty exists for the use of writing as a teaching method with mainstreamed or included students. Teachers also noted that time constraints could be a factor in determining the amount of writing to include. 80% of the teachers surveyed use writing in their teaching, despite their teacher training. The study participants presented a wide variety of uses for writing in a wide

variety of classes and age levels.

G. Writing in Art Education (Specific Issues)

Questionnaire and interview items were asked concerning more specific issues with regard to using writing in art education. These issues make up the three subtopics within this section of the survey result discussion: age appropriateness, writing in DBAE disciplines, and teacher benefit from training.

17. Age Appropriateness

Questions were asked in the questionnaire and interviews to determine teacher attitudes regarding age appropriateness for using writing with art students. First, the teachers were asked if they felt that writing was better suited for use with particular age levels. Next, the teachers were asked which grade level(s) they felt that writing was best suited for. The researcher expected the elementary level to be least chosen among the given response categories. She also expected secondary and college to be the levels most chosen by the respondents.

The Questionnaire

Question Number Eleven: Do you feel that writing is better suited for any of these grade level art students than others?

Response Categories: yes, no

If so, which one(s)?

Response Categories: K-5, 6-8, 9-12, college

For the first part of the question, the researcher expected the majority of responses to be "yes." Surprisingly, twenty eight (57.1%) of the forty-nine responses were "no." Although the answer "no" to this question could mean that the respondent felt that writing was not suited at all, judging by the written additions to the answers, the answer most likely means that the respondent felt that writing was suited for all categories. For example, one respondent who answered "no" wrote in "suitable for all levels K-college." Another wrote "all can benefit." In this way, it can be deduced that the majority of respondents believe that writing is not appropriate for one age level over another, but is appropriate for all age levels.

Of the twenty-one respondents who answered "yes," most felt that levels six through college were most suited for the use of writing in art education. Because the respondents were allowed to choose more than one answer, the four age level categories were broadened to seven categories in order to more accurately report the responses. The elementary level category (K-5) received no responses. All of the responses were within the levels six through college, with the category six through college receiving the most responses (47.6%).

The Interviews

When asked about the same subject, only one of the four interviewees answered that she felt that writing was better suited for particular age levels. When asked if she felt that writing was better suited for (a) particular age group(s), Respondent C, one of the two elementary teachers, replied, "after third grade, no." She added: "Before third grade, using writing is difficult because students are learning writing skills. It may take more effort to think of writing lessons for art with younger students than, for example, high school, but it is still a good method."

The other respondents felt that writing was suited for all age levels. Respondent A, the other elementary teacher, responded to the question in this way: "No, I really don't. Because I tell you, first graders wrote their own fairy tales and illustrated them. As long as it's age appropriate." The college professor, Respondent B, replied "it might be more practical to have students write more when they are more literate and have bigger vocabularies, but the best way to get them there is to do it and suffer through it." She also made this comment: "I think that all students at every level need to be writing, writing, writing, writing."

Respondent D also believes that writing is not better suited for any particular age level. He explained his beliefs by adding "I believe all age groups can benefit from writing about <u>any</u> subject."

18. Writing in Specific DBAE Disciplines

In order to determine whether teachers believe that writing is better suited for each of the DBAE disciplines in relation to the other, a question (number 10) was developed for the questionnaire. Because of the subject matter and teaching methods usually prescribed for the disciplines, the researcher had expectations for the teachers' responses. The researcher expected the participants to consider writing to be least suited for art production. She expected writing to be best suited for art history and art criticism. Three of the interviews also contained comments on this subtopic.

The Questionnaire

Question Number Ten: Do you feel that writing is better suited for any of these disciplines rather

than others? art history, art criticism, aesthetics, art production

Response categories: not suited, well suited, very well suited

Writing was considered to be least suited for art production by the responding teachers. Of the twenty four responses of "not suited" for the four disciplines, eighteen were in the discipline of art production. Art production also had the lowest numbers of responses in the two positive categories, "well suited" and "very well suited." Almost all of the art history, art criticism, and aesthetics responses were within the positive categories. The final ranking for these disciplines was: art history (41.1% "very well suited," 56.9% "well suited"), art criticism (36% "very well suited," 62% "well suited"), and aesthetics (20.4% "very well suited," 71.4% "well suited").

The Interviews

Respondents C and D were asked if they felt that writing was better suited for particular DBAE disciplines. They each answered "yes." In the area of art production, Respondent C commented that this is a more difficult discipline for teachers to use writing with. She said that the reason for this is because these teachers want students to use art media and produce projects. Respondent D wrote that he does very few writing assignments dealing with art production.

Each of the teachers gave disciplines that they use writing in. Respondent C said that in art criticism and aesthetics, writing is easier to use and requires less teacher effort. Respondent D commented that history is the area in which his students do most of their writing assignments. These teachers generally seemed to be in agreement with the questionnaire respondents in the belief that writing is least suited for art production, and is best suited for the other three

disciplines.

19. Benefit from Training

The questionnaire and two of the interviews asked the responding teachers if they felt their art programs could benefit if they received training on how to use writing in their classes. These questions were asked in order to determine if a class or workshop on using writing could be beneficial for art teachers. The researcher felt that many teachers may want to use techniques such as this, but do not because they do not feel adequately trained or confident enough to do so. The researcher expected the majority of teachers to respond positively to this question.

The Questionnaire

Question Number Twelve: Do you feel that your art program could benefit if you received training on how to incorporate writing into your curriculum?

Response Categories: yes, no

The general response to this question was very positive. Of the forty-eight teachers who answered the question, thirty-nine (81.3%) answered "yes." Only nine (18.7%) replied "no." This positive response was very encouraging to the researcher.

The Interviews

Interviews three and four asked the same question, but omitted the response categories. Respondent D simply answered "yes." Respondent C also answered "yes" and added that she could always use training and learn new ways to use writing in her classes. These positive

responses were in agreement with the general response to question number twelve from the questionnaire.

Summary of Writing in Art Education (Specific Issues)

Survey and interview questions addressed specific issues in using writing in art education. Concerning age appropriateness, 57.1% of participants reported the belief that writing is not more appropriate for one age level over another, but is appropriate for all ages. Those who feel writing is better suited for particular age levels feel that secondary (sixth grade) through college levels are most suited. Of the DBAE disciplines, teachers reported that writing is least suited for art production, followed by art history, art criticism, and aesthetics. 81.3% of the responding teachers answered that they could benefit from training on incorporating writing into their art teaching.

CHAPTER FIVE: CONCLUSION

Summary

The purpose of this thesis was to examine the use of writing as a method of teaching and learning in discipline-based art education. The review of the literature was intended to investigate existing material and research on these topics: DBAE, using writing in art education, and using writing in the four disciplines of DBAE. Although little information exists in the literature with specific regard to the use of writing in secondary DBAE or in general art education, information was discovered by searching in areas such as these: writing/language arts education, Writing Across the Curriculum, and teaching methods for art history, criticism, aesthetics, and art production. By looking in these areas, the researcher found sufficient information on the intended topics.

The purpose of the study was to determine teacher attitudes and associated behaviors concerning the main topics of the literature review. Expectations existed with regard to the study, many based on ideas contained within the literature review. Expectations concerned with the thesis purpose follow: a) it was expected that the study would show a division among art teachers who support a creativity/production approach and those who favor DBAE; b) it was expected that many teachers would not consider writing to be a valuable tool for art teaching and learning (due to current art teacher education programs, which generally emphasize an art studio approach to art teaching); c) production was expected to be the DBAE discipline in which writing was

considered to be least useful; and d) negative attitudes regarding the use of writing in art education were expected because of the belief of some that art is not an "academic" subject. Because of the newness and voluntary nature of the proposed National Standards for visual arts education, it was expected that many of the survey respondents would be unfamiliar with the Standards or reject using them in their teaching.

The study included an analysis of data from questionnaires and interviews. Generally, results of the study were much more positive than expected. With regard to the issue of creativity and art production versus DBAE, the study found that although the teachers surveyed consider art production to be very important and value creativity, they also strongly approve of DBAE (although mistrust of the GCEA was detected).

Also, the study showed positive results regarding the use of writing in art education and the National Standards for visual arts education. Almost all of the teachers surveyed consider writing to be useful or a necessity in art education. A strong majority uses it in their teaching in various ways and in various classes. An important difficulty that teachers noted with regard to using this teaching method was in using it with some mainstreamed or included exceptional students who have written language problems. Also, the study showed that teachers have difficulty using writing in the art production discipline, and have some difficulty using it in the teaching of aesthetics and criticism. Most of the teachers surveyed believe that they could benefit from training on using writing in their classes. Regarding the Standards, the study found that of the teachers who have received the document (74.5%), all teaching correlates to some degree with the Standards. All of those surveyed are willing to adapt their curricula to meet the Standards.

Through the literature review and the primary study, the thesis examined the use of writing as a method of teaching and learning in art education. The literature review allowed for research on the topic and record of the findings. The study supplemented this review by providing information from art educators regarding beliefs, attitudes, and associated behaviors concerning the main topics of the literature review.

Conclusions

General and specific conclusions were drawn from the information obtained in the literature review and primary study. A major conclusion regarding the thesis topic was specifically concerned with teacher training and actual teacher beliefs and teaching methods used. Most art teacher training is production-based. The teaching of more "academic" areas such as the other DBAE disciplines is often neglected and art teachers receive little if any training on using writing in art teaching. One would expect that teacher beliefs and the actual methods they use when teaching art would reflect these beliefs. On the contrary, many teachers value art as an "academic" subject, supporting the DBAE approach, critical thinking, and cultural literacy. Many teachers also consider writing to be a valuable tool and use it in their classrooms, despite their lack of training.

Although the survey participants answered in this way, some teachers cited problems or negative factors hindering the use of writing in their classes. Time constraints were one such problem noted. Also, class size was considered to be a potential problem in the area of grading. Teaching situations, such as that of Respondent C (Interview 3), could also influence a teacher's decision of whether or not to use writing in a given situation. Using writing with exceptional

students was also a concern expressed by the study participants. These factors are important to note when developing programs for the use of writing in art education. The problems are also in need of solutions.

In this study of the use of writing in art education, another larger concern was noted. Some teachers expressed concern that students have less skill in writing and using written language today. One noted that ours is a culture that writes and writes less. Regardless of where the fault lies for this problem, it is one to be taken very seriously. Without such skills, our students will be less able to function and succeed in their own lives.

As noted above, teacher training is production-based, while teacher attitudes reflect a more academic approach to art education. This fact leads to another conclusion drawn by the researcher. Art educators need different training, whether it be undergraduate courses or supplemental in-service training for established teachers. The training needs to address these areas: a) art education areas other than art production, in particular, the remaining three DBAE disciplines, b) methods of implementing the National Standards, and c) "academic" teaching methods in art education, such as the use of writing as a learning tool. In this way, training will more genuinely reflect teacher attitudes and current trends in art education.

Implications for Education and Further Study

Conclusions drawn in the thesis lead to greater issues in art education and general education. These issues have implications for students and art educators.

Issues with implications for students are: the education of the whole student, education for all students, and the quality of art education. Art education that values critical thinking and areas

within art other than art production educates the whole student and prepares that student for the future. This form of art education also benefits all students, not only those gifted or talented in creating art. Concerns with time constraints, class size, and teaching situations such as those who teach "art on a cart" (visiting various groups once or twice a week and using other teachers' classrooms) reflect a problem in the quality of art education and education in general. When saving money is of a higher priority than the quality of education children receive, a problem is evident in the educational system.

Issues with implications for art educators are those concerned with teacher training. Art teacher training needs to be broader to reflect prevailing beliefs about art education. In this way, art teacher training facilities should treat art as a more serious, academic subject (as reflected in DBAE), to be taught in many of the same ways as other academic subjects. Art teachers and all teachers should also receive more training on the teaching of exceptional students in order to best accommodate their needs.

Regarding suggestions for research, general and specific areas are noteworthy. Although much research has been done on the topic, there is still much to learn about the relationship between written language and visual art. Although information also exists on the use of writing in general education and some disciplines, more research is needed on ways in which writing can benefit learning in the field of art education. More specific topics within this area needing study are: using writing in the DBAE disciplines, the National Standards, and with exceptional students.

APPENDICES

A. List of Terms and Definitions

B. Master's Thesis Art Teacher Questionnaire

C. Questionnaire Data Table and Written Responses

D. Questionnaire Data Percentage Table

E. Charts of the Questionnaire Items

F. Interview Questions and Answers

G. Correspondence Table Information

Appendix A
Definitions of Terms

Aesthetics is "that branch of philosophical activities which involves the critical reflection on our experience and evaluation of art" (Crawford, qtd. in Clark, Day, & Greer, 1989, p. 151).

Art criticism "seeks to inform and educate people (including artists) about art, by providing insights into its meaning so as to increase the understanding and appreciation of art and illuminate the cultural and societal values reflected in it. Unlike art history...criticism is concerned with art within the context of the present....The practice of art criticism takes the form of spoken or written discussions about works of art in which art critics proceed by describing, interpreting, and evaluating works of art" (Risatti, qtd. in Clark, Day, & Greer, 1989, p. 154).

Art history is "the branch of knowledge or learning that involves the investigation and interpretation of works of art....Art historians investigate the visual arts of all sorts....They aspire to describe, analyze, and interpret individual artworks by defining their *who, what, when, where* and *why*- in short, their place in the scheme of history" (Kleinbauer, qtd. in Clark, Day, & Greer, 1989, pp. 155-156).

Artistic literacy involves possessing basic information in the arts and being able to use it (NAEA Professional Development Committee, 1995, p. 3).

Art production is "the direct experience of creating art....It involves a range of human processes; these include thought, perception, feeling, imagination, and, importantly, action" (Spratt, qtd. in Clark, Day, & Greer, 1989, p. 157).

Authentic assessment approximates real-life situations and is more individualized than standardized testing. It also measures higher level thinking skills (Zimmerman, 1992,

p. 15).

Critical thinking is "an investigation whose purpose is to explore a situation, phenomenon, question, or problem to arrive at a hypothesis or conclusion about it that integrates all available information and that can therefore be convincingly justified" (Kurfiss, 1988, p. 2).

Discipline "refers to fields of study that are marked by recognized communities of scholars or practitioners, established conceptual structures, and acceptable methods of inquiry" (Clark, Day, & Greer, 1989, p. 131).

Discipline-Based Art Education is a comprehensive approach to art education integrating 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.

Exceptional or special needs students are "those students who require instructional adaptations in order to learn successfully, including disabled students, gifted and talented students, and students with multicultural heritages" (Lewis & Doorlag, 1989, p. 356).

The Getty Center for Education in the Arts (GCEA) , established in 1982, is the smallest of seven entities of the J. Paul Getty Trust. This center, based in Santa Monica, California, was formed "to focus on the issues and challenges confronting today's art educators and policymakers" (J. Paul Getty Trust, 1985, p. ii).

Goals 2000: Educate America Act (PL 193-227) is a federal policy enacted under President Clinton (1994) that began as National Educational Goals under President Bush (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.

Inclusion, or full inclusion is a policy of placing all students, including all categories and levels of

severity of exceptional students, in the regular classroom for instruction.

Learning Disability is "a disorder in the ability to process information that can result in attention, perception, or memory deficits; despite adequate hearing, vision, and intelligence, learning disabled students experience difficulty in school learning (Lewis & Doorlag, 1987, p. 354).

Literacy is the ability to read and write. Specific definitions vary and measurement levels can vary tremendously depending on the criteria used ("West Virginia Literacy," n.d., p. 1).

Mainstreaming is a policy that places special needs students in the general education process for any part of the school day for instruction (Lewis & Doorlag, 1987, p. 354).

Multicultural education is an instructional approach that emphasizes the value of diverse cultures.

National Standards for Art Education (March, 1994) are voluntary standards for curriculum development in the visual arts. The standards were created by the Consortium of National Arts Education Association in response to Goals 2000.

Problem solving is "analyzing and resolving a perplexing or difficult situation" (Morzano et al., 1988, p. 34).

Rhetoric is using language for persuasive purposes or to create truth (Gill, 1994, p. 39).

Whole Language is a set of beliefs and principles generally intended for elementary to middle school students "emphasizing 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 for learning" (ERIC Clearinghouse on Reading and Communication Skills, 1991, p. v).

Writing Across the Curriculum is a point of view and a set of teaching practices primarily intended for college level students. Its supporters believe that writing is "an important tool for learning" that should be used in all subject areas (Soven, 1996, p. 1).

Appendix B
Master's Thesis Art Teacher Questionnaire

1. What level(s) of art do you currently teach? (Please circle all that apply)
K-5 6-8 9-12 college or university

2. What level(s) are you trained to teach and/or have you had experiences in teaching?
K-5 6-8 9-12 college or university

3. How do you feel about discipline-based art teaching, for example the J. P. Getty Center's D.B.A.E., which includes the teaching of art history, criticism, aesthetics, and production? (Please circle one)
strongly approve approve disapprove strongly disapprove

4. How do you feel about the importance of these disciplines in your art teaching?
(Please circle)

art history -	necessity	useful	unnecessary
art criticism -	necessity	useful	unnecessary
aesthetics -	necessity	useful	unnecessary
art production -	necessity	useful	unnecessary

5. How comfortable do you feel teaching these areas of art? (Please circle one)

art history -	uncomfortable	untrained	comfortable	very comfortable
art criticism -	uncomfortable	untrained	comfortable	very comfortable
aesthetics -	uncomfortable	untrained	comfortable	very comfortable
production -	uncomfortable	untrained	comfortable	very comfortable

6. Do you support the idea that using a range of levels of thinking skills is important to student learning? Yes No

7. Are your students encouraged to use higher level thinking skills? Yes No

8. How do you feel about using writing as a method for student learning in art?
(Please circle one) necessity useful unnecessary

9. Do you use writing in your art classes? Yes No
If so, which ones?

10. Do you feel that writing is better suited for any of these disciplines rather than others?

art history -	not suited	well suited	very well suited
art criticism -	not suited	well suited	very well suited
aesthetics -	not suited	well suited	very well suited
art production -	not suited	well suited	very well suited

11. Do you feel that writing is better suited for any of these grade level art students than others? Yes No
If so, which one(s)? K-5 6-8 9-12 college

12. Do you feel that your art program could benefit if you received training on how to incorporate writing into your curriculum? Yes No

13. Has your school system provided you with information on the new National Standards for Arts Education corresponding with your level of art teaching?

Haven't received information Familiar with info. Very familiar with info.

14. How closely does your art teaching correlate with the National Visual Arts Standards?

Not at all In some areas Strongly correlates Completely

15. Do you plan on adapting your curriculum to meet the Standards? (note: WV is in the process of revising state guidelines to incorporate the Standards)
Yes No

16. What, to you, is the purpose of art education? (Please rank from 1 to 4; 1 being the most important purpose for art education, 4 being the least important purpose)

to produce artists-	1	2	3	4
to encourage creativity-	1	2	3	4
to improve artistic skills-	1	2	3	4
to promote cultural literacy-	1	2	3	4

17. Do you read magazines or journals in the fields of art and art education? Yes No
If so, which ones?

Art Education	School Arts
Studies in Art Education	Art in America
Arts and Activities	Art News

Other(s)_____

18. Do you regularly attend art education conferences and workshops?
Once a year or more Every 2-3 years Every 3-5 years Infrequently

19. Are you currently a member of your state or national art education association?
Yes No

20. How willing are you to change your teaching style or alter your existing curriculum?
Not willing Hesitant Willing Very willing

Questionnaire Data Table C1

	A	B	C	D	E	F	G	Totals
1	27	9	7	5	1	2	1	52
2	1	2	35	10	2	2		52
3	15	34	0	0				49
4 History	31	21	0					52
4 Criticism	29	23	0					52
4 Aesthetics	36	16	0					52
4 Production	48	4	0					52
5 History	2	4	26	20				52
5 Criticism	4	7	30	11				52
5 Aesthetics	4	9	26	12				51
5 Production	1	1	7	42				51
6	52	0						52
7	52	0						52
8	20	29	2					51
9	42	10						52
10 History	1	29	21					51
10 Criticism	1	31	18					50
10 Aesthetics	4	35	10					49
10 Production	18	21	7					46
11 Yes/No	21	28						49
11 Which Ones?	0	1	1	10	1	6	2	21
12	39	9						48
13	12	24	12					48
14	0	13	16	6	12			47
15	47	0						47

Questionnaire Data Table C1								
16 Produce Artists	5	7	13	25				50
16 Encourage Creativity	32	9	0	8				49
16 Artistic Skills	9	21	15	5				50
16 Cultural Literacy	26	10	6	8				50
17 Yes/No	51	1						52
17 Magazines	28	13	29	39	8	16		133
18	38	7	2	3				50
19	34	16						50
20	0	4	37	9				50

Question 3-
(approve) "in theory"
(approve) "not extremely familiar with this [Getty DBAE]"

Question 6-
(yes) "but, not applicable at all age levels"

Question 8-
(useful) "difficult with LD [Learning Disabled], BD [Behavior Disordered], EMI [Educably Mentally Impaired] included in middle school setting"

Question 9-
"6,7,8"
"it's in my plans but we never have time for it"
"creative writing, critique, poetry"
"4th and 5th grade especially"
"aesthetics"
"poetry and calligraphy"
"tests, reports, and descriptions of art work"
"by describing/brainstorming or thinking about art"
"especially the art history/production lessons"
"on tests and a few lessons"
"all"
"ceramics, Art I, sculpture"
"art history and criticism"
"dialogue"
"5 and 6"
"every class keeps a log"
"journaling"
"ALL, steps in art criticism, narrative/story writings, written self and group critiques, research/term definitions/question- answers for familiarizing students to new topics, history, styles, periods, artists, mediums, techniques,..."
"art history, art production"
"5 and 6"
"all classes, as warm up activities, summaries or outlines to readings and reports"
"4 and 6"
"story with illustrations"
"art history"
"in some form- all of them except Kindergarten"
"all"
"3rd, 4th, 5th"
"all 6-8 classes but particularly 8th grade in prep. for CTBS/HS art and college..."

Question 10-
production- (not suited) "because of: 1) time limitations, 2) age level K-5, 3) student expectations"
criticism, history, aesthetics- (well suited)- "may be suited but I still do not do it for the same reasons"
history, criticism, aesthetics, production- (well suited for all) "I use it in all these forms"

Question 11-
(no) "suitable for all levels K-college"
(no) "all can benefit"
(no) "ALL"
(no) "not really, although K-5 logistically would have a harder time"

Question 12-
(no) "I know how to use it!"
(no) "already have"

Question 13-
(very familiar with information) "I wrote them for my [illegible] and on state K-12 committee"
(familiar with information) "but did not get information from my school system"

Question 16-
cultural literacy- (4) "to make them better observers- to see beauty and texture in all things or at least in things they hadn't noticed before"

Question 18-
(infrequently) "I do not find out about them!"

Question 19-
(no) "but I have been for the past nine years"
(no) "can't afford"
(no) "need to be-- soon"

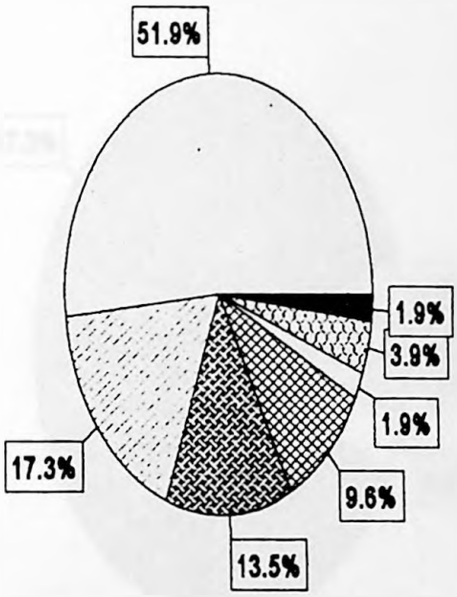
Question 20-
(hesitant) "Willing is not the issue. It takes time to revise curriculum and style. Time to revise can only be taken from my time to produce my own art. So far I have made the choice for my own production rather than improved teaching."

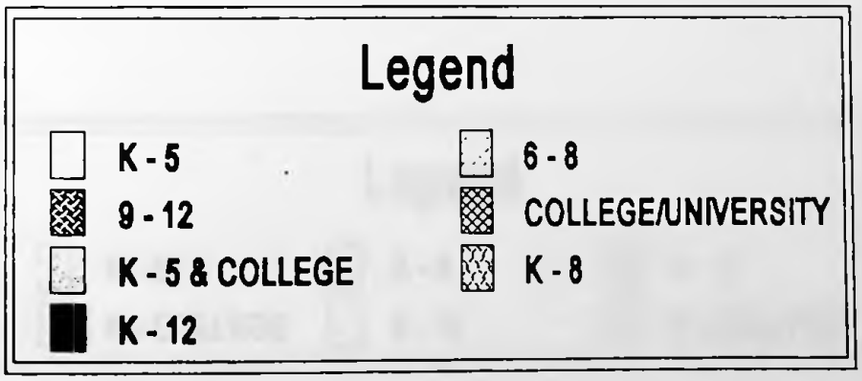
Questionnaire Data Percentages Table D1

	A	B	C	D	E	F	G	
1	51.9	17.3	13.5	9.6	1.9	3.9	1.9	
2	1.9	3.8	67.3	19.2	3.9	3.9		
3	30.6	69.4	0	0				
4 History	59.6	40.4	0					
4 Criticism	55.8	44.2	0					
4 Aesthetics	69.2	30.8	0					
4 Production	92.3	7.7	0					
5 History	3.8	7.7	50	38.5				
5 Criticism	7.7	13.5	57.7	21.1				
5 Aesthetics	7.8	17.7	51	23.5				
5 Production	2	2	13.7	82.3				
6	100	0						
7	100	0						
8	39.2	56.8	4					
9	80.8	19.2						
10 History	2	56.9	41.1					
10 Criticism	2	62	36					
10 Aesthetics	8.2	71.4	20.4					
10 Production	39.1	45.7	15.2					
11 Yes/No	42.9	57.1						
11 Which Ones?	0	4.8	4.8	47.6	4.8	28.5	9.5	
12	81.3	18.7						
13	25	50	25					
14	0	27.7	34	12.8	25.5			
15	100	0						

Questionnaire Data Percentages Table D1								
16 Produce Artists	2	14	26	50				
16 Encourage Creativity	65.3	18.4	0	16.3				
16 Artistic Skills	18	42	30	10				
16 Cultural Literacy	52	20	12	16				
17 Yes/No	98	2						
17 Magazines	21.1	9.8	21.8	29.3	6	12		
18	76	14	4	6				
19	68	32						
20	0	8	74	18				

Question Number 1





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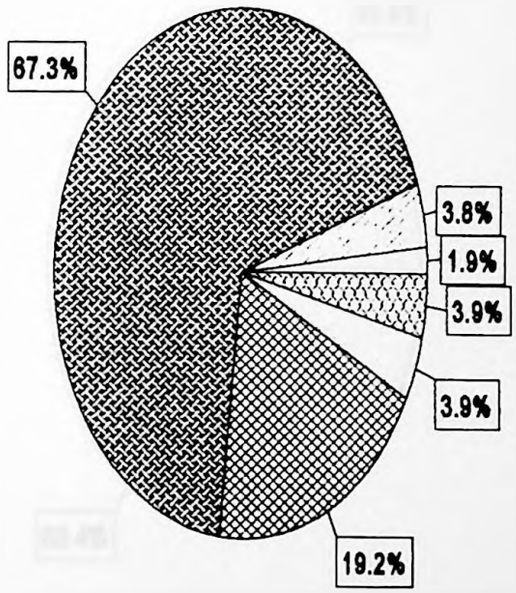

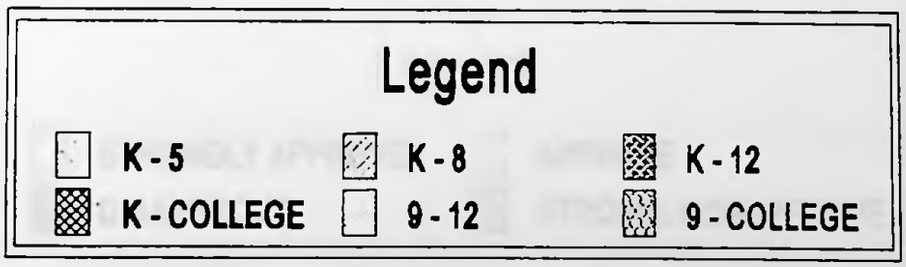

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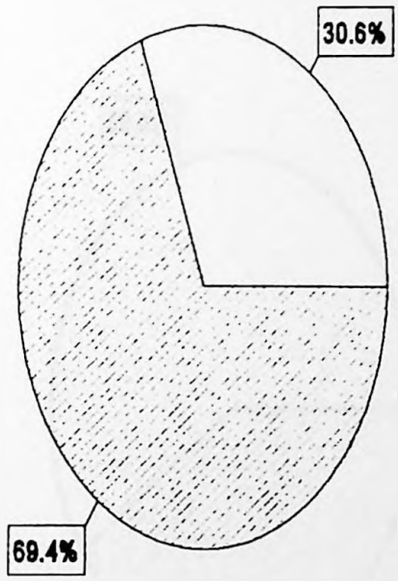
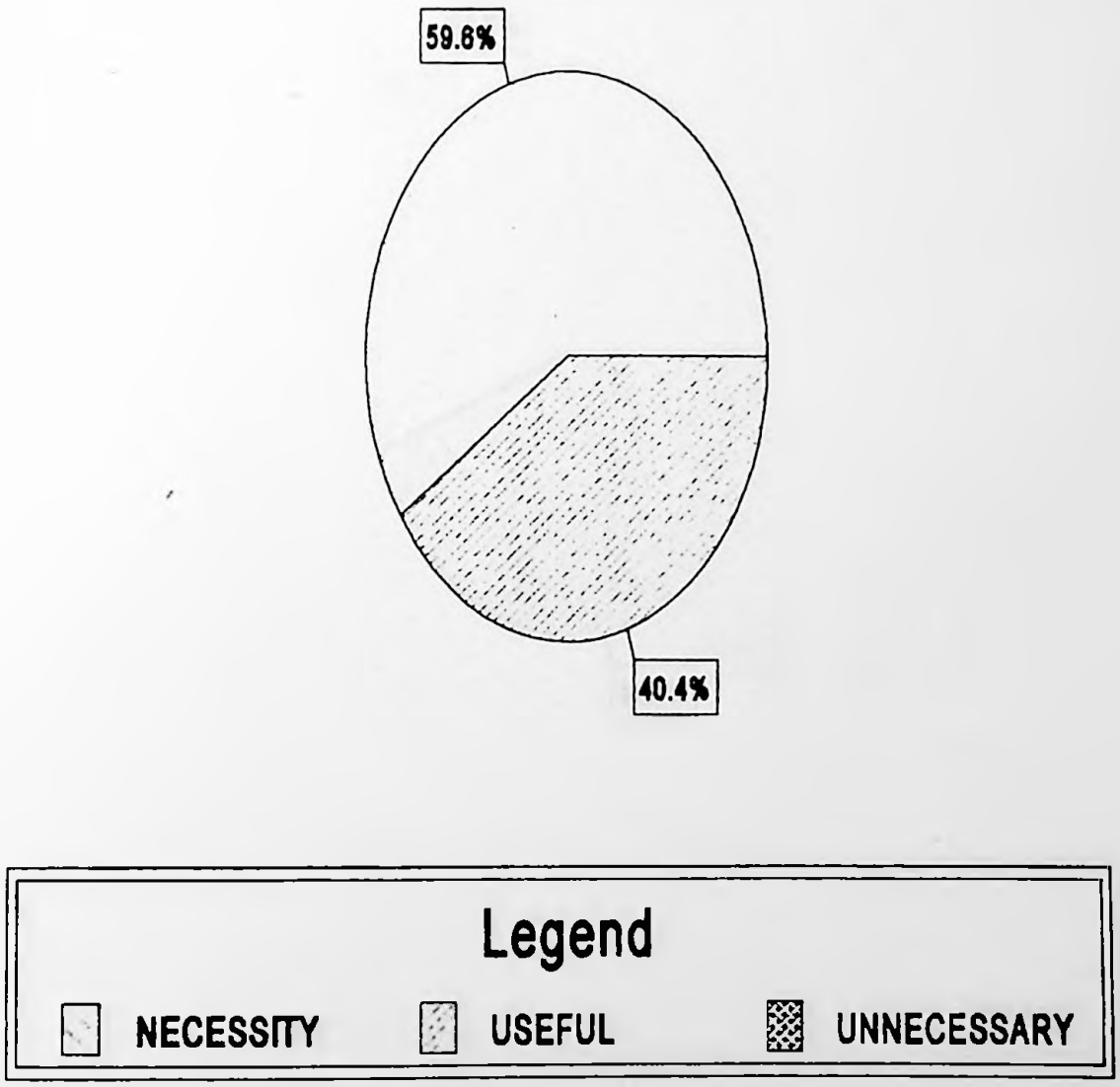


Legend

- STRONGLY APPROVE
- APPROVE
- DISAPPROVE
- STRONGLY DISAPPROVE

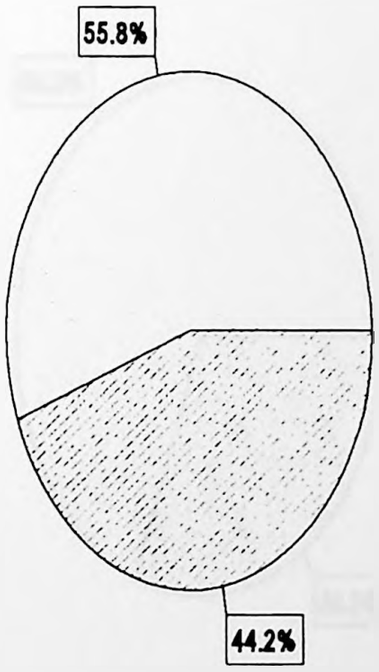
Question Number 4

History



Question Number 4

Criticism

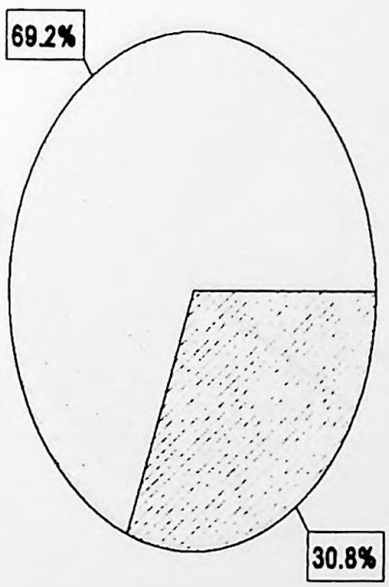


Legend

NECESSITY USEFUL UNNECESSARY

Question Number 4

Aesthetics

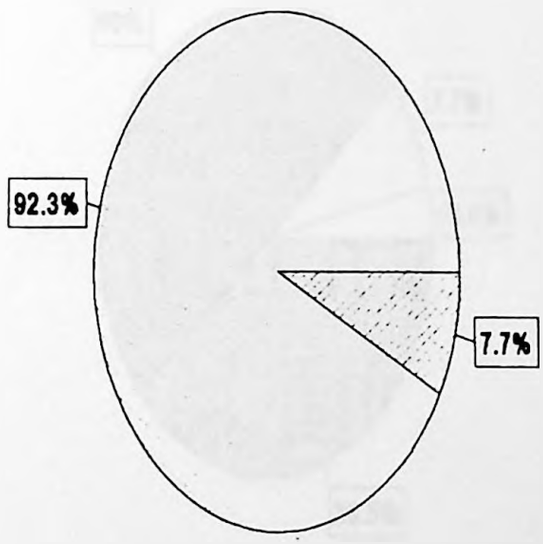


Legend

NECESSITY USEFUL UNNECESSARY

Question Number 4

Art Production

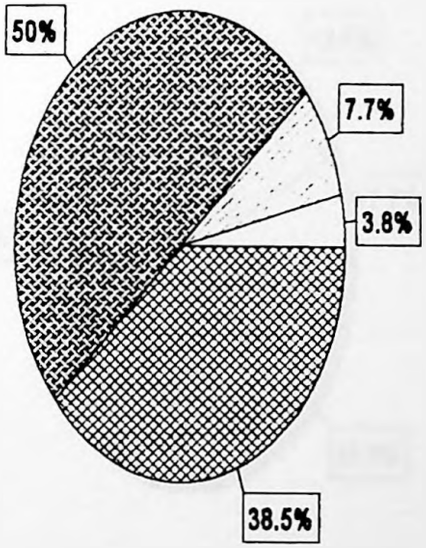


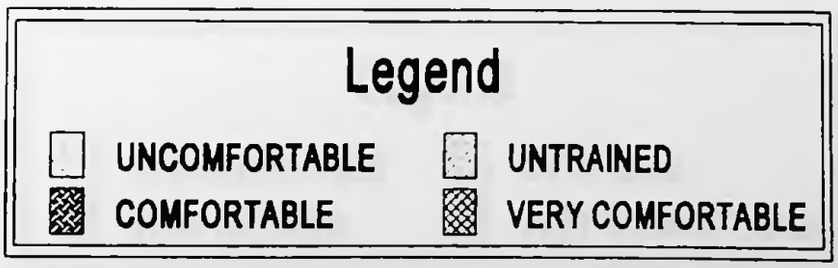
Legend

NECESSITY USEFUL UNNECESSARY

Question Number 5

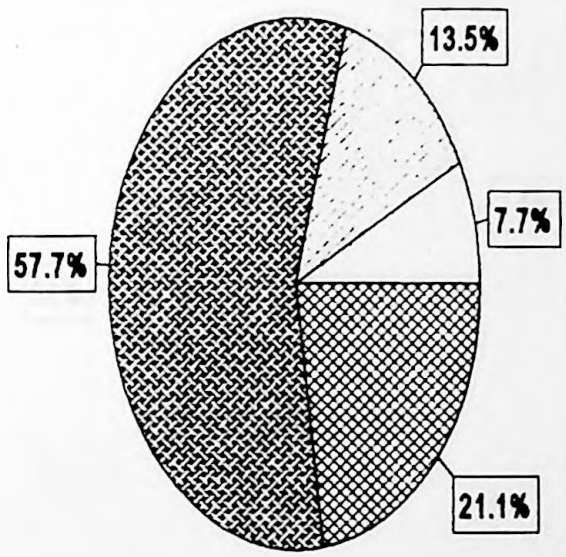
History

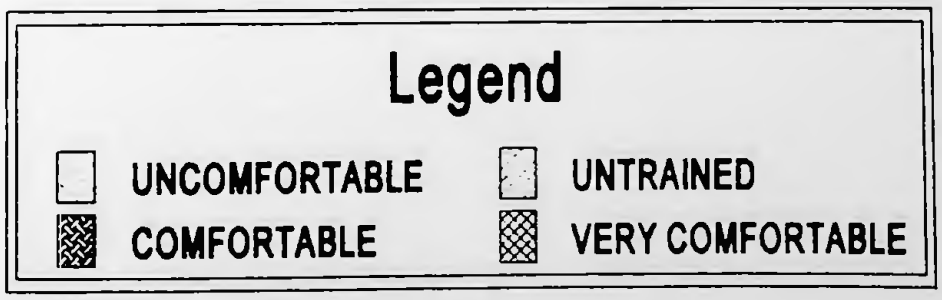




Question Number 5

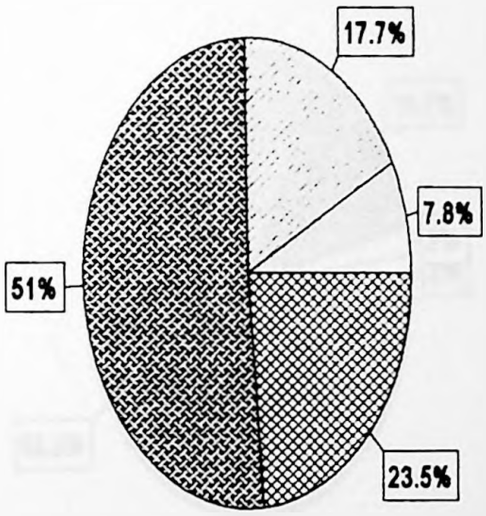
Criticism





Question Number 5

Aesthetics

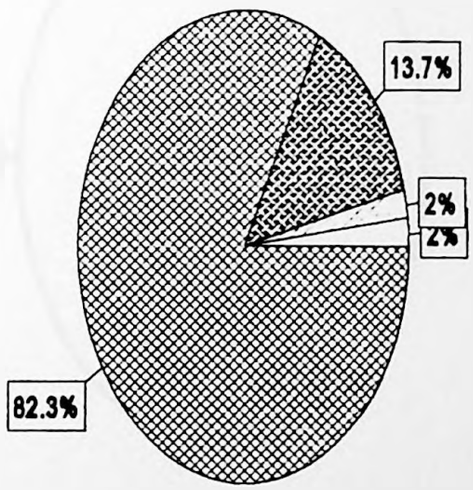


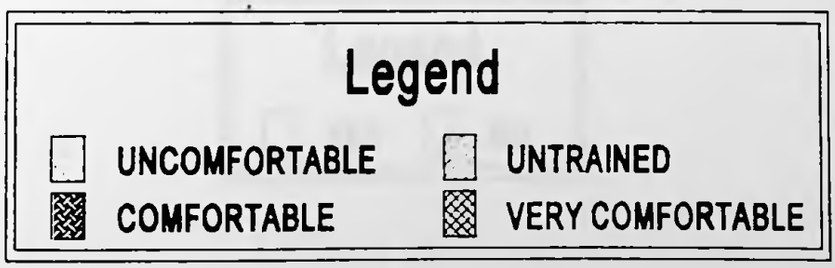
Legend

- UNCOMFORTABLE
- UNTRAINED
- COMFORTABLE
- VERY COMFORTABLE

Question Number 5

Art Production





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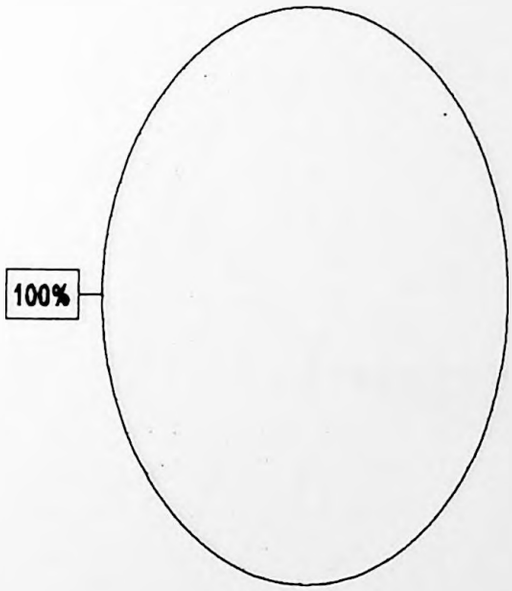

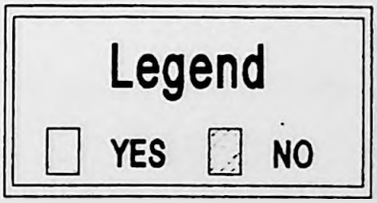

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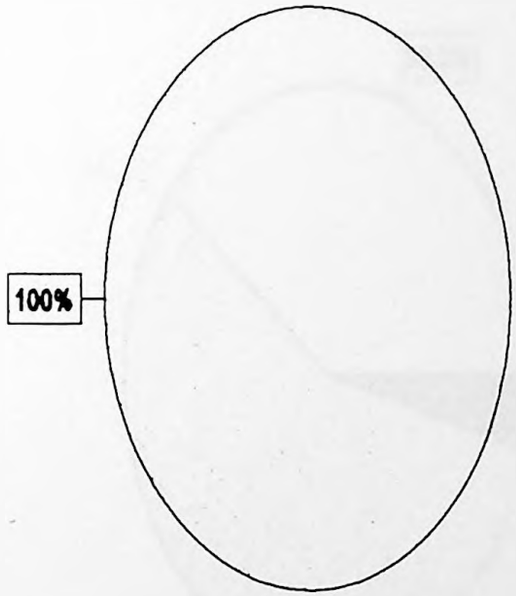

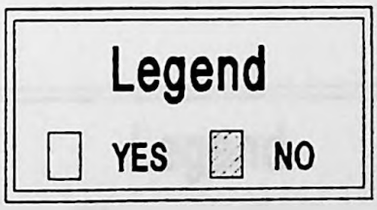

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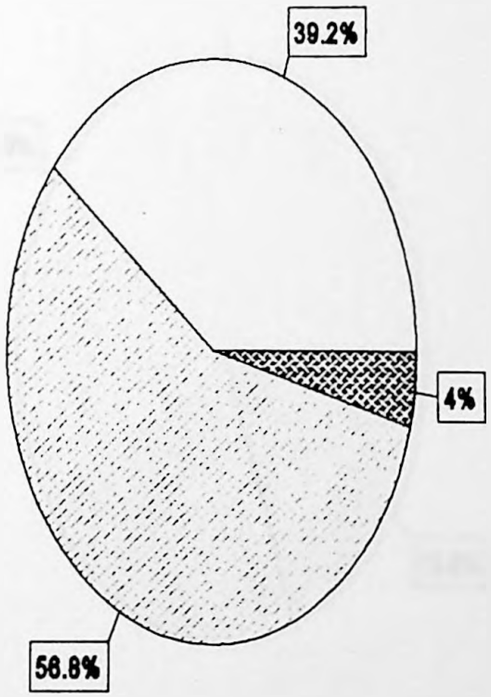
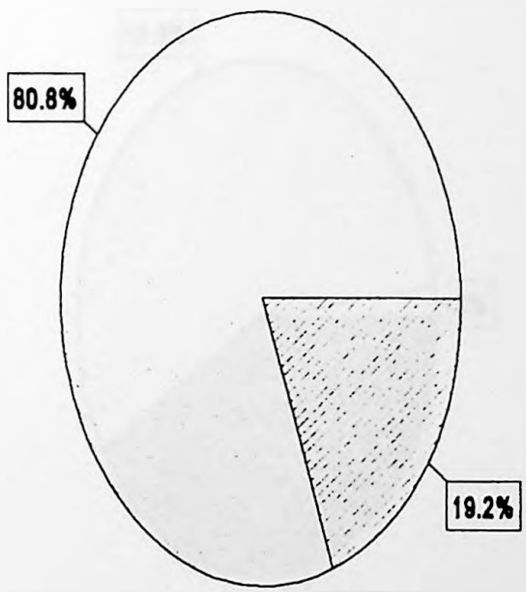


Legend

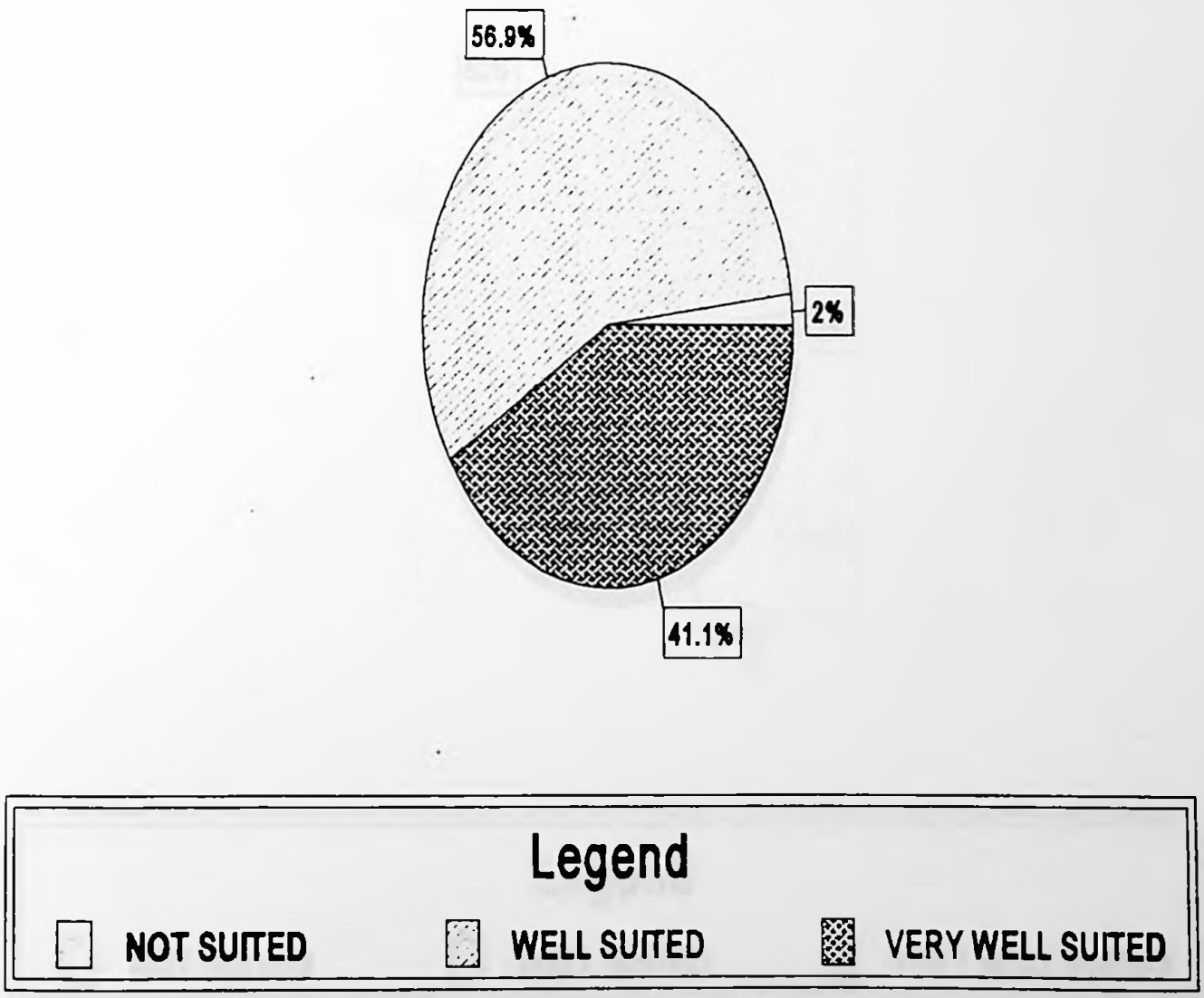
NECESSITY USEFUL UNNECESSARY

Question Number 9



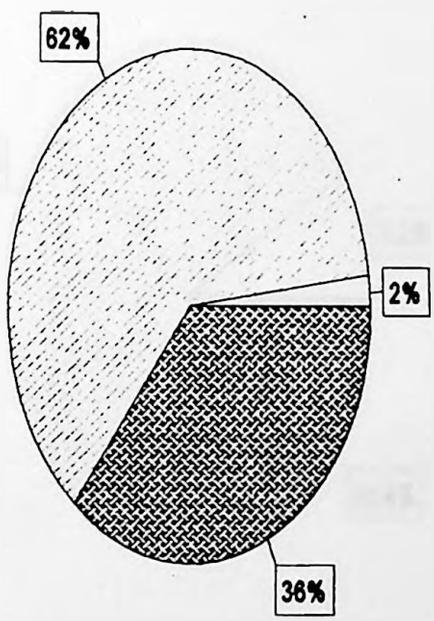
Question Number 10

History



Question Number 10

Criticism

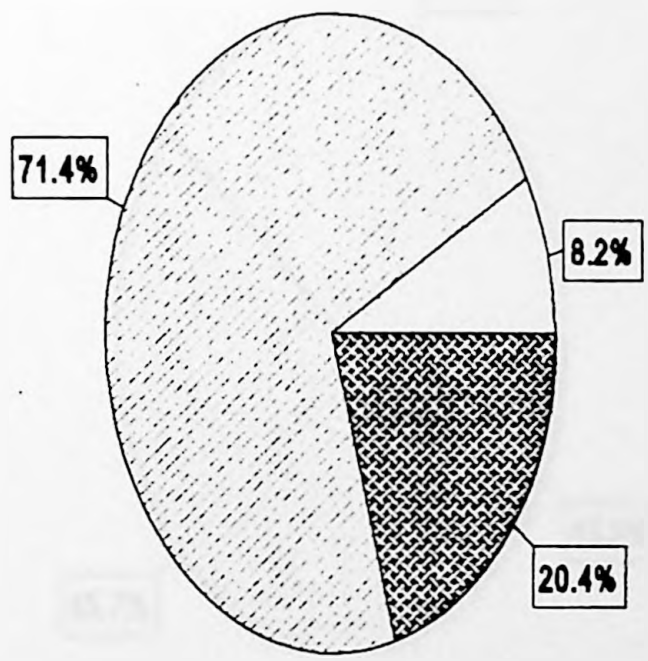


Legend

NOT SUITED | WELL SUITED | VERY WELL SUITED

Question Number 10

Aesthetics

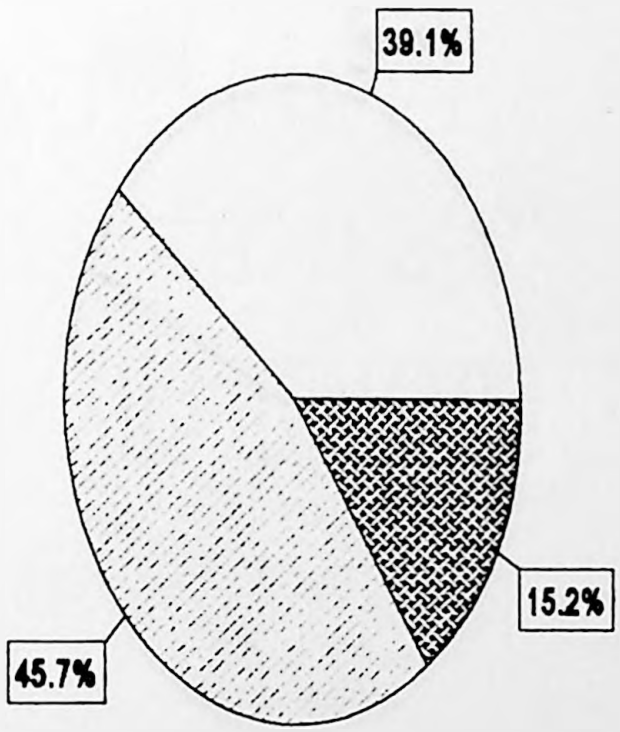


Legend

NOT SUITED | WELL SUITED | VERY WELL SUITED

Question Number 10

Art Production

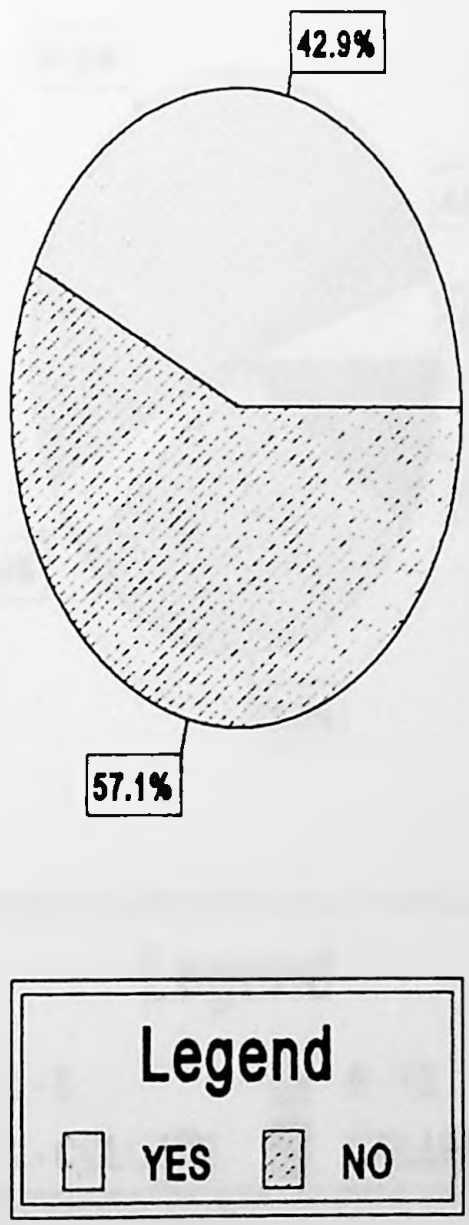


Legend

NOT SUITED | WELL SUITED | VERY WELL SUITED

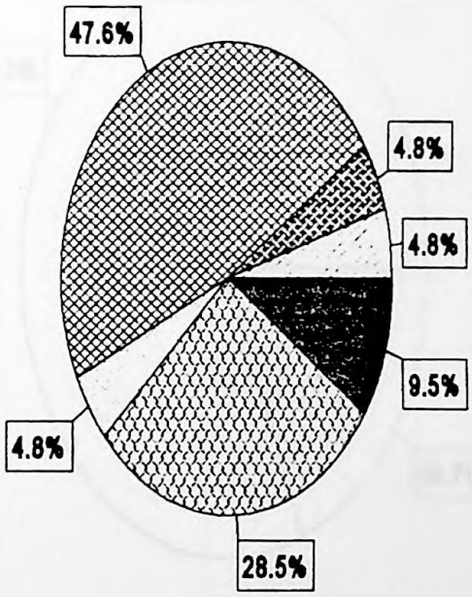
Question Number 11

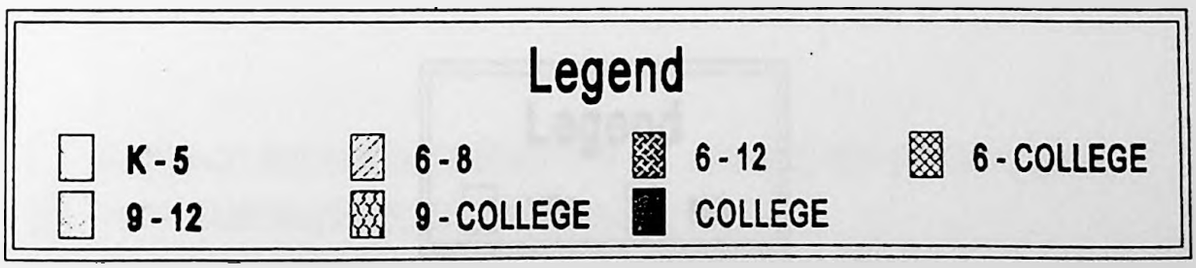
Yes/No



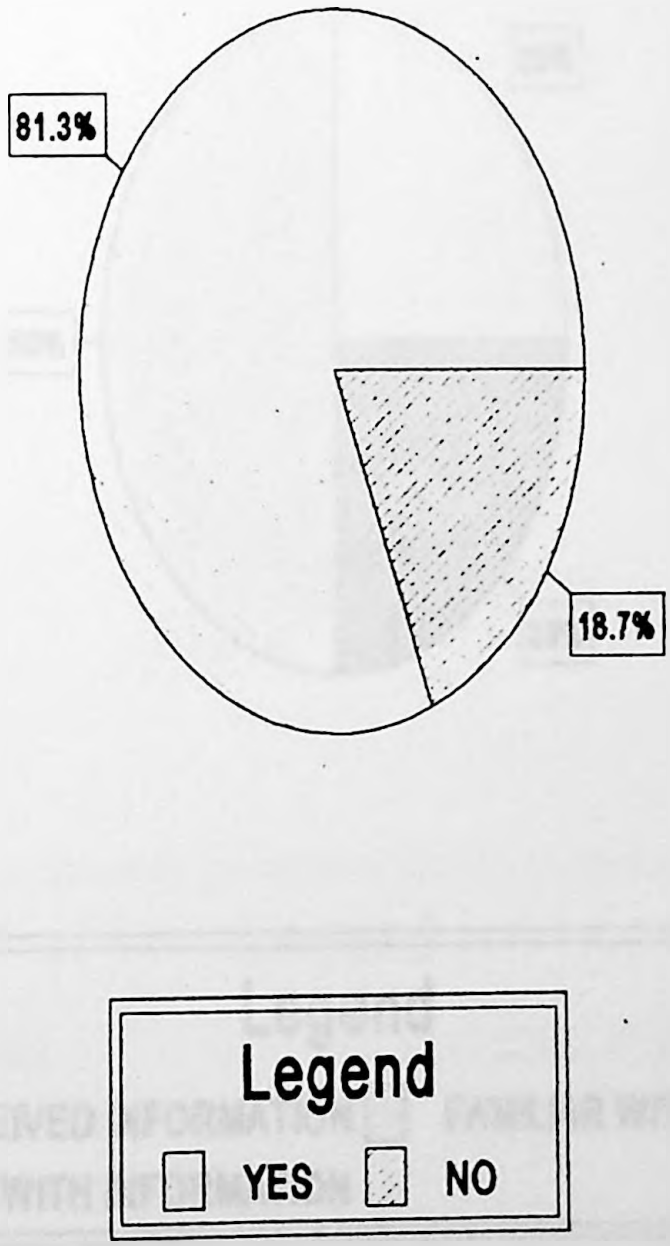
Question Number 11

Which Ones?

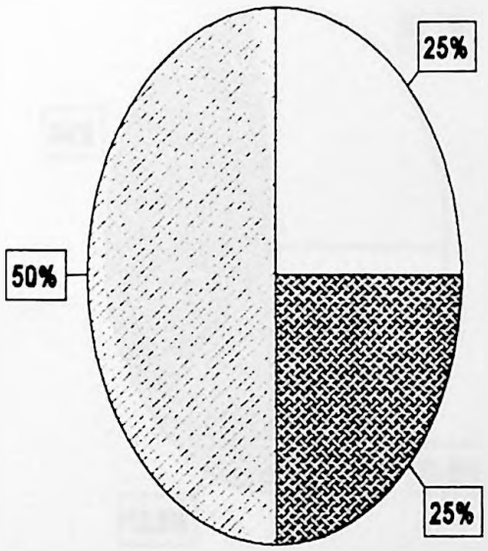




Question Number 12



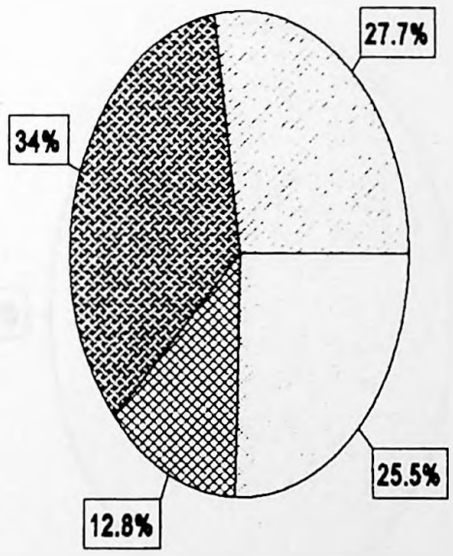
Question Number 13



Legend

- HAVE NOT RECEIVED INFORMATION
- FAMILIAR WITH INFORMATION
- VERY FAMILIAR WITH INFORMATION

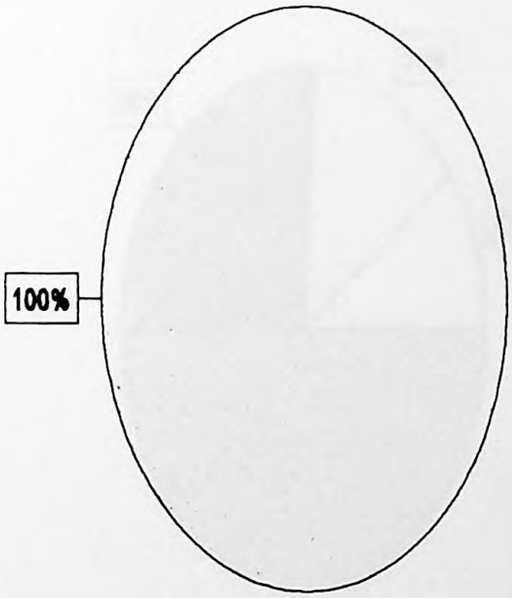
Question Number 14

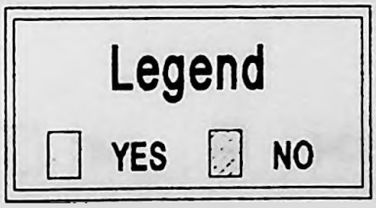


Legend

- NOT AT ALL
- IN SOME AREAS
- STRONGLY CORRELATES
- COMPLETELY CORRELATES
- HAVE NOT RECEIVED

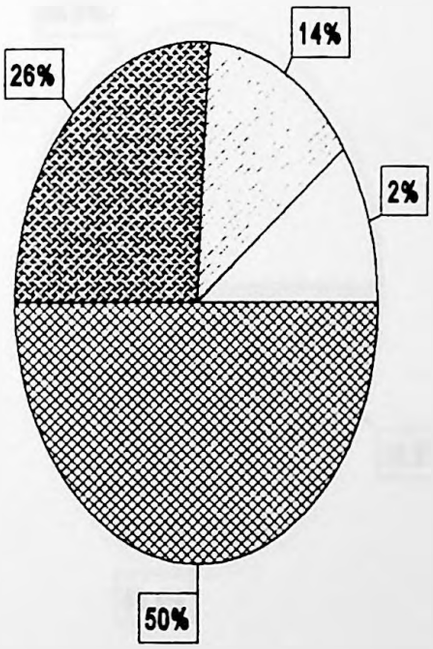
Question Number 15





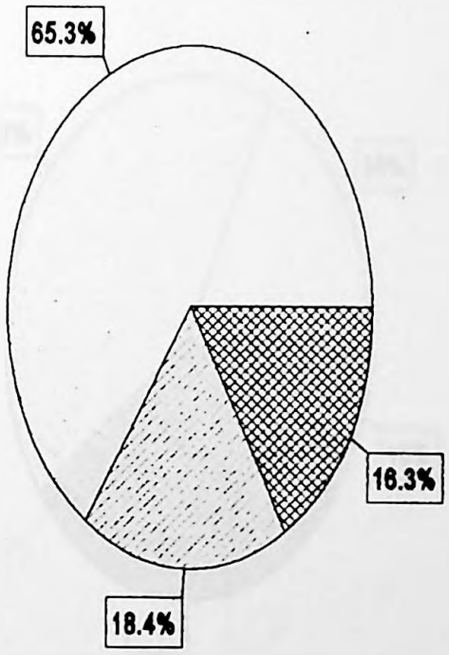
Question Number 16

To Produce Artists



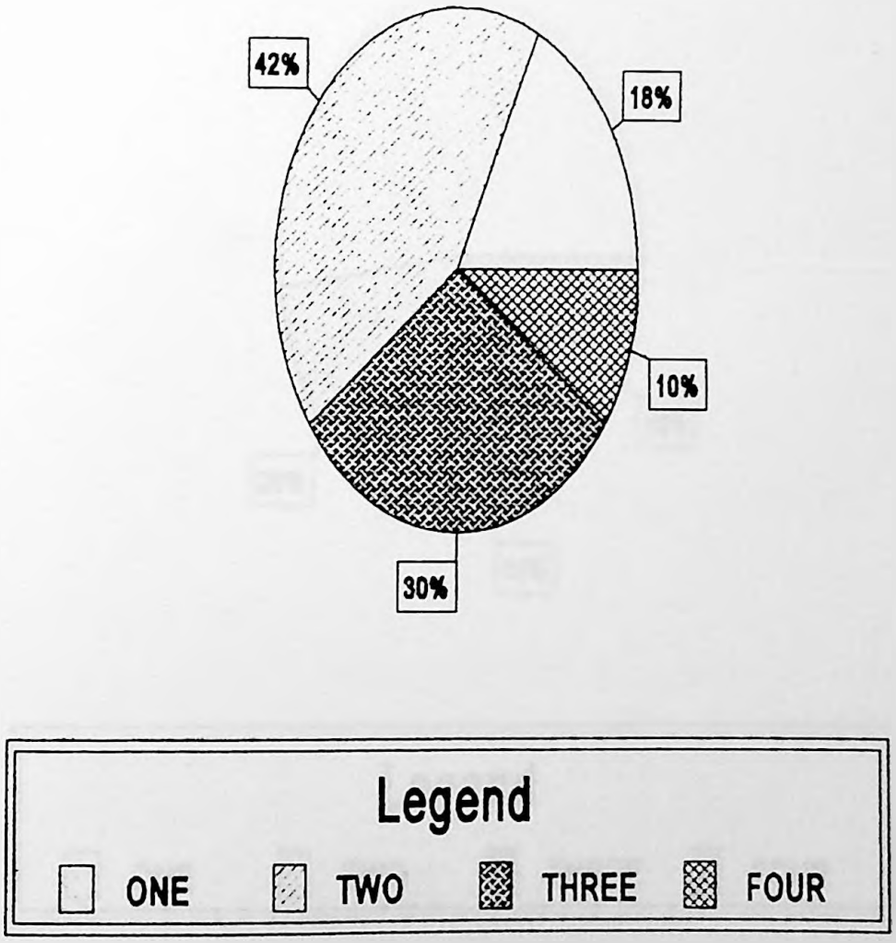
Question Number 16

To Encourage Creativity



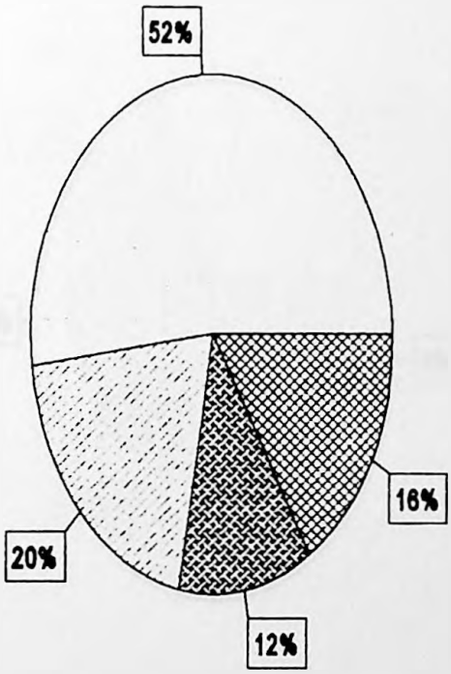
Question Number 16

To Improve Artistic Skills



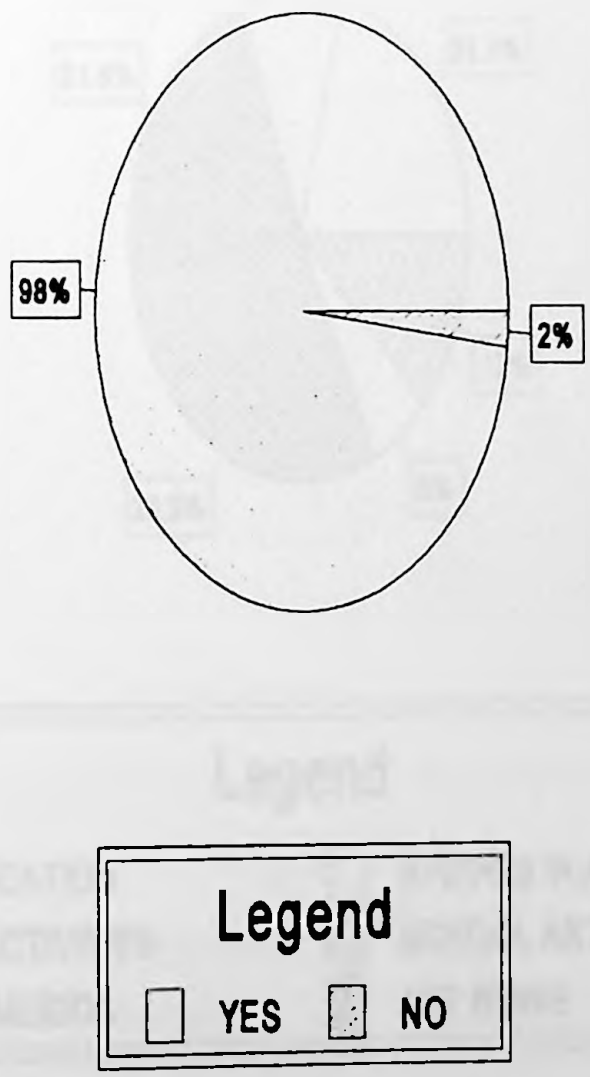
Question Number 16

To Promote Cultural Literacy



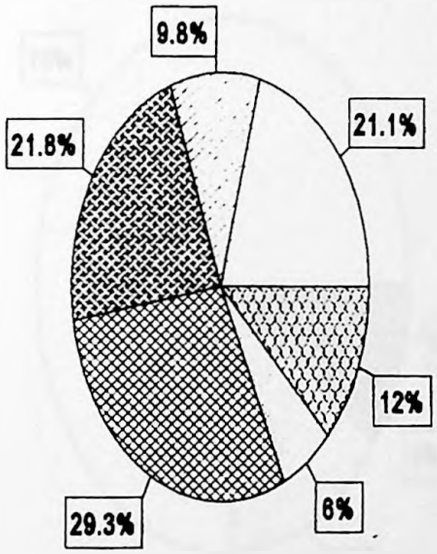
Question Number 17

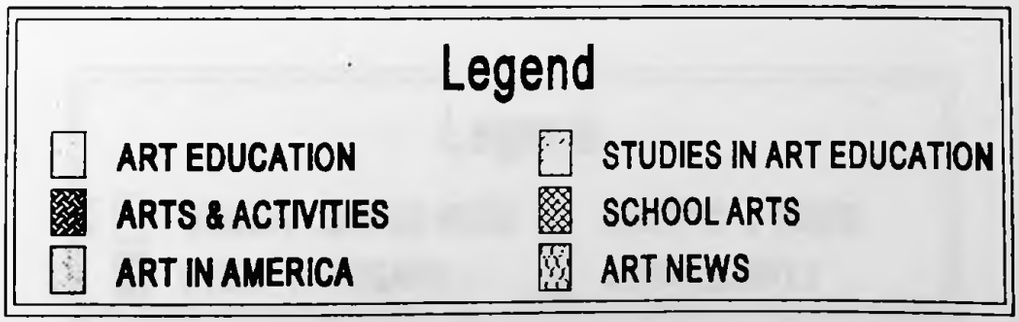
Yes/No



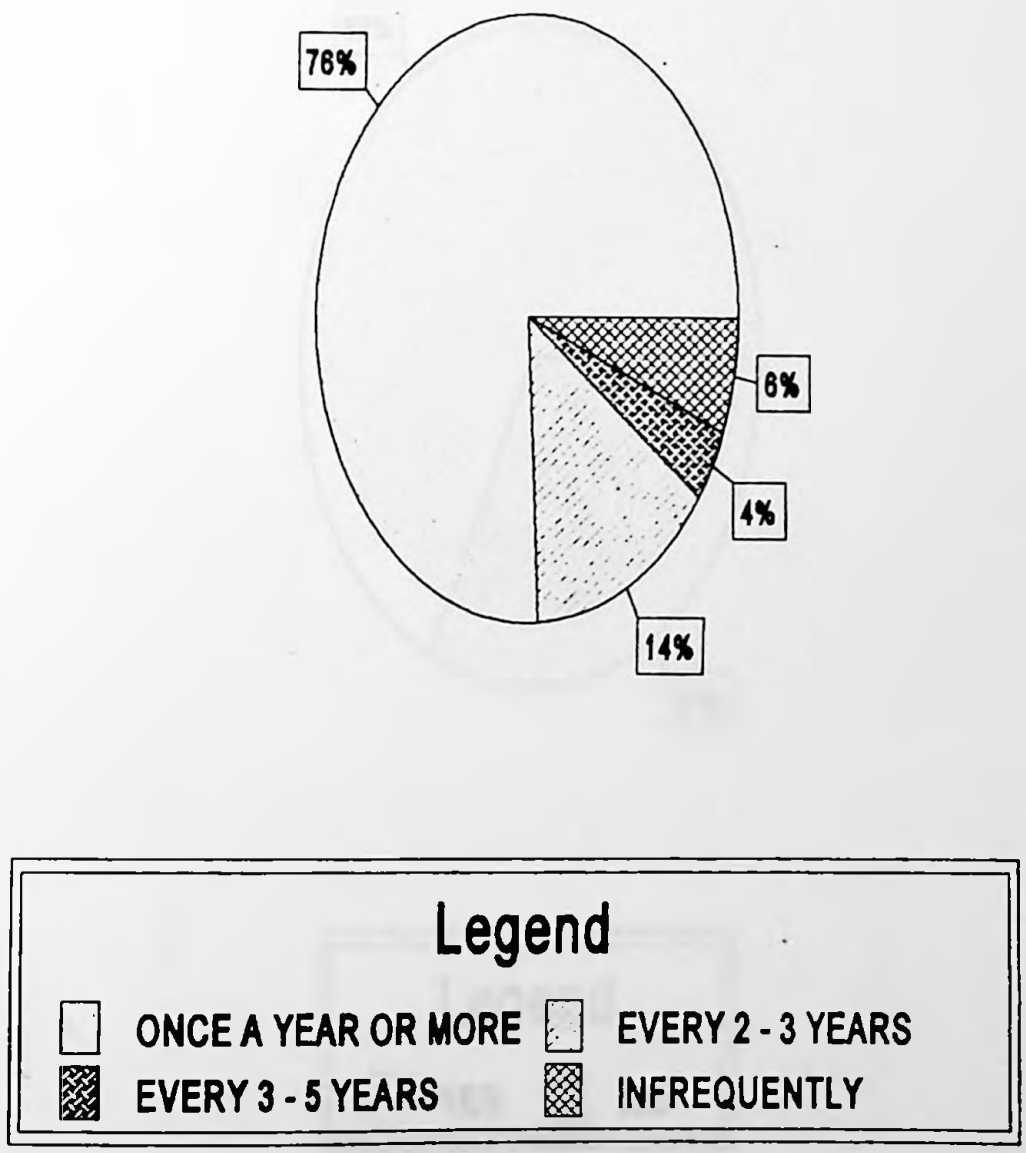
Question Number 17

Magazines





Question Number 18



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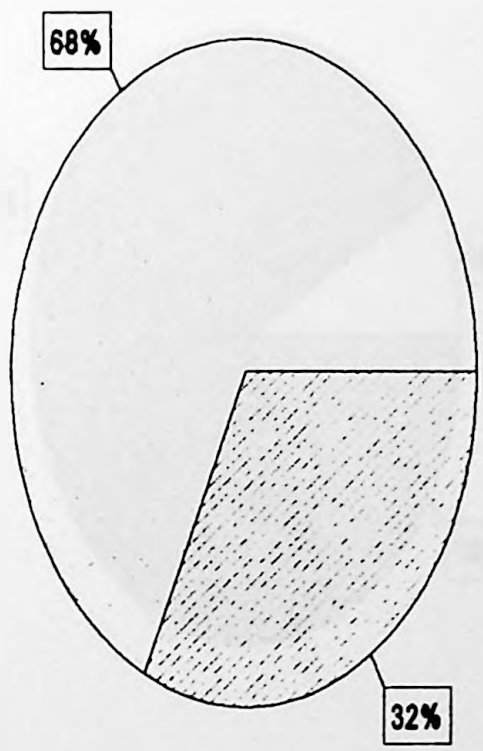

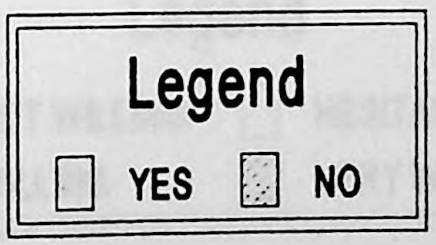

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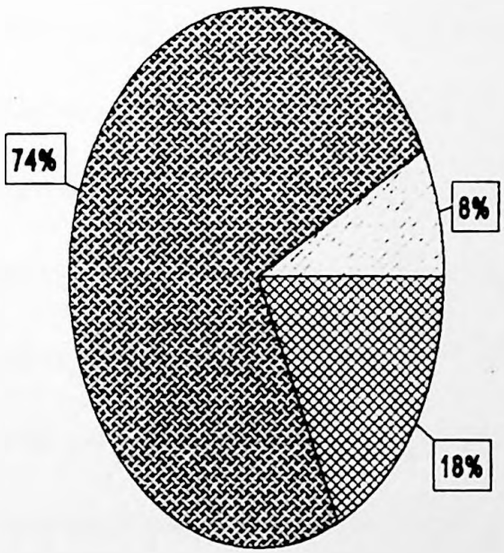

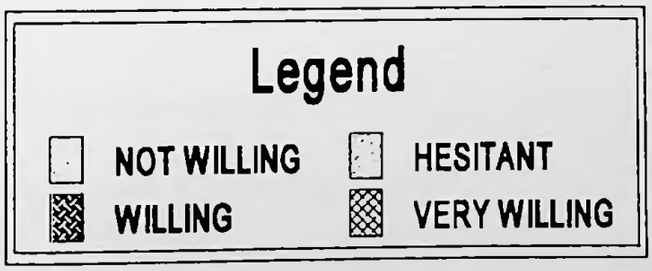

Appendix F

Interview 1
Respondent A
Face to face interview, April 6, 1995
Elementary art educator

1. What levels of students do you teach art to? How many classes per day? Are they grouped by grade level?

"I have K through 5, and within that K-5 I have mainstreamed. I have two EMI [Educably Mentally Impaired] classes, an LD [Learning Disabled] class and a Behavior Disorder class that are mainstreamed within that group. I have from five years of age and a couple of thirteen year olds that have been held back. I have five classes a day that are grouped by grade level. We are no longer grouped within the grade level academically. We used to be homogeneously grouped, and now we are heterogeneously grouped, which makes a difference. The pluses for being the other way were that those children who were slow learners got everything intense right there. The negative side was that they eventually became aware of it and saw themselves as being dumb. The way this is grouped, one teacher can only do so much, and if she spends all her time with the slow learners, the upper levels are kind of on their own, so you kind of end up hitting a kind of mediocrity, right in the middle. Where you're going to shoot for the average, and hope that you catch those on either end."

2. Do you incorporate writing into your art classes? If so, which ones?

"Yes I do-- all of them. I've done it for first grade. First grade we've done writing our

own fairy tales and fables. Upper grades we've written books that are of poetry."

3. In what ways do you use writing in your classes?

"I do a unit on folk tales, and we'll read folk tales together, and then we'll write our own folk tales, we'll reinterpret those folk tales ourselves. I've also gone through and found real descriptive passages out of classic books like The Hobbit and read those passages and they love it. Then they draw it."

"I teach only art but within that art I hit lots of other things too. We talk about culture. I've even done non-English writing. We've done symbolic writing, I've done pictograms. We looked at Native American pictograms [sic] and then they had to write their own messages using pictographs. We've even done hieroglyphics. And then we develop our own picture system and from that we develop our own language."

"In my county, art, music, and physical education are like pass/fail. In ways that's good, because I don't want them to be too competitive. It allows them freedom, however, I have the option, if a kid doesn't want to follow the rules or doesn't want to participate, I can fail them. The other classes are graded under Whole Language. Under Whole Language we don't have formal grade cards. We have a portfolio of work we turn in. We have just about twenty or thirty different criteria. And you have to say, are they secure, beginning, or developing? It could take a long time."

"There was a real controversy when all this started. A lot of teachers absolutely refused and they were forced to do this. Now to people who have done Whole Language the whole time it wasn't a big deal other than the grading."

"The portfolios actually are better. It really gives you a better idea. But it's real difficult, because when you go for a job, you're not going to be able to take your portfolio with you. They want your grades. They want your test scores."

What are three typical types of writing assignments you give to art students that you think are successful?

"I think writing your own fable or fairy tale is good. I like doing classic tales. Most of these children are, when I say non literate, they read, but they are not a reading generation. They've never heard of Jason and the Argonauts, but they've heard of the Ninja Turtles. I really enjoy doing these things because it gives me a chance to open up doors that they've never seen. They're really into it. They ask me to read now."

4. What do you think are some of the benefits of using writing in art classes?

"Well, I think for one thing it helps with the creative process. I think you're going to find some children, just like adults, who don't draw well but have imagination and are creative enough and they write it. It also improves fine motor skills. It really does. One enhances the other. And I'm not there just to teach art. I'm there to teach. And it gives me a chance to teach everything.

I had someone negatively say that I should just stay within my field. But my field is teaching, and if I want to bring anthropology or sociology or science or whatever. I mean, we'll get out the science books."

Can you think of any drawbacks?

"Since mine is ungraded, grading large numbers of papers is not a problem. I don't think so. The only drawback I would see would be those children who, because I have mainstreamed classes, who cannot write. And I have them, that can't write. And I will sit down with them sometimes and let them dictate to me. Then again, the other kids see that. That's the only drawback, that it does singles them out, and I try not to. But that's the only thing I can see."

5. How many years have you spent teaching art in public schools? What age levels have you taught?

"I have taught fifteen years in public schools, that count. I subbed for a couple of years. And I taught high school through Kindergarten. I've taught K through twelve."

Have you always used writing in your art classes? If not what prompted you to include it?

"Yes, I really have. I guess because I like writing. Even in high school, when I was teaching high school, I would make them write. Then it's graded. And I would give tests that were multiple choice. You had to write about it. I wanted to know the data, the facts, but then I

wanted to know what you thought. I did it that way."

6. What do you think about D.B.A.E.- particularly , its practicality for application in public schools?

"Oh, I hate it. DBAE is a dangerous thing. If you are a good teacher, you're doing it anyway. But what DBAE is going to do it's going to give county boards the right to do away with specialists. In other words, they'll send a classroom teacher in to take a four or five week course and they're going to come in and take my job. And the Getty Foundation's spent all this money to do away with elementary art teachers. If push comes to shove, they could do it in high school too. I don't think I need anybody to tell me....If you're a good teacher, if you're worth your snuff in art, then you're already doing all this stuff anyway."

7. Having worked with students of different age levels, do you think that writing in art classes is better suited for (a) particular age group (s)?

"No, I really don't. Because I tell you, first graders wrote their own fairy tales and illustrated them. As long as it's age appropriate."

8. How would you define and what can you tell me about Whole Language teaching?

(See question #3)

Do you see a difference between Writing Across the Curriculum and Whole Language?

"No, I don't. The only difference is that Writing Across the Curriculum is one thing. Whole Language has a different set of standards. It's now the big thing, you know. We're pushing for Whole Language. What's interesting is that school districts that used Whole Language five years ago have now switched back. You're teaching children to think in one way and then at the end of the year you're giving them a standardized test which has this whole different set of cognitive skills. So, in some instances, they have gone back to, like, a revision of Whole Language. Probably Writing Across the Curriculum should be there anyway. It's done nothing if not help my class. But the key to everything is knowledge."

Interview 2
Respondent B
Face to face interview, April 6, 1995
University professor, art historian

1. Do you incorporate writing into your art history and appreciation courses?

If so, how?

"Yes, I do. I use lots of writing in art history courses. And I do less in the art appreciation courses [at the university where she currently teaches] than, say, I did at [the university where she used to teach] because at [that university] I had a maximum of twenty-five students per class and here it's sixty-five. And, say, last semester, when I was teaching three sections I was simply limited to how many papers I can wade through.

In recent years, I have made students do a number of things, some of it sort of experimental, at least for me. I wanted to see how they would react and what happened to them in their writing. And one of the things I did with some art history majors their senior year was I made them go to the university museum and pick a work that they really liked. And then I made them write a description of it. And then I made them write a formal analysis of it. And then I made them write a stylistic analysis of it. And they had a book that explained differences and what have you. And by the time they were writing about the same painting for the third time they were all just pulling their hair out and saying how desperately they were searching the thesaurus for other words and they were so tired of the same words. And that was actually very interesting.

First of all, they were finding that the difference between describing, formal analysis, and stylistic analysis was not as clear as they thought it was. But also, just trying to grapple with words. And feeling really tired of their dependence on the same old words. I thought that was

really good for them. And I was really delighted. And they felt that it was in fact an irritating but very valuable assignment.

I think that writing about works of art has a whole lot of functions. And one is that it makes you look really precisely. That sometimes, say, writing a formal analysis makes you realize that your interpretation focuses on one thing and that all of the visual clues in the work say that something else is the focus of attention. And that leads to a way of seeing if there is a logical connection between those, or if maybe you have gone off on a tangent. I tend to think that actually just sitting down and describing something is surprisingly difficult, between our sloppiness with our eyes and our sloppiness with words. That it's actually an important kind of discipline to impose. And to then get students to start thinking in more sophisticated terms-- looking for things that are deeper-- is difficult."

2. What do you think are some of the benefits of using writing in your courses-- both for advanced art students and beginners or non-art majors?

"I think that the benefits of writing are partly irrelevant to art in that writing is a skill. If you stop writing you get rusty. You write more slowly. You write more awkwardly. If you keep writing you can write much more rapidly and effectively. But more important than that, I think that it's really about the only way to discipline yourself intellectually. If you really want to think really precisely about something that has any complexity at all, you cannot have it all dangling in your head at the same time. And so you have to put it on paper.

It's like trying to do a jigsaw puzzle in your head otherwise. I've never run across a brain that could really deal with that. And that's important for advanced students as well as for six-

year-olds or three-year-olds if they can write. And the level of sophistication- where you take it- depends in part on the artwork. I mean, there are things that there isn't really an enormous amount that can be said about them. And sometimes that's for the better. And also on how advanced the students are."

"I've gotten to where I have done enough editing, and I've edited a number of my colleagues' papers or what have you, that that has taught me to have an objectivity about my own writing. And it's much easier to edit somebody else's work than your own. And I am a much better editor of my own writing than I used to be. I write better because I keep writing and doing a lot of writing but I also edit better which further improves my own writing. So that there are benefits for me. And all of it comes more easily, much more easily than it used to."

3. Are there any drawbacks to using writing in your curriculum that you can think of?

"'What is a legitimate interpretation of a work of art?' is one of the very thorny problems. And it is a problem that comes up over and over and over when you have class participation and when you have students writing. And that anybody dealing with Writing Across the Curriculum in art courses is going to come up with. You want to encourage them. You want to be open minded. But you don't want them to go way off on a tangent either."

Do you think that the number of students can make a difference as to whether or not you will want to use more writing in your classes? "Absolutely"

So far as drawbacks, do you think that grading an enormous amount of papers will make a difference?

"For anybody that's human and not totally masochistic. I taught art history survey at [another university] in the theater downtown to three hundred fifty students, and I was required to have them write a term paper and I had no help in grading them. That's not reasonable. Among other things, it's almost impossible to keep your grading standards anywhere near consistent because you're so overwhelmed and you're so furious."

"The drawbacks are: what is humanly possible to deal with, more than anything else I can think of. And that sometimes when you write about something you get kind of stuck on it. And it may be total B.S., but somehow there's something that appeals to you about it and so sometimes that makes you less flexible than if you hadn't written it. It's very interesting. I mean it seems to me that there are all sorts of emotional attachments that people get to things that they have written."

4. Have you had any experiences working with Writing Across the Curriculum (WAC)?

"I had two weeks of Writing Across the Curriculum workshops with one of the founders of Writing Across the Curriculum."

5. What can you tell me about the WAC movement in general? What is your opinion of WAC?

"I think that it's absolutely wonderful and I know a bit about its history -not an enormous amount- and I also know that it causes big divisions in English departments and that people whose focus is not literature are like small animal veterinarians in a room with people who specialize in racehorses and cows. You're considered way down on the pecking order. And I also think that it's one of the most important things that's going on in American education. Because we're turning into a country of illiterate bumpkins. So I feel real strongly about it-- absolutely. I think that it can be very beneficial in all sorts of areas."

(On grading)

"They [WAC theorists] want lots of ungraded writing. As a student, say, especially a graduate student, if I had spent three weeks working almost non-stop on a paper, and the only comment on it was "A," I felt that I was being cheated, that that faculty member was lazy. I wanted some feedback. It might be a nice paper, but I am sure that there are things that you could tell me that would allow me to refine my thinking and my process so that my next paper is better."

6. Do you think that writing could be beneficial to art courses other than art history, for example, in the area of art production?

"There are all these students who say give me an assignment. I don't know what I ought to do."

(On writing in sketchbooks)

"The idea of keeping a record of ideas that you've had makes all the sense in the world. Sometime I'd like to do such and such. Those are the things that you forget."

"And clarifying their ideas. And dealing with something from two media. And then using one to help perfect the other. Seems like the rational way to deal with things."

7. Do you think that there is a place for writing today in America's public school art classrooms? "Absolutely."

"I really do think that we are in a culture that writes and writes less. I know that we are in a culture that has less concern for the word. And all these people who say we're living in so visual a culture, there are all these children growing up watching twenty zillion images on MTV every day, but they don't understand those either. They're totally visually illiterate. They're becoming illiterate in every possible way. That's bad."

"And if I were teaching little children, I think one of the things I would do is make them write letters. I think that they might find it actually kind of fun. You could work that into all sorts of things, in any kind of curriculum."

Could you foresee any possible benefits or drawbacks?

"I can't imagine drawbacks except for the person who has to grade them. That's narrow

minded of me, but..."

8. (If your answer to #7 was "yes")

Do you think writing would be more practical in a given grade level- primary, middle, or secondary?

"It might be more practical to have students write more when they are more literate and have bigger vocabularies, but the best way to get them there is to do it and suffer through it."

"I think that all students at every level need to be writing, writing, writing, writing. And I also think that they need to be reading each other's writing and maybe even assigned to grade each other's writing. In the methods course that I taught to senior art history majors I guess two years ago, I asked them -I didn't want to violate anybody's rights- so I said, would you all be willing to trade papers and you read somebody else's paper and you write comments on it and there was seven or eight of them. Five or six of them came to see me, furtively, saying 'how do you read stuff like this? Oh, my god this is so terrible. How can you be so nice about it? How do you do this all the time? Oh it's just so awful.' It was wonderful. Too bad it had to happen so late in their experience. But, I've learned a tremendous amount about writing by editing students' works, and not just grading but editing, doing a lot of editing."

9. Additional comments:

"I can't tell you how glad I am that finally this [WAC] is hitting all sorts of schools.

Because people thought that I was very eccentric and old-fashioned in the fact that I've always made students write a lot and suffered through reading it. Every now and then it's delightful, but a lot of the time it isn't. And one of the things that I find very interesting is to see when there are certain students who have the self-confidence and the familiarity with the subject to sort of take off, and to become fanciful, or humorous, or any number of other things with a subject. And you have to know what you're talking about to do that, to some degree. And you also have to feel that it's allowed. And you have to feel that you have the ability to do it. And so, that might be a strange thing to say in terms of Writing Across the Curriculum, but I have had some students write some very clever, very amusing essays for me. And I think that is completely legitimate. And it's good for all of us."

"I think it's very, very satisfying to take a complicated idea and express it well. And I think a lot of students, if they could experience that satisfaction, would then decide writing's not such a bad thing."

Interview 3
Respondent C
Phone interview, July 2, 1996
Elementary art educator

1. Describe your present teaching situation in the public schools in terms of the grade level of students you teach, how many classes, how many students per class, and how your classes are grouped.

Respondent C answered that she teaches on an elementary level, first through fifth grade students. She teaches eighteen classes of approximately twenty-five students per class in two schools. The participant teaches at the two schools on a three day rotation, teaching one day at the first school and two days at the second.

2. How many years have you spent teaching art in public schools? 6 years
What age levels have you taught? First through twelfth grades
What levels are you trained or qualified to teach? Kindergarten through twelfth grades

3. What is your opinion of the Getty Center for Education in the Arts' Discipline-Based Art Education (DBAE), particularly its practicality for application in public schools?

The participant answered that she thinks DBAE is practical and she does use it. She says that she does not use it entirely, "letter per letter." She expands and modifies it as needed. Respondent C is generally in support of the idea of DBAE.

4. Do you support the idea that using a range of levels of thinking skills is important to student learning? Yes

If so, are your students encouraged to use higher level thinking skills? Yes

5. Are you familiar with Whole Language teaching? Yes

If so, how would you describe it and what have your experiences been with it?

The participant feels that Whole Language is hard to describe for a person not in the field of language arts. She said that in her experiences with Whole Language (WL), a theme is picked that is taken through all subjects' curricula. She gave two examples of themes: butterflies and a given book. The respondent said that WL is now called Literature-Based. The difference in WL and Literature-Based is that in Literature-Based, the curricula are based on works of literature instead of themes. She said that the idea is going out of fashion or the forefront now.

Respondent C feels that the WL approach in actuality often is not bringing language into the content (for example, art) room, but is bringing the content area into the language room. She said that much of the approach only reinforces the given theme and is not really subject matter learning. The participant said that she will not jeopardize her teaching or curriculum for trends. She has to feel that an idea is beneficial to use it.

Respondent C said that she has not been asked to come aboard a WL team at school, although she does modify it for use in her classes. She is not at present using it because of her teaching situation. The approach has practical problems in terms of unity because she is not at school every day.

6. Are you familiar with Writing Across the Curriculum? Yes

If so, how would you describe it and what have been your experiences with it?

Respondent C said that she has heard of Writing Across the Curriculum (WAC) and has heard of workshops on the ideas of WAC. She said that she hasn't gone, because in her experiences, many workshops teach what is already known by common sense.

7. Do you use writing as a method for teaching and learning in your art classes? Yes

If so, which classes?

All, but mainly third, fourth, and fifth grades (fourth and fifth especially). This is because of writing ability levels.

8. (If answer to #7 was "yes")

In what general ways do you use writing in your classes?

Respondent C listed ways in which she uses writing in her art classes: brainstorming, art criticism, creative expression, and note taking.

9. (If answer to #7 was "yes")

What are two or three typical types of writing assignments you give to art students that you think are successful (formal, informal, graded, or ungraded)?

Respondent C's students write and illustrate stories and poetry with a guest illustrator. They also write self-critiques of their work. In the case of self-critiques, the teacher stressed the importance of emphasizing the positives, especially with younger students.

10. (If answer to #7 was "yes")

What do you think are some of the benefits of using writing in art classes?

The participant replied that such benefits are endless. She said that children should be able to express themselves in many ways such as through music, art, writing, and verbally. She said that sometimes one such vehicle will spark the other. Also, different students learn in different ways. In this and other ways, using writing helps learning. Respondent C said that using writing also reinforces reading skills and helps educate the whole person.

Can you think of any limitations/drawbacks?

This teacher replied that one of the biggest drawbacks in elementary levels is the amount of class time it takes up. She said that also with Inclusion, written work is sometimes not the preferential mode of teaching/learning. This is the case if an IEP specifies verbal, not written instruction and feedback. This problem has caused her to opt for oral tests instead of written for the whole class because it is easier for her.

11. Do you think that writing lends itself to each of the four DBAE disciplines (art criticism, art history, aesthetics, and production)? Yes

Is it better for some than others?

Criticism- The respondent feels that in art criticism, writing is easier to use and requires less teacher effort.

History- No particular comment about art history

Aesthetics- She feels the same about aesthetics as criticism. It is easier to use in this discipline.

Production- Art production, according to Respondent C, is a more difficult discipline for some teachers to use writing with. This is because the teachers want students to use art media to produce products.

12. Do you think that writing as a method for teaching and learning is better suited for (a) particular age group(s)? After third grade, no

If so, which ones (primary grades, middle school, high school, college/university)?

Before third grade, using writing is difficult because students are learning writing skills. It may take more effort to think of writing lessons for art with younger students than, for example, high school, but it is still a good method.

13. Has your school provided you with or are you otherwise familiar with the proposed National Standards for Art Education?

Respondent C said that she is familiar with the Standards and received them not through her school, but through her county art supervisor (whose job has just been eliminated).

How familiar are you with the document?

She is "pretty familiar" with the document. This teacher is on the review committee for the state and notes that she has problems with the way that the document has been written.

14. How closely does your teaching correlate with the National Visual Arts Standards?

The participant answered that her teaching correlates "pretty well" with the State and National Standards.

15. Do you plan on adapting your curriculum to meet the Standards?

She replied "yes" and added that her curriculum currently goes by the county guidelines closely.

16. What, to you, is the purpose or goal of art education? (List of responses given as options: to produce artists, cultural literacy, to improve artistic skills, to promote creativity)

Respondent C answered that what is most important from the list is cultural literacy, with creativity second. She said that she believes producing artists is at the bottom of the list. The

respondent noted that these goals are not the same on every grade level. Elementary art education has a more creative emphasis whereas with older students art production is emphasized and students are trained for future careers.

17. Are you currently a member of your state or national art education association? Yes

18. How regularly do you attend art education conferences and workshops? More than once a year

19. How willing are you to change your teaching style or alter your existing curricula?

Respondent C replied that this depends on how she is asked to change it. She said that if it is something that she thinks will help, she is very willing, but that she is not willing to jeopardize her principles to suit an individual.

20. Do you feel that your art program could benefit if you received training on how to incorporate writing into your curricula?

The participant answered "yes" and added that she could always use training and learn new ways to use writing in her classes.

21. Additional Comment:

The respondent added an additional comment about using writing in the art room. She said that the two biggest handicaps to doing so are time, the biggest handicap, and the laws that dictate what teachers can and can't do with individual students.

Interview 4
Respondent D
Written interview, date completed- July 15, 1996
Middle school art educator

Please answer the questions in writing either in the space provided below the questions or on separate paper. Return the interview information in the envelope provided.

1. Describe your present teaching situation in the public schools in terms of the grade level of students you teach, how many classes, how many students per class, and how your classes are grouped.

"I teach 7th, 8th, and 9th grades. I have all 7th and 8th graders throughout the year for 9 weeks each. I have two 9th grade Honors Art classes with a maximum of 20 students per class. Most of these students are recommended by me at the end of their 8th grade year for the two Honors classes. The 9th grade classes are all year classes. In 7th grade I cover Elements of Design, Ancient Egyptian, Greek and Roman Art, Drawing Animals. Eighth grade curriculum includes Pencil Drawing, Tempera Painting, Art History- Renaissance through Modern Art (every Friday), Cartooning, Decorating for Dances, ninth grade- History of Western Art, Pen and Ink, Printmaking, Acrylic Painting, Ceramics, Copper Enameling."

2. How many years have you spent teaching art in public schools? "15"
What age levels have you taught? "K-12, but for the last 14 years it has been 7th, 8th, 9th"
What levels are you trained or qualified to teach? "K-12"

3. What is your opinion of the Getty Center for Education in the Arts' Discipline-Based Art

Education (DBAE), particularly its practicality for application in public schools?

"I believe DBAE provides for a whole education in the arts. Previously, art instruction focused on production and not aesthetics, criticism, and history. But I believe aesthetics and criticism are the most challenging to teach because most of us have not been trained to do so. Not all students focus on production, so by using DBAE I believe we can reach the most students."

4. Do you support the idea that using a range of levels of thinking skills is important to student learning? "Yes"

If so, are your students encouraged to use higher level thinking skills?

"I try to encourage my students to use these skills, but I find it very difficult to get 7th, 8th, and especially 9th graders to think about anything that isn't hormone related."

5. Are you familiar with Whole Language teaching? "Somewhat"

If so, how would you describe it and what have your experiences been with it?

"I assume you mean that Language is as important in Art as it is in English. I find that my students have difficulty seeing how this is important to Art and the correlation between the two."

6. Are you familiar with Writing Across the Curriculum? "Yes"

If so, how would you describe it and what have been your experiences with it?

"I believe that writing about art is very important. The problem I have found is that even my honors students are not prepared to write about anything. They have difficulty writing complete sentences and following through with an idea in a paragraph. I see this as a failure of our English teachers who stress identification of parts of speech and don't teach the students how to compose their thoughts into essay form."

7. Do you use writing as a method for teaching and learning in your art classes? "Yes"
If so, which classes?

"Mostly in my 9th grade Honor's classes when we study the History of Western Art in depth."

8. (If answer to #7 was "yes")
In what general ways do you use writing in your classes?

"They [9th grade Honors classes] must write short essays on the correlation between art, culture, religion and politics and how they are interrelated."

9. (If answer to #7 was "yes")
What are two or three typical types of writing assignments you give to art students that you think are successful (formal, informal, graded, or ungraded)?

"(See #7) I grade everything. I don't believe it is fair to ask the students to perform a task without a reward, and a long as we have a numerical grading system, I'll grade everything they do. (I don't like to be asked to do a project in graduate school without receiving a grade)."

10. (If answer to #7 was "yes")

What do you think are some of the benefits of using writing in art classes?

"I believe it allows students to compile their thoughts and lets them have time to think about them."

Can you think of any limitations/drawbacks?

"At times I have students who are labeled MI [Mentally Impaired] and LD [Learning Disabled] who have difficulty with writing assignments."

11. Do you think that writing lends itself to each of the four DBAE disciplines (art criticism, art history, aesthetics, and production)? "Yes"

Is it better for some than others?

"Special Education students have difficulty (depending upon their disability) writing about anything, but they can present a verbal critique in place of a written one."

Criticism- "I have not developed many writing assignments dealing with criticism. We usually have a lecture session followed by group discussion."

History- "This area is where my students do most of their writing assignments. They usually relate to the History of Western Art."

Aesthetics- "I am now developing units to teach aesthetics by using a tape (video) from the Getty Museum. It has been a great help getting me started."

Production- "I do very few writing assignments dealing with production, other than normal vocabulary for the project."

12. Do you think that writing as a method for teaching and learning is better suited for (a) particular age group(s)? "No"

If so, which ones (primary grades, middle school, high school, college/university)?

"I believe all age groups can benefit from writing about <u>any</u> subject."

13. Has your school provided you with or are you otherwise familiar with the proposed National Standards for Art Education?

How familiar are you with the document?

"I am familiar with the document. I gave a research report to the steering committee when they met in [the city where he lives] during the development of the state standards document. I have also been involved in the review of the standards."

14. How closely does your teaching correlate with the National Visual Arts Standards?

"As close as time and resources permit. We only have one art specialist in one grade school in our county, so most of the students I receive in the 7th grade have no formal art instruction. I must start with basics, which they should already know."

15. Do you plan on adapting your curriculum to meet the Standards? "As applicable"

16. What, to you, is the purpose or goal of art education?

"To teach and inform the whole population as to the importance of art in our cultures. Art, singularly, does more to shape the cultures of our world than any other force. It influences politics, religion, economics, social mores and values, as well as our whole environment."

17. Are you currently a member of your state or national art education association?

"I'm a member and...I will always be a member of the state organization."

18. How regularly do you attend art education conferences and workshops?

"Anytime they are offered and it is convenient for me to attend."

19. How willing are you to change your teaching style or alter your existing curricula?

"Any teacher should be willing to adapt their curriculum to be more effective. But, I believe it is more difficult for a teacher to change their style of teaching, especially a seasoned teacher."

20. Do you feel that your art program could benefit if you received training on how to incorporate writing into your curricula? "Yes"

Appendix G

General Topics Addressed in the Study

A. Background information about the participant

B. Participant's teaching philosophy

C. Whole Language and Writing Across the Curriculum

D. DBAE (general information)

E. National Standards for Art Education

F. Writing in art education (general information)

G. Writing in art education (specific issues)

H. Additional Comments

Breakdown of Question Topics According to General Topics Addressed in the Study

General Topic A- Background information about the participant

Question Topics:
1. Background information about the participant/teaching
2. NAEA membership/conference attendance
3. Journals read

General Topic B- Participant's teaching philosophy

Question Topics:
4. Goal/purpose of art education
5. Higher level thinking
6. Willingness to change

General Topic C- Whole Language and Writing Across the Curriculum

Question Topics:
7. Whole Language
8. Writing Across the Curriculum

General Topic D- DBAE (general)

Question Topics:
9. DBAE- general
10. DBAE disciplines- general

General Topic E- National Standards for Art Education

Question Topics:
11. Standards- general
12. Implementation of Standards

General Topic F- Writing in art education (general)

Question Topics:
13. Feelings about use of writing in art education
14. Use of writing in own teaching; if so, how/which classes
15. Specific types of writing assignments used
16. Benefits/drawbacks of using writing in art education

General Topic G- Writing in art education (specific issues)

Question Topics:
17. Age appropriateness
18. Writing in specific DBAE disciplines
19. Benefit from training

General Topic H- Additional comments

Question Topic:
20. Additional comments

Table G1
Question/Topic Correspondence Table

Question Numbers

	Questionnaire	Interview 1	Interview 2	Interviews 3&4
Total # of Questions	20	8	9	20
1. Background information about the participant/ teaching	1, 2	1, 5	X	1, 2
2. NAEA membership/ conference attendance	18, 19	X	X	17, 18
3. Journals read	17	X	X	X
4. Goal/ purpose of art education	16	X	X	16
5. Higher level thinking	6, 7	X	X	4
6. Willingness to change	20	X	X	19
7. Whole Language	X	3, 8	X	5
8. Writing Across the Curriculum	X	8	4, 5 (see 3, 9)	6
9. DBAE-general	3	6	X	3
10. DBAE disciplines-general	4, 5	X	X	X
11. Standards-general	13	X	X	13

12. Implementation of Standards	14, 15	X	X	14, 15
13. Feelings about use of writing in art education	8	(see 5)	7	(Interview 3- see 10) (Interview 4- see 6)
14. Use of writing in own teaching	9	2, 5	1	7, 8
15. Specific types of writing assignments used	X	3	(see 1, 8)	9 (Interview 4- see 8)
16. Benefits/ drawbacks of using writing in art education	X	4	2, 3, 7 (see 1)	10 (Interview 3- see 21) (Interview 4- see 11)
17. Age appropriateness	11	7	8	12
18. Writing in specific DBAE disciplines	10	X	(see 6- art production)	11
19. Benefit from training	12	X	X	20
20. Additional Comments	see Appendix B, written responses	X	9	Interview 3- see 21

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