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Dorienne B. Rogers
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A MODEL FOR THE INTEGRATION
OF ART CRITICISM
INTO THE SECONDARY ART CLASSROOM

by

Dorienne B. Rogers

A project submitted to the Division of Curriculum
and Instruction in partial fulfillment of the
requirements for the degree of Master of Education

UNIVERSITY OF NORTH FLORIDA
COLLEGE OF EDUCATION AND HUMAN SERVICES

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Signature Deleted

Dr. Michael Smith, Advisor

Signature Deleted

Dr. Elinor Scheirer, Committee

Signature Deleted

Dr. John Venn, Committee

Abstract

This study identifies, explains, and develops a practical model of teaching art criticism within a traditional secondary art curriculum. The approach to teaching art criticism uses the discipline-based art education format described in the Getty publication of 1985, a composite art critical format including B. Bloom, E. Feldman, K. Hamblen, and E. Kaelin, is accomplished through a process model curriculum developed by L. Stenhouse, and uses K. Gentle's curriculum design as the basis of the Curriculum Model Diagram.

The project provides lessons that are intended to help junior high school, and senior high school art students develop the necessary skills to make informed judgements about art in the production, historic, aesthetic, and critical areas of the existing art curriculum.

The methodology is presented in a lesson plan design, includes a Biographical Sketch, and a Six-Part Questioning Strategy.

Three experienced artist/teachers were asked to review the curriculum and, using the Artist/Educator

Questionnaire, evaluate it. Feedback from the three reviewers suggested several ways the curriculum could be tailored to individual teacher and program needs.

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PURPOSE

To develop a model for the integration of art criticism into the secondary art classroom and curriculum. The model called the 'Integrated Art Criticism Curriculum' is hereafter referred to as the IACC.

CHAPTER ONE

Introduction

Today art education, particularly visual arts, is assuming an urgent importance due to the fact that we are realizing a new language form in mass communication which is dominated by visual images.

Telecommunications which are computer-driven, such as film, video, television, and photo-journalism, put out a tremendous stream of intense visual images to a global audience daily. To be visually literate, or to comprehend the expressive and communicative force of this information, is to be at a distinct advantage for survival and success in our modern world. Therefore, to not understand, would be an insurmountable handicap.

In the recent past Duke and Boyer stated that art education has been viewed as a "frill" in the

educational budget (Beyond Creating: A Place for Art in America's Schools, p. 3, p. 9). When the general school curriculum has added art to its course offerings, "the studio-oriented program was the most typically, if not exclusively emphasized" (Eisner, 1972, p. 169). However, as Chapman (1982) notes "the skills that students need in order to make informed judgements about art are not automatically cultivated when their education emphasizes making art" (p. 44). Huyghe (cited in Smith 1966) argues even more strongly that "unlike the reader the spectator is not free to absorb only what he chooses, assimilating his impressions later in meditation or reverie; he becomes the prey of what he sees" (p. 26).

The rationale for art education should not rely totally on the justification of appreciation of beauty or manipulation of media, but should seek to give validation to visual literacy as a way of understanding and communicating meaning in modern society. Increased attention has been given to emphasis on the arts, recently through the publications of the J. Paul Getty Center for the Education in the Arts (e.g. 1984,1985). There have been demands that we be careful in what we mean by "art" when art educators argue that it be

included in the school curriculum. Again, education in the arts has traditionally been construed to mean training in making art. Though few students will go on to pursue a career in the fine arts field says Eisner, (1972) most students will see and have and make aesthetically-based experiences and decisions throughout their lives involving style, taste and design.

Serious questions have been asked by art educators whether art production programs alone, which predominantly exist in schools across America today, sufficiently develop students' ability to make aesthetic discriminations, and acquire knowledge of art content, and analytical and evaluative skills. A Nation at Risk, the 1983 report on the state of education recommends "that the high school curriculum should also provide students with programs requiring rigorous effort in subjects that advance students' personal, educational, and occupational goals, such as the fine and performing arts and vocational education. These areas complement the New Basics, and they should demand the same level of performance as the Basics (p. 26). Thus there are cognitive as well as social functions in art study.

Education and therefore society place great value on the critical-thinking and problem-solving facets of culture. Fine, liberal, and applied arts are also deemed important because they teach individuals about themselves, society, and the values that are functioning as they interact with society. Art criticism, as a discipline, generally seeks to inform people about art by generating insights into its content and meaning so as to increase their appreciation of art and to interpret the cultural and societal values reflected in it. Because art criticism's major focus of attention is contemporary and modern art, it makes the student aware of the values and objectives of the society in which the student will play a role and further challenges the student to read, think about, and analyze those values against the backdrop of the social order (Risatti,1987). Risatti also contends that

The student is trained to be critical in thinking about the objectives of the artist and the values projected by the work of art by judging them in relation to society and social values, by seeing art as both a constructor and a reflector of those values (p. 220).

Because art education should subsume more than art production to include art criticism, instructional support materials for teachers should likewise be inclusive. Extant materials rarely discuss art criticism and often do not reflect a broad perspective on teaching for critical thinking in the art field. This project examines some of the major existing designs of art criticism. These designs are then related to each other in terms of rational versus intuitive approaches of treating critical thinking skills and in terms of questioning strategies appropriate to their design. As the review of the related literature will support, a synthesis of these formats could be beneficial in designing a curriculum for the integration of art criticism into an existing art curriculum. On the basis of the synthesis developed here, this project will present a process model for use by secondary art teachers in their classrooms.

REVIEW OF THE RELATED LITERATURE

Definitions of Art Criticism

According to Feldman (1973), art criticism is "more or less informed, and more or less organized, talk about art" (p 50). Additionally, he felt the goal of art criticism is understanding, which he equated with meaning, and with a secondary goal being pleasure or delight (1985). But as De Furio (1979) sees it, "at the surface a response may begin as 'talk about' art; but as talk extends, branches, moves beyond the ordinary, fuses and runs deeper, an inner dialogue of aesthetic responding becomes manifest" (p. 9). Pepper (1945) states that the empirical judgements of criticism will not claim to be certain, "but only probable to a degree justified by the evidence" (p. 18).

On the other hand, beyond the verbal dimension, Anderson (1986) feels the primary concern of art criticism is "understanding artworks for the enjoyment, aesthetic sensations, and meanings they contain" (p. 6). Lankford (1984) concurs by describing art criticism as "a procedure for revealing the expressive significance of works of art"(p. 151). Eisner (1972) writes,

In the critical realm teachers provide educationally important models when they display to the class what criticism looks like, that is, when they function as critics. In practice, this means that teachers would use visual art, both student and professional work, as objects of critical attention: teachers would talk about these works, they would compare and contrast, they would analyze and appraise, and they would solicit reactions from students.(p.183)

Similarly Spratt (1987) contends that "the study of art criticism teaches students to make visual discriminations about contemporary works of art and to inquire into the meaning of both these works and their own" (p. 203). Wilson (1989) asserts that "works of art educate. It is only when works of art are interpreted and understood by our students that they can possess the special knowledge and insight unique to art education" (p. 12).

Smith views art criticism as having two separate identities: (a) exploring aesthetic criticism and (b) argumentative aesthetic criticism. Taunton (1983) concurs with Smith on the point that the procedures of

how and what to look for in the criticism of art are discovered versus the meaning in art being a pre-existing factor external to one's experience. John Dewey defined the purpose of art criticism as "...the reeducation of perception of works of art" (1934, p. 32). He also stated that "artistic criticism is always explained by the quality of first hand perception" (1958 p.298).

Art criticism could also serve as an integrating force in the structural relationships among components of the art curriculum (Barkan 1966). The Getty Institute for Education in Art purports the same thing. According to the report, Beyond Creating: The Place For Art in American Schools (1985), a comprehensive art curriculum must include the four domains of art: (a) art criticism, (b) art history, (c) art production, and (d) aesthetics. Beside the controversy of various definitions of art criticism, there exist also differing opinions concerning the topic of formatting art criticism.

Theoretical Foundations of Art Critical Formats
As explained by Hamblen (1986),

A foundation of art criticism would need to
incorporate findings on language development,

conceptual development, perceptual theory, and learning theory. It is a linguistic act entailing some form of description, analysis and evaluation. There is no widely accepted developmental linguistic framework analogous to the steps of children's graphic expression. An often stated goal of art criticism instruction is to develop responses relevant to the intrinsic characteristics of the art object. Yet there is no clearly explicated linguistic developmental scheme that would indicate transitions toward that goal. (p. 13.)

There have been many different theoretical approaches to art criticism emanating from psychological, educational, and philosophical bases, all of which could and do have ramifications for the selection of an art critical format. Hamblen (1985) states that no one theory will adequately serve as an all-time foundation for art criticism, but rather that the character of an art object and the circumstances and purposes of art criticism instruction will dictate which theory or theories will be selected to serve as guide lines. It is beyond the scope of this project to present and evaluate the many that exist; rather a

select few have been chosen to represent a holistic approach to the subject of art criticism.

Education and cultural experiences are factors in artistic growth. The initial view of this project assumes a broad, encompassing philosophy and psychology. It then narrows taking in visual art criticism and its context in education.

Visual Art Concepts

In the development of art education theory a concern exists regarding the ability that an individual has to be able to use the tools of artistic integration and scientific analysis. "Although the two tools may be dichotomous by nature, the ability of art educators to control their focus at will is essential to their relevance in societies of the future" (Kuhn p. 12).

Mooney (1957) says,

Objectivity can be fostered by the way I give my attention to the field in which the form is taken to appear, i.e., by looking at the whole while, at the same time, noting as many differentiations as possible within the whole. When this happens I have a maximum of relations by which to structure forms in the field. My judgements are then reliable.(p. 181)

Kuhn (1962) asserts that by giving a set of conceptions of what is potentially possible, these paradigms become the parameters of what is acceptable inquiry. Thinking about concepts through the exacting process of scientific rationalization gives knowledge the limits of that approach itself. Conversely, the concepts which come from visual artistic verbalization is [sic] a model for the relationships which lend themselves to stable situations that develop because of those experiences. These two modes of dealing with knowledge can be complementary to one another.

Ornstein (1972) describes one mode as rational and sequential in operation due to its orderly character and the other as intuitive and tacit with a diffuse operation due to its less neat and logical character. He also indicates that our slowness in understanding this second mode is culturally-based. Approaches which do not fit the scientific concept of reality paradigm which has dominated Western thought are criticized at both the personal and physiological levels. A rational, sequential, linguistic approach to art criticism is rule-governed. Thereby one can assume it is not a satisfactory approach to recognizing individual aesthetic meanings in art.

What might be a way of discovering aesthetic meanings in art? According to Kuhn's (1980) distinction of analytical and analogic structures, they are both "necessary for a comprehensive treatment of a situation. . .If one combines the analogic (experiential) mode and the analytic (linguistic) mode, one may be said to be using a comprehensive mode" (p. 18).

The Problem of Conceptual Development

Piaget's concept of cognition, as a scientific-rational approach, did not account for the workings of other symbol-systems (Gardner, 1979). Lovanno-Kerr (1982) also states,

...the various approaches to art criticism and artistic perception may be favoring one mode of processing information over another. The emphasis of parts to the whole, restructuring, and hypothesis-testing may exclude persons with a global field-dependent style. Conversely, approaches focusing on mood, feeling, and intuition may exclude persons with a more articulated style or field-independent. A better understanding of these influences in responding to

art could be basic to instructional development, teaching, and learning. (p. 202)

Cognitive Developmental Levels

Piaget's stages of child development as seen by Stewin and Martin (1974), are: (1) sensorimotor; preverbal intelligence; (2) pre-operational, intuitive pre-logical intelligence; (3) concrete operations, or ability to classify, serialize, and to form relationships on the basis of logical thought, but only with a concrete frame of reference; (4) formal operations stage of which its major component is the ability to think abstractly, to hypothesize, and to use verbal logic.

In contrast, Vygotsky's (1934) first stages of the formation of concept are: (1) thinking in syncretic images. trial and error phase, perceptual phase, composite phase; (2) thinking in complexes, associative phase, collections phase, chaining phase, diffuse phase, pseudo-conceptual phase; and, (3) thinking in concepts, maximal similarities phase, potential concepts phase, genuine concepts phase. Vygotsky (1934) conceives of concept formation as thinking in complexes on one side and abstraction on the other. These are the two independent roots. Also thinking in

complexes is a stage in the development of verbal thinking. Further Vygotsky feels that the pseudo-concepts phase predominates over all other complexes because this represents real life. Concepts also correspond to word meanings and are not impulsively developed by the child. They are predetermined by the meaning adults have given them in their language (p. 67).

Spontaneous versus scientific concepts (i.e. pre-intellectual concepts with educated culturally defined concepts) were compared by Vygotsky. He believed that the two processes (the development of spontaneous and non-spontaneous concepts) are related and that they constantly influence each other. He wrote that analogic thought is originated in complex thinking (1974 p.350). He also felt that inner speech was an internalized social process of self-regulation, thereby facilitating cognition (1934). On this theory Piaget disagreed. He felt that inner speech just accompanied an action taking place (1974 p. 38). Vygotsky further argued that the egocentric speech reduction indicated that it transformed into inner speech. (1962 p.22). As supported by psychological educational and philosophical theory neither an analogic nor analytic

approach alone is sufficient to produce understanding by a student of aesthetic symbolism.

Potential Problems of Art Critical Formats

A format is operationally defined as a methodology that consists of specified topics or levels used to guide critical analysis (Hamblen, 1985, p. 4).

Lankford (1984) states,

Among the difficulties that might be ascribed to existing approaches is the lack of an explicit foundation upon which to build critical dialogue. Grounding art criticism upon pertinent fields of inquiry, such as aesthetics and perception, could prepare critics to defend critical decisions and justify positions held, as well as provide a frame of reference for evaluating critical methods or instances of criticism. Almost equally troublesome are the theories and concepts that constitute the ingredients of a foundation for criticism yet fail to provide any correlative method for teachers or students of criticism to use. (p.151)

There are as many approaches to the art critical process as there are formats themselves. One approach might be a rational, inductive, sequential, and linear

method as typified by the Bloom(1956), Feldman(1970), Hamblen(1984), Cloud(1982), Clemments(1979), Chapman and Kern(1979), Mittler(1976), Silverman(1982), Madeja(1979), Feinstein(1983), and Smith(1973).

Another might be the intuitive, deductive, feeling, reactive approach as represented by Johansen(1982), Taunton(1983), Kaelin(1970), and Lankford(1984). Still others as defined by Chapman (1978) are interactive or empathic.

Toward the end of developing aesthetic understandings through a visual art criticism format, five of these formats will be more closely examined because they can contribute significant insight into how a teacher might develop aesthetic understandings in visual art criticism. The four models to be presented are: (a) Bloom's 1956 model, (b) Feldman's 1970, model, (c) Hamblen's 1984 model based on Bloom's Taxonomy, and (d) Kaelin's (cited in Barkan, Chapman, Kern, 1970) model.

Hamblen (1985) states that Feldman's method of art criticism is the most thoroughly examined and prominent art criticism format in art education. Most formats have in common a more or less linear step-by-step approach in which the steps build upon each other

(Hamblen, 1985). Feldman states that his method was "an orderly and sequential process" (p. 471). Feldman's method uses (1)description, (2)formal analysis, (3)interpretation, and (4)judgement or evaluation.

At the description stage students take an inventory of the physical things which are seen in the work of art. The second level in Feldman's critical format is formal analysis where the critic finds the interrelationships of the items in stage one.

Step three in his format is interpretation which covers the process of understanding the meaning in the work of art. To discover "what its themes are, what it means, what problems it tries to solve . . .their. . [works of art]...relevance to our lives and the human situation in general" (p. 471).

The final stage of the format is evaluation or judgement, which as Feldman sees it, may be "superfluous"...[because]..."judging a work of art means giving it rank in other works of its type...[although it]...may be unnecessary if a satisfying interpretation has been carried out"

Hamblen's (1984) art criticism format is based on Bloom's Taxonomy. According to Hamblen's research, a format should contain the following: (a) sequential

skill-building and critical methods, and (b) a teaching method should be developed that goes beyond the rote memorization of facts. Hamblen states, "an art criticism model based on Bloom's Taxonomy could serve to help place art instruction in the mainstream of Western educational priorities" (p. 43). The six levels of thinking from Bloom (1956) include: (a) knowledge, (b) comprehension, (c) application, (d) analysis, (e) synthesis, and (f) evaluation. According to Bloom, learning progresses from the simplest level to the more advanced level. The objectives of the first levels progress to those of the later levels in a sequential order. Hamblen has built her format on these steps. Step one of Hamblen's format is factual. This level can be correlated to the knowledge step in Bloom's Taxonomy.

Step two is analytical, the same as Bloom's fourth step. The third level is speculative, which coincides with Bloom's synthesis level. The final, fourth step is evaluation, which is the same as Bloom's final stage.

The final art format to be examined here is Kaelin's (1970) format which has been simplified for the teaching profession to accommodate an aesthetic

approach. Step one is to describe the surface counters. "Counters", (p. 47) are seen to be anything that is visually noticeable both on the surface and in depth in the artwork. Step two is describe the relationships among the surface counters. Step three describes the representational counters, when present. Step four describes the relationships among the representational counters. Step five describes the relationships among the surface and representational counters. In step six, the critic is counseled to speculate on the possible meanings of the counters and their interrelationships in a verbal form, either through a description of a work of art, the use of a metaphor. In step seven, the critic is to interrelate the meaning which had been discovered with a re-experiencing of the work of art, and in step eight a "judgement" about the work of art is to be made.

As argued earlier in this review, there is a marked difference between the linguistic approach to art criticism and an aesthetic approach. One may preclude the other, but a combination of the two may handle the holistic approach to the problem of art critical methods.

Summary

Through the various definitions of art criticism and the delineation of theoretical foundations of art critical formats, one is able to understand that there are many approaches to the art critical format. The many visual art concepts, the problems of conceptual development, and the range of cognitive developmental levels all add to the potential problems of selection and use of appropriate art critical formats in the secondary art classroom. Thus there arises the rationale for the selection and creation of a composite format which utilizes both the rational and the intuitive methods of approach to the art critical design.

CHAPTER THREE

Procedures

The curriculum plan developed here includes a composite art criticism format [table #1 p.22] utilizing the concepts of Feldman, Bloom as interpreted by Hamblen, and Kaelin, to reflect both the intuitive and rational approaches. The composite can be applied to the student's works of art, historical and other contemporary works of art. It addresses all of the four disciplines of the existing art curriculum (Barkan,1966) of production, criticism, aesthetics, and history. In keeping with the principles of Disciplined-Based Art Education, (Duke, 1985) explains that they [the disciplines] are both interrelated and overlapping [figure #1 p. 23]. The need for this curriculum was based on classroom experience, teacher observation and conclusions reflected in the Review of the Related Literature.

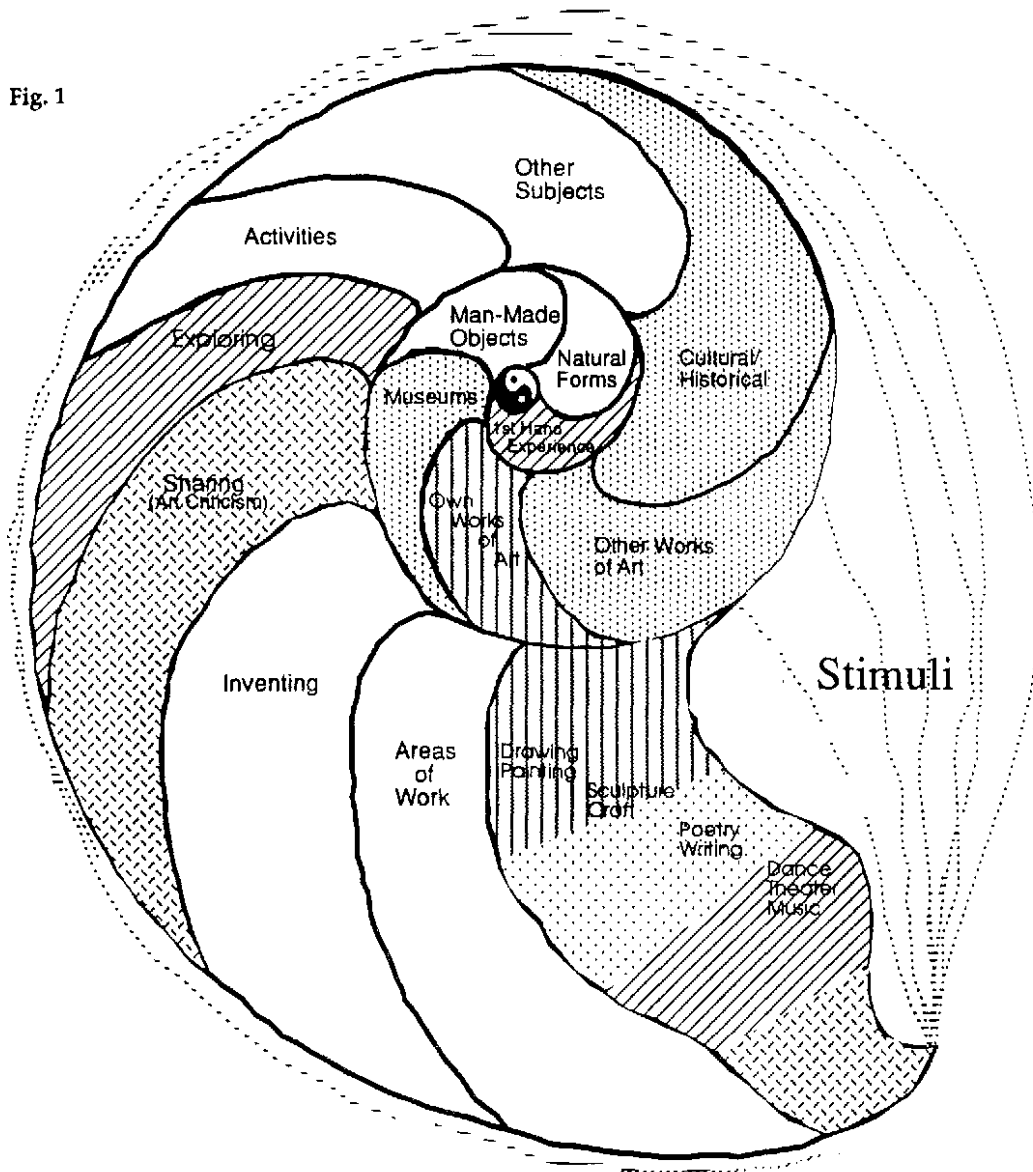
The overall goals which the curriculum seeks to develop in students relate to their needs. Observation of secondary students' inability to discuss and document the formal, historical, and cultural aspects of peer, contemporary, or historical works of art, led

Table 1

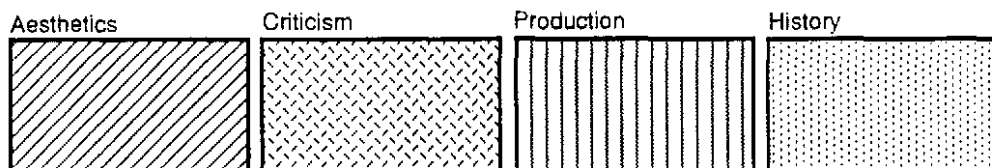
Art Criticism Formats and Composite

Bloom (1956)	Feldman (1970)	Hamblen (1984)	Kaelin (1970)	Composite
1. Knowledge	1. Description	1. Factual	1. Surface Counters	1. Description
2. Comprehension	2. Analysis	2. Analytical	2. Surface Counter Relationship	2. Analysis
3. Application	3. Interpretation	3. Speculative	3. Representative Counters	3. Interpretation
4. Analysis	4. Judgement	4. Evaluative	4. Representative Counter Relationships	4. Speculation
5. Synthesis			5. Relationships of Surface Counters and Representative Counters	5. Compare Meaning with Re-examination of Work of Art
6. Evaluation			6. Meanings of Counters in Analogic, Metaphor or Descriptive Form	6. Judgement / Evaluation
			7. Meanings Compared with Re-experiencing Artwork.	
			8. Judgement of Work of Art.	

Fig. 1



The Integrated Art Criticism Curriculum



to the conclusion that a curriculum was needed to promote such abilities. Duke and Boyer's (1985) ideas that since visual literacy is the vehicle to understanding and communicating the meaning of graphic images in modern society, an individual can become less a victim of media manipulation if graphic images are scrutinized from an informed perspective. Also, according to Risatti (1987), practicing art criticism would help students to develop critical thinking skills and problem-solving skills. It challenges them to read about, think about, and discuss values of society; then has them analyze such values against the backdrop of the social order, as well as question their role in society because contemporary art and historical art both reflects and constructs those values.

The selection of a process-oriented curricular model was made to accommodate a non-skills-oriented, non-behaviorial-objective approach to the curriculum (Peters, 1966). Stenhouse notes that Peters argues that such activities have their own built-in standards of excellence, and thus 'can be appraised because of the standards immanent in them rather than because of what they lead on to' (cited in Stenhouse, 1975). Rath (1971, cited in Stenhouse, 1975) offers an

interesting list of criteria for developing worthwhile activities.

Stenhouse cites several of which are particularly applicable to the arts.

1) All other things being equal, one activity is more worthwhile than another if it permits children to make informed choices in carrying out the activity and to reflect on the consequences of their choices. . .

3) All other things being equal, one activity is more worthwhile than another if it asks the students to engage in inquiry into ideas, applications of intellectual processes, or current problems, either personal or social. . .

6) All other things being equal, one activity is more worthwhile than another if it asks students to examine *in a new setting* an idea, an application of an intellectual process, or a current problem which has been previously studied. . .

8) All other things being equal, one activity is more worthwhile than another if it involves students and faculty members in 'risk' taking - not a risk of life or limb, but a risk of success or failure.

Discussions result from the use of particular questioning strategies designed to build upon one

another in difficulty levels and follow a sequential order. The content of the actual discussions is to be organized by students to develop further their concept of ownership and participation in the process. The teacher oversees the questioning and discussions by using a neutral, non-biased approach. At the evaluation level, the teacher will need to take risks by juxtaposing the students' performance with the goals for a holistic approach to their evaluation.

Evaluation of the IACC utilized a process for peer-teacher evaluation through the use of a questionnaire. This questionnaire was responded to by three teachers who met the following criteria:

1. Must be a practicing secondary art teacher.
2. Must have ten years experience.
3. Must be an artist/teacher (must have participated in a juried exhibition at least once in the last year).

CHAPTER FOUR

Conclusions and Recommendations

The responses to the ten items in the Artist/Educator Questionnaire, are shown below in table two, excluding question number nine which a written response was required.

Table 2

ITEMS

QUESTIONS	1	2	3	4	5	6	7	8	10
RESPONSES									
YES	2	3	1	3	3	1	2	3	1
NO	1	0	2	0	0	2	1	0	0
UNDECIDED									2

Four items were answered yes by all three teachers; they agreed on numbers two, four, five and eight which confirmed that the IACC would compliment the existing curriculum, the chart in table one illustrated how several existing formats were fused together to form a composite, and that the goals of the IACC were clear. Item one, which stated that the IACC could be implemented with out extra contact time with their classes, had two yes's and one no. Item number seven

which stated that figure two served to illustrate how the IACC fused into the existing art curriculum also had two yes's and one no. Item number three which had one yes and two no's, asked if most teachers would need additional training to be able to implement the IACC. Question number six asked if figure one was illustrated clearly. The response to this item was one yes and two no's.

Written responses to item number nine were as follows:

To get questions and answers moving with class, at least for me, more specific stimulus is needed...ie. We've discussed Picasso's reaction to political events in Spain, now let's recap these events so as to understand what Picasso was responding to-what his artwork was mirroring.

A lead of this sort would help evoke thought which would help a class see relevance and relationships between subject matter and why, and give quicker responses.

Additional remarks and comments concerning the Integrated Art Criticism Curriculum provided by the reviewers were:

- 1.to verbally explain the Art Criticism Formats with Composite [p. 22.], and the diagram of the Integrated Art Criticism Curriculum [p. 23].
- 2.to create a vocabulary especially for this curriculum,
- 3.to become more specific in the questioning strategy to avoid non-relevant answers which take too much class time, and to add more art criticism at the higher grade levels, but to keep criticism at a minimum of very interesting aspects of art history that they can relate to, (unique lives of certain artists within that period, and information that they can relate to), at the lower levels due to the distruction of enthusiasm toward art.
- 4.it was also suggested that establishment of criteria that would better evaluate student responses would be beneficial.

Feedback from the reviewers indicated that users of the curriculum should feel free to modify it to their personal needs.

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APPENDIX A

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The Integrated Art Criticism Curriculum

This art criticism curriculum is derived from the approach found in "Man: A Course of Study", and "People and Technology", two similar curriculum programs. The curriculum is also based on the following assumptions:

Art is derived from people; it is part of our humanity and human history. With limits we can control its effects because we are its creator.

Before we can make choices about how to use art, we must realize what it is and how its use is determined by social and political issues and forces.

Technology, social systems, environment and art are closely interwoven. In bringing these together into a holistic, balanced view, one must consider human needs.

Changing society is possible, but doing it is

difficult. People can change and use art in a socially positive way through knowledge and understanding.

From these assumptions come these basic goals for the curriculum:

To help students gain an in-depth knowledge of how to "see" works of art and make informed judgements and responsible decisions about problems which may arise concerning art.

a)own; to be able to resolve problems which arise during the creation of their own artworks, to critique them when they are finished, and to compare and contrast their own work in relation to peer, contemporary, modern, and historic works.

b)peer; to critique peer work, compare and contrast them in relation to own, contemporary, modern and historical art works.

c)contemporary; to critique contemporary works of art, compare and contrast them in relation to their own, peer, modern and historical works of art.

d)modern; to critique modern works of art, compare and contrast them in relation to their own, peer, contemporary, and historical.

e)historical; to critique historical works of art, compare and contrast them to their own, peer, and contemporary, works of art.

To help students understand that people are creative and resourceful, but that the potential impact of graphic images is so great; the decisions about their use and interpretation must be made responsibly.

In order to achieve these goals the curriculum is designed to center around eight subject-oriented lessons.

- 1) OBJECTS
- 2) PLANTS
- 3) PORTRAITS
- 4) FIGURES
- 5) ANIMALS/INSECTS
- 6) ARCHITECTURE
- 7) LANDSCAPES
- 8) COMBINATION OR STATEMENT PIECE

They are designed to help students to develop the following skills.

Competence in gathering data from primary source materials and secondary source materials.

Competence in manipulating media and materials to understand the creative process better.

The ability to recognize alternative choices and then make informed judgements and decisions about problems which may arise.

The ability to act effectively with responsible convictions about the relationships between art technology and society.

Ongoing throughout the process of implementing the curriculum are five basic questions.

- 1)What is art?
- 2)How do people shape its use?
- 3)How does art effect society?
- 4)How can we make art more harmonious with nature?
- 5)How can we use art to create a more humane way of life?

As students examine art and issues regarding its use they are encouraged to view art from three main perspectives.

As an instrument created to extend and fulfill human desires.

As a component of the human environment and molder of human culture.

As a recording of a slice of time and space.

All of the suggested activities serve as a point of departure for teachers. Not as an end-all be-all approach to the curriculum sequence. The lesson described here is an example of a possible approach.

THE LESSON

OBJECTS: (still life)

Production: suggested materials; collage, xerox, charcoal, colored pencils, watercolor, acrylic and collage materials or clay.

Peer: other secondary still life artworks of different styles and media.

Contemporary: Jasper Johns, Wayne Thiebaud, and Ethelyn C. Stewart.

Modern: Paul Cezanne, Henri Matisse, Georges Braques, and Pablo Picasso.

Historic: Jean-Baptiste Chardin, and Abraham Van Beyeren.

Obtain: A) Biographical Sketches on Cezanne, Matisse, Braques, Picasso, and Chardin, or a more

detailed report on just one of the more famous and time-tested of the represented artists.

1) For the sake of an example, a biographical sketch of Pablo Picasso will be included here.

Biographical Sketch;

The biographical material was abstracted from Murray and Murray, (1965), and Diehl, (1960).

Pablo Picasso, born October 25, 1881, was raised in an artistic environment, having had a father who was a painter as well as a drawing instructor at the regional art school. His first painting was produced at the age of 10, revealed great talent, and was exhibited at the Malaga Museum in Spain. Picasso's family encouraged him in his art career, and therefore attended the Academy of Barcelona and the Academy of Art in Madrid. While he was in Madrid he preferred to visit the Prado Museum and work on his own rather than attend classes, and began to paint independently. In October, 1900, he visited Paris for the first time, and sold his first painting. He returned in 1901, and, in 1904 permanently settled in Paris.

During Picasso's life it was important for him to maintain his relationships and friendships with poets. The first poet who had a profound influence on his work was Max Jacobs. Jacobs excited Picasso's imagination and accustomed him to the Bohemian style of life the artists and writers had in the Latin Quarter of Paris. Picasso's "blue period" paintings lasted 3 years, and were dedicated to the memory of his friend Casgemas who committed suicide in Paris after an unhappy love affair. The paintings were filled with darkness, distressed beggars, harlots and children, and were the color of his portrayals of the squalid tragedy of the Paris streets. In addition to his friend's death, Picasso became destitute and became disillusioned with the strangeness of Paris.

In 1920 Picasso's "pink period" began. Also his friendship with the painter Matisse began at that time. This period produced his famous painting.

The Demoiselles d'Avignon. In 1907 he met the painter Braque. They were both involved with the "fauves" then and both broke away from this group due to the fact that they were trying to resolve similar problems in their paintings in similar ways. Both rejected decorative arabesques and bright sensuous color and

were striving to devise a pictorial language which would define volumes and their relationships without destroying the flat surface of the picture, and without descending to the imitation of accidental appearances. Together they evolved what is now known as Analytical Cubism. From 1908 till 1920 he produced works in the cubist style. During this period he also experimented with COLLAGE. Objects could be reconstituted with bits of wood, wire, paper and string, and their forms distorted by the artist into a flat composition whose inherent third dimension is alluded to at the same time it is suppressed.

In 1934 Picasso returned to Spain and this had a dramatic effect on his art. He became a firm supporter of the Spanish Civil War, which started in 1936. The Guernica painting was a product of this time period, and was a product of his anger of the Facist bombing of this little Spanish town.

Picasso returned to Paris in 1940 and remained there throughout World War II. In 1940 he met Francoise Gilot, a young art student who was 40 years his younger. She bore him 2 children, Claude and Paloma. During his 11 year liason with Francoise, he lived in the south of France, produced countless

lithographs, painted a large mural for the UNESCO building in Paris, and experimented with pottery in Vallauris, France. In the course of 10 months he produced about 2,000 pieces of pottery.

In 1953 he separated from Francoise. During 1954 he met Jacqueline Roque who he married in 1958. From 1958 to 1973, the year he died, his work was never interrupted. Picasso is known as one of this century's most creative and inventive artists.

B) Slides of art work, reproductions, or actual work.

1)"Still Life with a Pipe", o/c, 12 1/2 X 16 1/2.(Chardin)

2)"Still Life, Lobster and Jug". o/c, 19 3/4X24 1/4. (Beyeren)

3)"Fruit", o/c, 20 X 24.(Cezanne)

4)"Interior with Egyptian Curtain", o/c, 24X18 1/2.(Matisse)

5)"Le Jour", o/c, 18 1/2 X23 7/8.(Braques)

6)"Still Life with Cherries",o/c, 15 X 23 1/4.(Picasso)

7)"Persian Pottery", o/c, 16X20.(Stewart)

- 8)"Desserts. o/c, 24 X 30.(Thiebaud)
- 9)"Dutch Still Life with Lemon Tart and Calendar"47 3/4 X 96.(Wonner)
- 9)"Bronze Beer Cans", painted bronze, 5 1/2 X 8 X 4 3/4.(Johns)

Introduction to the Six-Part Questioning Strategy

Description:

- 1)Who created this?
- 2)What medium was used?
- 3)When was it created?
- 4)What was the subject matter?
- 5)What was its size?
- 6)Discuss the objects or images that are visible in this artwork.
- 7)What types of lines, colors, shapes, etc.would you use to reproduce this artwork?
- 8)What sort of movement do you see in this artwork?
- 9)What textures are used?
- 10)How do the objects relate to their environment?
- 11)What is most pleasing about this artwork?

12)What is least pleasing?

13)Have you seen similar objects elsewhere?
Where?

14)Can you relate these objects to ones in
your possession?

15)Choose one of these objects and describe
your use , where you could be found, and
where you would end up at the end of your
lifes' service.

Analysis:

1)Why do you think the artist used this
subject matter?

2)Why do you think the artist used simplified
forms?

3)Why did the artist use these colors? What
feelings do they project?

4)What mood was created? Why?

5)What symbols do you see in this artwork?

6)What is the theme of this artwork?

7)What style or technique was used to create
this artwork?

Interpretation:

1)Why was this style or technique used?

- 2) For what reason was this particular medium used?
- 3) What was the center of interest? Give reasons for your choice.
- 4) What elements of design do you see?
- 5) What effect does the dark to light contrast have on the overall pattern?
- 6) What messages do you receive from the choice of colors?
- 7) What if this artwork were created in the year 2050?

Speculation:

- 1) What if other colors were used?
- 2) What if this artwork were created by a woman?
- 3) What if another medium were used?
- 4) Suppose the size of this artwork was changed? What would be your reaction if it were smaller? If it were larger?

Compare Meaning Now and Reexamine Artwork:

- 1) Redescribe this artwork to me as though I could not see. You will be my eyes. Explain as much as you can to me, and justify your descriptions.

Judgement:

- 1)What characteristics of this artwork remind you of another artists work?
- 2)What characteristics of this artwork remind you of another movement?
- 3)Do the elements in this artwork relate to each other? If so give reasons for your answer.
- 4)What personal meaning does this artwork hold for you?
- 5)Would you incorporate this artwork into your life? How?
- 6)What is its social significance?
- 7)How does this piece express a "slice of time and space"?
- 8)If you wanted to change something in society, how could this object or artwork forecast or speak to this change?

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APPENDIX B

Artist/Educator Questionnaire

Please answer each question by circling yes or no.

1) This curriculum could be implemented without requiring extra contact time with your classes. YES NO

2) This curriculum would compliment the existing county curriculum. YES NO

3) Do you believe that most teachers would need additional training in art criticism to be able to implement this curriculum? YES NO

4) Is the table of the Art Criticism Formats with the Composite [p. 22] clear? YES NO

5) Does it serve to illustrate how several existing art criticism formats are fused into the composite format? YES NO

6) Does the diagram [figure one, p.23] clearly illustrate The Integrated Art Criticism Curriculum? YES NO

7) Does it serve to illustrate how the Integrated Art Criticism fuses into the existing curriculum? YES NO

8) Are the goals of this curriculum clearly stated?
YES NO

9) What restrictions can you think of that might prevent the successful implementation of this curriculum?

10) Are student outcomes of this curriculum measurable or observable? YES NO

Please write any other additional comments, remarks or suggestions concerning the IACC in the space provided.