

ART APPRECIATION FOR  
SECONDARY SCHOOLS

by

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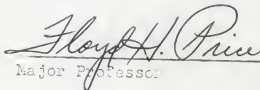
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## CHAPTER I

### THE PROBLEM AND A DISCUSSION OF TERMS

Art is said to be a means of communication. Many people do not understand the language in which the artists are communicating, thus the effectiveness of this means of communication is greatly limited.

In many of our senior high schools today, art is not accepted as being a vital part of the curriculum. The art programs offered are mainly limited to the studio areas. The unacademic nature of studio work often attracts students looking for easy courses. Teaching of art appreciation would put the art course on an academic level and challenge the top students in an intellectual as well as creative course.

#### Statement of the Problem

This study is based on the belief that there is too little art appreciation taught in the secondary schools. Art as a means of communication is neglected if an understanding and appreciation of great art is not taught. The purpose of this study is to encourage more and better teaching of art appreciation in the secondary schools.

A survey of literature has been conducted to: (1) trace the history of the teaching of art appreciation in the high school; (2) review recent research conducted; (3) find the current trend of opinion; and (4) summarize and propose a program for teaching art appreciation based on the literature survey.

### Appreciation: Goal of Art Teaching

In 1925 the Federated Council on Art Education stated the purposes of art teaching as follows:<sup>1</sup>

1. Appreciation
2. Skills
3. Knowledge
4. Habits, attitudes, ideals
5. Growth of outstanding abilities.

In the same year the Department of Superintendents of the National Education Association (NEA) conceived the goals of art teaching to be:<sup>2</sup>

1. Appreciation of beauty in art and nature
2. Initiative and originality
3. Creation of a more beautiful environment.

It should be noted that the first goal in both lists is appreciation. Whether appreciation has held this importance in actual art teaching will be discussed later.

In 1966 Irving Kaufman stated that the goal for all art education is appreciation.<sup>3</sup>

Art appreciation is not esoteric or only for those who have a special sensitivity. Each child has an inherent aptitude to learn appreciation of art.

### Benefits From Studying Art Appreciation

The important objectives or results gained from a study of

<sup>1</sup>Vincent Lanier, Teaching Secondary Art, (Scranton, Pennsylvania: International Textbook Company, 1964), p. 36.

<sup>2</sup>Ibid.

<sup>3</sup>Irving Kaufman, Art and Education in Contemporary Culture, (New York: Macmillan Company, 1966), p. 453.

art appreciation can be stated as follows:

1. It increases the students' pleasure and awareness of their environment and of great art.
2. It helps the students gain critical judgment of beauty in art and beauty in their environments. Thus it helps them to be better consumers.
3. It gives the students a basis by which to improve their creative ability.
4. It encourages individuals to have contact with original works of art in their homes and in art museums.
5. It is a pleasure that increases the joy in living and brings order and beauty into the home.
6. It can lead students to be unprejudiced individuals. The study and respect for different viewpoints and means of expression in art work can carry over to respect individuals' rights in our society.<sup>4</sup>

Today, more than ever, there is a cultural lag in the work that artists are doing and the understanding of this by most people. Perhaps this lag has been more apparent recently because general knowledge before the twentieth century was in subject matter rather than deeper meanings.<sup>5</sup> Much of today's art cannot be perceived as looking like something or telling a story. Thus the understanding and even interest of the general public has not been with modern art.

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<sup>4</sup>Sister M. Alice, O.S.B. "Art Appreciation Values for Teacher and Student," Catholic School Journal, 66:55, October, 1966.

<sup>5</sup>Howard Conant, Art Education, (Washington, D. C.: Center for Applied Research in Education, 1964), p. 28.

### Definition of Terms

It is essential for the understanding of this paper that certain terms such as appreciation, esthetics, aesthetic experience, art, the arts, and beauty be defined. Various authors have expressed a difference of opinion as to the definition of these terms.

Appreciation. The term appreciation is defined in Webster's dictionary as sensitive awareness or perception of worth or value.<sup>6</sup> The definition can be extended to mean understanding, judgment; and critical and emotional awareness of subtle values of beauty and intellect.<sup>7</sup> Appreciation is liking objects for their beauty rather than their functional uses.<sup>8</sup>

Art appreciation may be defined as emotional appreciation and intellectual appreciation. Emotional appreciation is based upon the enjoyment derived from beautiful shapes, colors, designs and arrangements. Intellectual appreciation is derived from an understanding of the basic use of art principles, and from satisfaction in being able to recognize materials possessing art quality.<sup>9</sup>

Intellectual appreciation can be contrasted to emotional

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<sup>6</sup>Webster, Webster's New International Dictionary, Second Edition Unabridged, (Cambridge, Mass.: Houghton and Co., 1953), p. 96.

<sup>7</sup>Alice, op. cit., p. 55.

<sup>8</sup>Stephan C. Pepper, Principles of Art Appreciation, (New York: Harcourt, Brace and Company, 1949), p. 3.

<sup>9</sup>Mable Russell and Elsie Wilson Gwynne, Art Education for Daily Living, (Peoria, Illinois: Manual Arts Press, 1946), p. 21.



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appreciation or enjoyment of art, in that, intellectual appreciation is making a decision concerning the value of the work of art. It is a logical process by which one can give evidence in support of his judgment with facts of the painting, rules of art elements and principles of art. Whereas, emotional appreciation or enjoyment of art is a psychological process. It is personally developed and does not rest on any proof nor does it require proof.<sup>10</sup>

When referring to art appreciation the author wishes to include both the intellectual and the emotional definition of appreciation. By this definition the individual who appreciates art passes judgment on the work and he also enjoys the art work.

Aesthetics. Aesthetics is defined as the branch of philosophy dealing with beauty or the beautiful. It includes the criteria by which beauty can be recognized or judged. Aesthetics can also mean the scientific study of taste or the psychology of the sensations and emotions that have fine arts as their stimulus.<sup>11</sup>

Aesthetic education is an area of human activity having an established and well-defined structure which has as its goal the development of sensitivity to the values of beauty. It is a lifetime pursuit using to best advantage works of art for its interpretation. The aim is not to pay tribute to great art works or teach art theory or history but to awaken and increase the aesthetic responses of the individual. Emphasis should be experimental

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<sup>10</sup>Harry S. Broudy, "The Structure of Knowledge in the Arts," Aesthetics and Criticism: Art Education, (Chicago: Rand McNally and Company), p. 7.

<sup>11</sup>Webster, op. cit., p.42.

and tentative with student response rather than sacred tradition being the deciding factor.<sup>12</sup>

Aesthetic Experience. Pleasurable appreciation of art work is known as an aesthetic experience. An aesthetic experience can be described as having three characteristics. It involves perceiving qualities rather than reasoning or memorizing; it is enjoying the sensuous and intellectual qualities without any need for functional or practical action; and it involves an interpretive phase in which the qualities perceived are organized to represent feelings, emotions or ideas.<sup>13</sup>

The art appreciative experience can be compared to the creative experience. Both of these can be the ideal of knowledge in which the knower feels identified with the known. The objects of perception display meanings by presenting an idea or a feeling or some combination of these. Such meanings are not statements which can be easily verbalized, but they are the experiences of empathy which the appreciator has with the artist--of being able to feel what the artist felt and understand what he meant.<sup>14</sup>

The experience of art appreciation is an intense, vibrant and pleasant experience. It is personally developed--the individual cannot accept another's judgments or stated abstract concepts. This is a first-hand experience not a vicarious one. The

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<sup>12</sup>D. W. Gotshalk, "Requirements of a Domain Interpretation," Art Education, 20:12, March, 1967.

<sup>13</sup>Ralph A. Smith, (ed.), Aesthetics and Criticism in Art Education, (Chicago: Rand McNally and Co., 1966), p. 3.

<sup>14</sup>ibid.

appreciator experiences the feelings of the creator--the insight, and the strong feeling that moved him to create.<sup>15</sup> Thus the appreciator senses the meaning and the purpose of the art object in his life.<sup>16</sup> Thus the experience of appreciation is an experience of self-realization.

It is the potentiality of a vivid and satisfying experience. If we have not developed our powers of appreciation to respond to an object appropriately, we naturally cannot expect to enjoy it any more than we can expect to see an object if we have our eyes shut.<sup>17</sup>

The experience of appreciation is possible for everyone but certain requirements facilitate its attainment. Knowledge should be brought to the work. One should know the philosophy of the artist, how he organizes his work to reveal this philosophy, and the difficulties of the media he uses. Appreciation is aided by knowing the problems of arranging compositions, by knowing the color harmonies, and by knowing the difference between line and form. In other words appreciation is aided by knowing the art elements and the art principles.

Organization of the art is more understandable if every detail in the composition is necessary to the work. Furthermore, these details should be organized to point out the meaning of the work.<sup>18</sup>

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<sup>15</sup>Kaufman, op. cit., p. 456.

<sup>16</sup>Albert C. Barnes, The Art in Painting, (New York: Harcourt, Brace and Company, 1937), p. 47.

<sup>17</sup>Pepper, op. cit., p. 7.

<sup>18</sup>ibid., p. 11.

The first perception a person has of the work is the beginning of his appreciation. His appreciation is aided by seeing the work under good lighting. In the case of sculpture, appreciation is increased by walking around the work, by touching, or holding it.

Art appreciation is facilitated by remembering former appreciations. This process is called "funding" and operates like a savings bank.

...Actually, every time we learn to appreciate one work of art richly, it helps us to appreciate another one more quickly. For wherever aesthetic works of art have traits in common, relevant funding may go on from one work to another.<sup>19</sup>

In summary, the students' response to art can be based on five factors:

1. The knowledge that he has to comprehend the intellectual aspect.
2. The students' mood at the time--prejudice or an open mind for what the artist has to communicate.
3. The students' ability to project into art and let the qualities project into his mind.
4. The students' abilities and past experiences in creating.
5. The students' development of art vocabularies which make the search for appreciation more communicable and meaningful.<sup>20</sup>

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<sup>19</sup>Ibid.

<sup>20</sup>Alice, op. cit., p. 54.

Art. Art is defined as the skill and taste in creating according to principles of beauty.<sup>21</sup> This creation when referred to in this paper means the areas of plastic materials such as painting or sculpture.

There are three areas in art education which require different types of teaching and learning. These are: (1) cognitive, involving factual material, rules and principles; (2) psychomotor, which includes studio work (techniques in painting or sculpture), and (3) affective, involving moods, emotions, interests, attitudes, appreciations, and values.<sup>22</sup> Learning in one area carries over to ability in other areas. The first two areas are fairly well established and incorporated in senior high art curriculums; however, the last area is so elusive in its abstractness that it has often been neglected in art education.

The Arts. The term arts refers to four specific areas for an art appreciation course which combined the fine arts. These areas are dance, music, the visual arts, including sculpture and painting; and literature, including poetry and free verse.<sup>23</sup> Another arts program listed the above four areas plus the area of drama.<sup>24</sup>

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<sup>21</sup>Webster, op. cit., p. 155.

<sup>22</sup>Jerome Hausman, "Teacher as Artist and Artist as Teacher," Art Education, 20:15, April, 1967.

<sup>23</sup>Richard L. Loveloss, "Interrelating the Arts in the High School," School Arts, 67:35, 36, January, 1968.

<sup>24</sup>Roy W. Mallery, "Art Appreciation, the Report of a Study of College Courses," Art Education, 15:25, May, 1962.

The definition of fine arts is stated as the arts which are concerned with the creation of objects of imagination and taste for their own sake and without relation to the utility of the objects produced. Included in this definition are the areas of painting, drawing, architecture, sculpture (often called the arts of design), and the areas of music, dancing and dramatic art.<sup>25</sup>

When discussing the arts in this paper, the author wishes to include all the arts mentioned which will contribute to the particular program and unit being studied.

Beauty. Originally, beauty meant only physical attractiveness which appealed to the sense of sight. Now it also means a rightness which excites strong intellectual pleasure. Art work to be beautiful must be interesting to perceive but not necessarily alluring, that is, some art work is gruesome and revolting.<sup>26</sup> Broadly, it is perfection in senuous and spiritual order which excites admiration for itself rather than its uses.<sup>27</sup>

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<sup>25</sup>Webster, op. cit., p. 949.

<sup>26</sup>Broudy, op. cit., p. 42.

<sup>27</sup>Webster, op. cit., p. 241.

## CHAPTER II

### TEACHING ART APPRECIATION IN THE PAST

The term art appreciation arouses negative connotations owing to the manner in which it has been taught in the past. "The history of art education in the secondary school reveals all too painfully the diversity of opinions on how art should be taught, caught or captured."<sup>1</sup>

#### Authors of the Past Discuss Art

Goals and objectives. In the early part of the twentieth century, interest was in subject matter and story-telling qualities of pictures. Beauty in art was associated with beauty of the subject, thus exact representation of a beautiful subject was the ideal.<sup>2</sup> Children preferred pretty, trite and sentimental pictures.<sup>3</sup>

Art study was often used as an aid to social studies and history classes. Pictures were used to show how people dressed, worked and entertained themselves in other countries and in other times. Learning about the author, factual, and historical information were stressed.<sup>4</sup>

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<sup>1</sup>Richard L. Loveless, "Interrelating the Arts in the High School," School Arts, 67:35, January, 1968.

<sup>2</sup>B. Othanel Smith, "The Logic of Teaching in the Arts," Aesthetics and Criticism in Art Education, (Chicago: Rank McNally and Company, 1966), p. 54.

<sup>3</sup>Sallie B. Tannahill, Fine Arts for Public School Administrators, (New York: Bureau of Publications, Columbia University, 1932).

<sup>4</sup>Vincent Lener, Teaching Secondary Art, (Scranton, Penn.: International Textbook Company, 1964).

In 1912 the goal for art teaching was to appreciate what is good taste. Good and worthwhile objects arouse pleasure; these objects are universally beautiful not merely pretty. Beauty was said to be found in the consistent relation of measures which can be calculated mathematically.<sup>5</sup>

Teaching method. It was suggested in 1911 that some acquaintance with excellent examples of art should be available for high school students, the criteria for these selection of works was pictures that tell stories.<sup>6</sup> A picture a month was suggested with scenes that were appropriate to the seasons. Books were printed with the suggested pictures and accompanying stories.<sup>7</sup>

Another method of study in art was proposed in 1925. Categories were listed as areas for study. An example of five such categories are the following areas: painting, sculpture, architecture, industry, and commerce. Each area was studied according to definition, materials, methods, and historical survey.<sup>8</sup>

A book written in 1935 took a single subject such as Winter, Autumn, and England, it gave pictures, poems, stories and suggested music for each story. "These studies have been successfully taken with "A" type of children from 12-16 and great interest has been aroused. The book has been so arranged that studies

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<sup>5</sup>Walter Sargent, Fine and Industrial Arts in Elementary Schools, (Boston: Ginn and Company, 1912), p. 14.

<sup>6</sup>Ibid., p. 3.

<sup>7</sup>L. L. Wilson, Picture Study in Elementary Schools, (New York: Macmillan Company, 1911).

<sup>8</sup>Leon Loyal Winslow, Organization and Teaching of Art, (Baltimore: Warwick and York, 1925), p. 92.



may be followed straight through the school year."<sup>9</sup>

In 1939 nine comprehensive topics were suggested as units for teaching. The first topic was aesthetic with categories of color, figure, and history. The second was civic which included art in a democracy. Next was domestic or a study of art in the home. The topic occupations was subdivided into cinema art, commercial art and landscape design. The last five topics were period, techniques, recreational, religion, and industry.<sup>10</sup>

Authors ahead of their time. What is said in books and what occurs in actual practice are not always the same. This is also true today. Schools have a resistance to research.<sup>11</sup> They also have many problems in implementing new research in an already very structured framework.

Early in the century a goal given for art teaching was to obtain enough knowledge of art to cultivate taste.<sup>12</sup> The objective given in a book written in 1935 was "...to make children realize that all art is merely the expression of ideas through varied media, whether it be color, music or words."<sup>13</sup>

Statements written in 1946 seem to be more acceptable to

<sup>9</sup>F. Rolls, and P. G. Heppenstall, Studies in the Appreciation of Art, (Exter, England: Wheaton and Co., 1935), p. ix.

<sup>10</sup>Leon Loyal Winslow, The Integrated School Art Program, (New York: McGraw-Hill Book Company, 1939), p. 125.

<sup>11</sup>James D. Raths and Jean Dresden Grambs, Society and Education Readings, (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965), p. 271.

<sup>12</sup>Sargent, op. cit., p. 3.

<sup>13</sup>Rolls and Heppenstall, op. cit., p. ix.

our belief today than they were in that year. Necessary requirements for an art appreciation course include as much contact as possible with beautiful art and as little factual information. Students find the factual information themselves if motivated by the teacher. Grades for the course should be based on students' reported observations or reports on unassigned reading, but not on the basis of memorized material.<sup>14</sup>

#### Writers of Today View Art Teaching of the Past

Recent authors give an idea of how art was actually taught. This way of teaching has brought negative connotations to the term art appreciation.<sup>15</sup> What was lacking in the teaching was contact with original art and student analysis of the art. Instead a teacher's or an author's analysis were taught for the limited-range of art reproductions chosen for the students to view,

Art appreciation classes were called "do-it-yourself courses" probably in reference to the books giving stories to accompany the reproductions. De Francesco called these courses "...perfunctory, quasi-literary exercises."<sup>16</sup>

Emphasis on studio work. Often, it is taken for granted that students will automatically appreciate art if they fumble through the process of creating it. Creative work thus takes up

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<sup>14</sup>Mable Russell and Elsie Wilson Gwynne, Art Education for Daily Living, (Peoria, Illinois: Manual Arts Press, 1946), p. 218.

<sup>15</sup>Kaufman, op. cit.

<sup>16</sup>Italo Luther De Francesco, Art Education, Its Means and Ends, (New York: Harper Brothers, 1955), p. 15.

most of the time in art classes, but it is often taught haphazardly without clear objectives.

The art appreciation taught is often given apologetic treatment because it delays students and teachers from studio work.

However, even in this case, its treatment is often of a fleeting nature, forming a miniscule and adjunctive aspect of the larger studio program and serving only to relay a reluctant and dutiful attitude on the instructor who almost apologetically, and with uneasy haste, serves the smallest modicum of art appreciation as the (it's good for you) spinach of an otherwise delightful program.<sup>17</sup>

Appreciation too factual. For lack of knowledge as to a better way to teach art appreciation, many teachers taught a watered-down version of what they learned in college art history classes. This resulted in a monotonous rote learning of pictures, names, and dates from a textbook. This created a dislike for the art appreciation classes and for the pictures being studied.<sup>18</sup> This type of course is usually too broad and lacking in depth of understanding. Students should be allowed to use their critical judgment to evaluate and discuss a few selected works.

#### Summary

How art was taught in the past influences the way it is taught today and will be taught in the future. It is possible to learn from previous mistakes but many times reaction against mistakes is so strong that the tendency is to go too far in the

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<sup>17</sup>Howard F. Collins, "Art History: High School," Art Education, 16:6, May, 1963.

<sup>18</sup>Harold Arberg, Richard Grove, Harlan Hoffa, and Jack Morrison, "The Humanities (A Discussion)," Art Education, 18:20, November, 1965.

opposite direction.<sup>19</sup> Just an understanding of past art appreciation methods in teaching helps us to understand current conditions that exist in the teaching of art appreciation and indicate possible short-comings that need to be corrected.

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<sup>19</sup>Arberg, Grove, Hoffa, and Morrison, op. cit., p. 10.

## CHAPTER III

### PHILOSOPHIES OF TEACHING ART APPRECIATION

Many exciting programs for teaching of art appreciation were discussed by several authors. The difficulty is in arranging these programs in the senior high school curriculum. There also remains points of disagreement among authors as to the right approach to teaching art appreciation.

The disagreements of the past have continued to exist. Studio work was and is given great emphasis in art classes but how much studio work is necessary to aid art appreciation? How much factual learning is necessary to art appreciation? Whether art is taught or caught is discussed by several authors.

#### Art Appreciation Through Studio Work

Studio work has been given a great proportion of time in art classes for three reasons. First, the reaction against over-emphasis on factual art appreciation of the past. Second, the belief that students will automatically appreciate art after they have experienced creation. Third, the fact that it is easier for studio-oriented teachers to teach studio classes.

The first reason for emphasis of studio work is that all areas of education have in the past stressed rote memorization. A student was a mechanical object in which knowledge could be poured and parroted back when it was demanded. This belief is in high disrepute now and in the case of art and music the pendulum has swung far away from this type of learning.<sup>1</sup>

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<sup>1</sup>Harold Arberg, Richard Grove, Howard Hoffa, and Jack Morrison, "The Humanities (A Discussion)," Art Education, 18:16, Nov., 1965.

Meaningfulness and learning by doing are stressed now. In the case of art teaching, this has meant more studio work.

The second reason for stressing studio work is the assumption that students learn to appreciate art through a creative experience. "Many secondary art education programs have operated on the frightful 'hunch' that if a student 'fumbles' through the process of making art the experience will increase intelligent critical awareness. Unfortunately, art objects cannot make critical judgments...humans can!"<sup>2</sup>

The third reason for emphasis on studio work is art teachers are trained mainly in studio courses. Many colleges require only one semester of art history over and above the studio courses and project-centered art education courses. Thus, the secondary teacher is not adequately prepared in the area of art appreciation and lacks the enthusiasm and confidence to teach it.

The question is whether or not studio work is necessary for appreciation? This is answered by pointing out that creating art does aid appreciation, but it is not an absolute essential -- one can appreciate without creating.<sup>3</sup> If appreciation includes admiration for the dexterity of the artist, it is helpful to create.<sup>4</sup> "Perhaps know-how serves appreciation by making it

<sup>2</sup>Richard L. Loveless, "Interrelating the Arts in the High School," School Arts, 67:35, January, 1968.

<sup>3</sup>Sister M. Alice, O.S.B., "Art Appreciation Values for Teacher and Student," Catholic Education Journal, 66:54, October, 1966.

<sup>4</sup>Harry S. Broudy, "The Structure of Knowledge in the Arts," Aesthetics and Criticism in Art Education, (Chicago: Rand McNally and Co.), p. 25.

easier to get into the proper posture for perceiving whatever it is the work of art presents."<sup>5</sup>

#### Art Appreciation Through Factual Learning

The disagreement in this case is due to defining appreciation in differing ways. Those who say knowledge of facts is not essential for appreciation, define appreciation as having vivid pleasant experiences. They say what should be necessary for appreciation is contact with good original art. This group of educators feel that appreciation cannot be developed through learning rules of beauty or a study of art history.<sup>6</sup> If the art teacher deals with facts alone, he will increase the students' knowledge about art but not his enjoyment. The only facts that should be given would be those that increase the students' discriminative viewing of the art.<sup>7</sup>

The second group of educators say factual knowledge is necessary for appreciation. They define appreciation as comprehending the art work with knowledge, judgment and good taste. The student should use all available knowledge about the art work to reveal qualities that he would not notice by himself.<sup>8</sup>

Defining appreciation broadly as both a pleasurable

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<sup>5</sup>Ibid.

<sup>6</sup>Irving Kaufman, "Art and Education in Contemporary Culture," (New York: Macmillan Company, 1966), p. 453.

<sup>7</sup>Mable Russell and Elsie Wilson Gwynne, Art Education for Daily Living, (Peoria, Illinois: Manual Arts Press, 1946), p. 218.

<sup>8</sup>Manuel Barker, "Art Education Quality in Teaching," Art Education, 14:26, March, 1961.

experience and being able to make judgments about art work, it could be said that knowledge is necessary for appreciation. But it is important also to have many opportunities to view art first-hand. "...No one regardless of verbal facility can convey visual, aesthetic significance with words alone."<sup>9</sup>

#### Art Appreciation: Taught or Caught

There is general agreement that appreciation cannot be forced or taught, but as stated above much that can be taught is used to aid the process of appreciation.

Real appreciation is a matter of personal conviction and cannot be taught. Each individual judges art according to his beliefs, likes and dislikes. But before appreciation can be 'caught' students must be exposed to art. The students must be actively participating in the art class in order to gain art appreciation not idly waiting to 'catch' something.<sup>10</sup>

It is often assumed that teaching students to appreciate art is unlike teaching in other subjects, and some people say it is not really teaching at all, that appreciation is caught, not taught. These are both mistaken notions. Teaching students how to handle questions of appreciation is not essentially different from teaching them how to deal with questions of valuation in any field of learning.<sup>11</sup>

When teaching valuation is performed thoroughly, it involves three things: (1) a set of criteria as standards for judging; (2) observations of the painting; and (3) a judgment of how well

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<sup>9</sup>Jack D. Stoops, "Words and their Creative Power in Art Teaching," Art Education, 12:1 February, 1959.

<sup>10</sup>Stoops, op. cit.

<sup>11</sup>Smith, op. cit., p. 52.



the observations satisfy the criteria or standards. These same requirements hold for teaching art appreciation because it is a form of valuation. In order to make a value judgment, criteria are necessary to compare and contrast against the observations about the painting.<sup>12</sup>

#### Summary

In approaching the problem of outlining a program for art appreciation, some points of disagreement needed to be discussed. It can be concluded that studio work and knowledge of facts aid appreciation. Although studio work is not essential for appreciation, knowledge is necessary for it and so also is individual judgment.

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<sup>12</sup>Smith, loc. cit.

## CHAPTER IV

### PROGRAMS FOR TEACHING ART APPRECIATION

Art appreciation is not easily attained on one's own without any effort. The requirements for it are such that planned, purposeful teaching and learning are necessary to achieve art appreciation.

#### Program Specifications and Evaluation

The ideal program of art appreciation is perhaps still in the experimental stage. However requirements have been stated that are thought to be necessary to this program.

Quality not quantity should be emphasized, that is, the program should not be too broad. Fewer works should be studied more thoroughly. Chronological study of historical continuation and resultant memorization of dates and periods should not be encouraged.

Emphasis should be on developing a basic understanding of art principles and thus the development of critical judgment. A developmental background in study of basic elements of line, form, color, and texture,<sup>1</sup> should be undertaken.

All areas of the arts should be studied together. The usual humanities approach treats each art separately and there is often little chance to make comparisons. In comparing the material, form, and context of the arts, the students find that

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<sup>1</sup>Roy W. Mallery, "Art Appreciation, The Report of a Study of College Courses," Art Education, 15:10, May, 1962.

the most important aspect of creation is form. The creator funds his thoughts and feelings into the form of his particular art.<sup>2</sup> A simultaneous study of the arts has a greater impact than study of the arts separately. Meaning becomes more evident if the non-verbal concepts are seen, heard, and expressed through body movement. In other words these concepts are experienced visually, verbally, kinesthetically through music, art, poetry, and dance.<sup>3</sup>

Other resources to be employed by the teacher are audio-visual aids--slides, reproductions--museum visits, books and magazines.

The arts must be correlated and geared to the grade level, interests, backgrounds, and environments of the student. This calls for individual observation and sympathetic study of each child.

Obviously this cannot be done with an excessively large class. Thus, another requirement needs to be small classes in which there can be individual rapport and individualized teaching.

In leading the student to appreciation, the teachers attitude is important. Enthusiasm and a stimulating program are essential characteristics. The teacher must utilize every channel available for communications and provide the student with a stimulating art environment. This visual environment should be one of order which encourages imaginative thoughts.

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<sup>2</sup>Beverly Jeanne Davis. "Lighted Windows: The High School Humanities Course," Art Education, 10:3, November, 1965.

<sup>3</sup>Clarice L. Hollberg, "Evolving Aesthetic Qualities in the School Art Program," School Arts, 67:10, September, 1967.

To go with the visual materials, the teacher needs to exercise a well-chosen art vocabulary. What she says when she discusses art will encourage enthusiasm for the art work or make the work dull. Over-used expressions are meaningless. Use of inflated adjectives cheapens the art work. Art can come to life by the use of personification or the use of adjectives that ordinarily describe people. Personification is well-understood by students and stimulates creative thinking by being used in a new way.<sup>4</sup>

Teachers words must do far more than operate as a literal 'map' of the artistic territory. They must imbue the art experience with life and feeling. These words are not meant to replace the aesthetic experience, they merely reinforce and help reveal it.<sup>5</sup>

An example of a way to explain impressionism is done by initiating answers from students rather than lecturing at great length. Many times the teacher talks at great length never realizing the class cannot understand the descriptive words she is using. Not only does she keep aware of the students by asking them questions but she also stimulates them to think. By actively participating, the students will find it easier to understand and remember. To exemplify this method of teaching, the teacher asks the students to put their hands in front of their faces and move them back and forth quickly. She asks what did they see? Did they notice all the details or only glimpses of them? Then, she shows them an original or a good reproduction

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<sup>4</sup>Ibid., p. 6.

<sup>5</sup>Ibid., p. 7.

done in the impressionistic style. Does it have the same instant vision; the same flicker created by the short painting stroke?<sup>6</sup>

To ask good questions is just as skilled a task as choosing a vocabulary for describing the art work. It is the task of the teacher to use both and to know when to use which method.

On a more advanced level the teacher must help the students with value judgments. In working with questions of value the teacher deals with facts and with the criteria for judging the facts. First, a criteria for beauty should be discussed. This is a difficult question since beauty can be defined in many ways and has changed through the years. The students themselves propose a criteria for beauty. Some find beauty in soft flowing lines; other in sharp lines and angles; and some find it in arousing emotions.<sup>7</sup> The teacher's task is to help the student see that the criteria for deciding the aesthetic value of art has shifted from time to time, from one school of art to another, and from one cultural phrase to another. Also the teacher should direct the students to examine the criteria for themselves and choose the criteria to be used in making their judgments. The students should know that by their choice of criteria, they can decide what facts about art are relevant and if they have value.<sup>8</sup>

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<sup>6</sup>Betty Portmann, "Understanding Impressionism," Arts and Activities, 61:34, June, 1967.

<sup>7</sup>B. Othanel Smith, "The Logic of Teaching in the Arts," Aesthetics and Criticism in Art Education, (Chicago: Rand McNally and Company, 1966), p. 54.

<sup>8</sup>Ibid., p. 55.

After a study of the various criteria, the teacher should help the students analyze the facts of the art work. The teacher helps the students see the painting by asking such questions as "whether the nearby objects are diminished and the more remote ones increased in size." Then she may ask what are the effects accomplished by these various techniques.<sup>9</sup> This will not only help the student to see and enjoy the painting, but also by comparing the facts to his value criteria, he is better prepared to make judgments about the painting.

Finally, to complete the observation and discussion of the work of art, the teacher clarifies to the students what is the experience of appreciation. This is the experience of enjoying the sensuous aspects of the work and also making value judgments about it.

All the while, you will have had the class looking, wide-eyed, at something. Drive home to them, at the end, that their aesthetic vision is an objective experience of things, in which they become aware of aspects--call such preceiving 'prehending' to distinguish it from 'observing'--and that these aspects are formations that things reveal in the aesthetic view of them.<sup>10</sup>

The lecture and discussion activity should be supplemented with studio activity, especially for those students with little or no art background. As a means of having empathy with the artist and understanding problems of the medium, creative work is a benefit but not absolutely essential to appreciation. The

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<sup>9</sup>Smith, op. cit., p. 4.

<sup>10</sup>Owens, C. Harris, "Education for Aesthetic Vision," Art Education, 20:16, March, 1927.

instructor should relate the creative project with the lecture, discussion and student research.

An example of a project to enrich the art experience would be that of making paint by the method of early painters. One class did this in connection with a lecture on the origin and development of paint. The students then mixed mud, egg yolk, plant stems, flower petals and pitch using both an oil and a water base. They also experimented with the paint on various painting surfaces.<sup>11</sup> Such a project would surely make a unit of study more meaningful. Of course, it should not be done in isolation but related to a unit in which it could contribute.

Art appreciation taught in the public schools must submit to evaluation, often called a 'necessary evil'. Pitfalls in the teaching of appreciation have occurred because of the need to evaluate. Such things as the memorization of names and dates has caused depreciation rather than appreciation. Now the most commonly used method of evaluation is taking a series of small reproductions and having the student indicate which ones they liked the best. Unfortunately, this violates the nature of appreciation because each person has his own personal reasons for liking one art object better than another.

The question is then how does one measure this non-verbal learning? An easy answer is by non-verbal means.<sup>12</sup> This implies

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<sup>11</sup>Joseph B. Rubin, "The Arts in Action," Childhood Education, 43:195, 196, December, 1960.

<sup>12</sup>Harold Arberg, Richard Grove, Marlan Hoffa, and Jack Morrill, "The Humanities (A Discussion)," Childhood Education, 18:26, November, 1965.

evaluation of students' creative work to give grades in art appreciation.

In creative products of children, aesthetic growth reveals itself by an increasing sensitivity to the total integration of all experiences concerning thinking, feeling, and perceiving. This total integration can be seen in the unity of harmonious organization and expression of thoughts and feelings by means of spaces, lines, textures, and colors. Children who lack aesthetic growth show no feelings for organization either in their thoughts or feelings or in the expression of them.<sup>13</sup>

Perhaps an objection can be raised to evaluation by creation on the basis that what will be measured is talent and not appreciation.

A more ideal means of evaluation would be based on evidence of appreciation via reported observations, voluntary questions, reports on unassigned reading, news of art exhibits and art programs and the stream of art materials brought into the classroom. Of course, this type of evaluation would be subjective and dependent on the teachers judgment of students.

The objective test is the most often used means of evaluation. It is preferred because it is objective--thought to evaluate more fairly and more scientifically. Some teachers complain of the lack of good standardized tests. However, a good objective test to measure art appreciation will never be found since the qualities of appreciation elude scientific procedures.<sup>14</sup>

#### Experimental Programs

All programs should be kept on an experimental basis

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<sup>13</sup>Lowenfeld, op. cit., p. 58.

<sup>14</sup>Mallery, op. cit., p. 25.



because they need to be geared to the level of the particular group of students. If a good workable program is found, it still must be used with consideration of one's own students.

Newton Senior High School, Newton, Massachusetts. An art program that was admittedly studio-centered has been renovated to widen its scope. Concern was expressed by the art teachers for the lack of meaningful teaching in art appreciation. They tried to select an appropriate vocabulary of concepts and relevant studio activity adapted to the students level. The teachers also tried everything from games to exercises for gaining percepts in an attempt to determine the kinds and degrees of appreciative knowledge that students at various ages are capable of absorbing.<sup>15</sup>

Harrisburg, Pennsylvania Schools. An experimental program was undertaken in relating the arts. The theory was that great philosophies, behavioral patterns, and disciplines of various arts. The study was not meant to combine the arts but to set up exchanges between people interested in various arts, to see if the high school student of art could gain new and significant insights into his own creative process.

The study was meant to answer some of the following questions:

1. How are the arts parallel in philosophy, theory, and language?
2. What problems are caused by studying the arts together?

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<sup>15</sup>Al Hurwitz, "The Cutting Edge of Curriculum," School Arts, 67:9,12, October, 1967.

3. How does a greater understanding of all arts increase the appreciation of one art?

The students for this experimental program were taken from a high school art class, the writers from an accelerated high school English class, and the dancers from a dance studio. A well-known concert organist, Dr. Leonard Raver of Union Theological Seminary, provided the musical stimulus.

A complete list of the experimental workshops covers one hundred pages plus photographs and tapes. However, one example was chosen to exemplify what took place.

The painting of an art student provided the stimulus for the writing of a poem and an in-depth study in dance. The stimulus for the painting was the music "Adonoe Sh'ma B'kole" (The One Hundred and Thirtieth Psalm) played by Dr. Raver at the organ. The painter explained his reaction as being like an "implosion" or a vast complex of active forms exploding within a larger structure. At the end of this session both painters and dancers were asked to prepare in-depth studies for the next workshop.

One of the dancers wrote a poem entitled "Trilogy in One" and chose to plan a dance based on the painter's involvement with his painting. It illustrated three aspects--the original inspiration that he received at the moment before execution, his efforts in trying to remember what the inspiration meant, and the technical problems involved while producing the painting.

Another dancer chose to illustrate another poem written from inspiration of the music "Adonoi Sh'm B'kole". The poem

was read while the dancer performed. This turned out to be another moving experience.<sup>16</sup>

We can only conclude that ultimately we must develop a philosophy of teaching the arts in a way which will benefit every student who enters our classroom. Yes, there are great values in relating the arts in education. The challenge is to show our students the 'whole' meaning of the arts.<sup>17</sup>

Summer Workshop, Temple University. Another experiment in relating the arts was conducted at Ambler Campus of Temple University, New York. High school students from all backgrounds were used for this project. The students included privileged and under-privileged, talented and untalented, educated and uneducated. The teachers were artists in residence--musician and composer, painter, film-maker, dancer, and stage designer in addition to five art teachers from local school systems.

In the six weeks of intensive study, the students delved deeply into the meaning of abstract concepts and their application to various forms of art.

An example of the learning situation shows the interrelationship given to the arts. While Bolero played on a phonograph, a man conducted in time to the music, a girl began an interpretive dance; slides of painting, sculpture and architecture were shown on a large pad of paper; and a girl traced their outlines in time to the music for the class to see. Rhythm was being defined non-verbally. Students later divided into groups to illustrate

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<sup>16</sup>Richard L. Loveless, "Interrelating the Arts in the High School," School Arts, 67:35-37, January, 1968.

<sup>17</sup>Loveless, p. 37.

abstract concepts using all the resources of the arts.

A successful type of evaluation was letting groups compose music to fit their own painted design. They were given instruments, which they most likely did not know how to play, and asked to devise a rhythm or a melody. Each group played a composition while others improvised dance steps to fit the composition. This workshop was called successful beyond expectations.<sup>18</sup>

### Problems in Relating the Arts

Such programs have practical problems, as one would expect. The major problem at the high school level is the staff. They have a dislike for the mish-mash which inter-related arts courses have often become. They want to teach in their own field. It is quite a task for them to correlate materials from diverse sources.

Specialists in each art area are hard to find for high school teaching. Their language would be at too high a level for high school students. Also they would be too specialized to be able to relate to other art fields.

Liberal arts majors who are not specialists in any particular area are hard to find. Again they are not most desirable as they could not discuss art work. One or two liberal arts people in the teaching group would be acceptable.

The most promising type of people would be those that are specialized in one area (but not to a high level of specialization)

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<sup>18</sup>Leslie Judd Ahlander, "Up to their Ears in the Arts," American Education, 3:29-31, November, 1967.

and also have potential in the other areas. This potential is necessary to correlate their area of specialization to the other areas of the arts. They should have performance competence in their specialization through professional training. Such ability is a guarantee against purely verbal teaching. Such teachers should also have a thorough background in the art history of one art in detail and the other arts in general. They should have had courses in philosophy of art or a course in formal aesthetics. Such courses will give the specialists from various areas a basis for communication.<sup>19</sup>

Another requirement in facilitating a related arts course is the cooperation of the administration. The administration should be told that a curriculum that covers the arts in depth cannot be done by the old rules or the same testing devices and procedures.<sup>20</sup> Through a cooperating and understanding administration necessary staff, materials, time, and encouragement can be obtained. Without these factors, the unorthodox programs are difficult to implement in school systems. Perhaps the first job of the art teacher is to convince the administration that the program for appreciation is worth the effort.

#### Summary

Correlating many materials to facilitate appreciation at the level of each student requires much planning and preparation.

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<sup>19</sup>Harry S. Broudy, "The Preparation of Teachers for Aesthetic Education," Art Education, 20:24, March, 1967.

<sup>20</sup>Arberg, Grove, Hoffa and Morrison, op. cit., p. 20.

Such requirements as museum trips, audio-visual aids, related studio activity and small classes may be difficult to implement in the public schools as they are, but they can serve as goals. One will always find an outstanding school, outstanding art department, or an outstanding teacher who can over-come the difficulties and come closer to the ideal.

Three experimental programs reported various ways of attaining the goal of helping students toward a greater appreciation of art. Every art appreciation program should be, to some degree, experimental in that the best way should be found to encourage appreciation for the particular group of individuals being taught.

The last two experimental programs mentioned cannot be done by one art teacher alone but require cooperation of other teachers in the humanities. The teachers need much time for planning and preparing before the course can begin and during the time it is conducted.

## CHAPTER V

### CONCLUSION

The purpose of this paper is to encourage more and better teaching of art appreciation. This is done by describing an effective art appreciation program for secondary schools and by showing the need for teaching more appreciation.

#### An Effective Art Appreciation Program

The problem is to put the idealistic goals for teaching art appreciation within the framework of the public secondary schools. Time, facilities, and money for originals, reproductions, and museum trips are necessities. Time for the teacher to prepare for teaching appreciation is important and of greater importance for so many art teachers who have not been trained to teach art appreciation.

Larger blocks of time are needed than the usual Carnegie units for teaching art appreciation and especially if related studio activity is planned. This causes a problem of conflict with other courses. Art appreciation should not conflict with the time of required courses the students have to take. This would eliminate from the course many students whom it could benefit.

The question as to how to attract the kind of students whom the art appreciation course can benefit was not discussed in this paper owing to the limitation of length. Another problem not dealt with was the method needed to fit the exciting new programs for teaching art appreciation into existing public school curriculums.

The paper discusses requirements for an art appreciation course which can offer the students the most toward appreciation. Studying all the arts together can help the students gain a whole idea of what is attempted by one art. For example, he learns visually, verbally and kinesthetically by painting, poetry and dance. The teacher is also required to verbalize about art. His choice of words is important because it can make the work come alive or "lie as inert as a corpse". He increases students' enjoyment of art work by helping them really see all aspects of the work. He helps them make judgments by discussing with them a criteria of values.

He can make the whole process of art appreciation stimulating and exciting by the use of audio visual aids, bulletin boards, and displays in the room. He must plan well to relate these factors with the units of study, and prepare his verbal descriptions and related studio activity. All of these facets of the art appreciation program should be directed to the background, interests and abilities of the students.

Another necessity which could break a good program is evaluation. The main factor to avoid is requiring memorization for tests. Perhaps the usual test should be avoided entirely and instead grades be given on the basis of reports, interests, attitudes, and reported observations. Perhaps studio work could be used to show growth in appreciation.

In the attempt to be kept at the level and ability of all students, art programs should be kept experimental.



A proposed program. A hypothetical program of art appreciation can be outlined for high school upper classmen. The students do not need to have an background in art. The course will be a team teaching effort in that art appreciation is taught at the same time as is literature appreciation, and music appreciation. The three teachers correlate their lesson plans to start teaching modern work first--preferably artists, musicians, or writers depicting locale and ideas familiar to the students.

A tentative outline of lessons for the year should be planned in conjunction with the other two appreciation teachers. More detailed lessons plans should be written each week but they would still be tentative depending on the needs and interests of the students.

Materials available to the teacher for the course need to be slides, films, projectors, reproductions, paper-back books of recent artists, and materials for studio work in water color, tempera, oil, clay and soft-stone sculpting. The teacher should be able to take the students to the local art museums at least for every new showing of work. She should also be able to rent or buy some originals from the art museums. The room should be equipped with moveable tables and chairs, a kiln, large windows, good artificial lighting, cupboards for materials, and the possibility of being decorated to be cheerful and stimulating.

The general plan of the course would be four days of academic study and one day of studio work. The class would have a possibility of larger blocks of time on the days that it is

necessary--either on a module system<sup>1</sup> or using the students' free period which follows the art class.

Grades for the course would be given on research papers, essay tests, and reports of art shows.

The first part of the year would be spent with the art principles (rhythm, color harmony, balance, emphasis), and art elements (line, form, shape, color). These would be discussed in connection with slides and originals of art depicting ideas and locale familiar to the students. Exchanges between music, English, and art teachers should be to make the principles and elements more clear. For example, balance is necessary in literature, and music as well as art. Examples of good and poor balance can be demonstrated by the three teachers in a meeting combining the three classes.

An understanding of art of subject matter familiar to the students can be broadened to include artists of other locales, countries and times. Various "isms" in art can be studied in connection with music and literature as the year progresses. The work must be understood through a study of the times, places and personalities that brought the work about. Films can be obtained about artists and "isms" to make the study more meaningful.

Studio work should be planned to coincide with the area being studied. For example, techniques in landscape water color painting should be studied in connection with the study of a great

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<sup>1</sup>A module system is a flexible system of time units. Each teacher asks for the blocks of time that she needs for each week or month. Thus a new schedule of classes is written each week or month.

landscape water color painter.

The objectives of the course would be to develop in the students the ability to make critical judgments about art works, and to enjoy the art work.

#### Values Gained from Art Appreciation

Art understanding and enjoyment lend another dimension to the joy in living. People are told that they are going to have more and more leisure time and that they must educate themselves to utilize this time. Yet most people continue their fast pace into their leisure time. The feeling is that there is not time for pleasures in depth but only the superficial and easy pleasures best symbolized by television viewing. Many of today's television programs take one away from his real world and thinking about himself to an unreal world of fantasy.

On the other hand, appreciation of art does not lend to an escape from the world but leads to a greater appreciation of it. Study of art deepens and quickens the pleasure of seeing.<sup>2</sup> It helps us have a sensitivity to situations and meanings in general. Appreciation of art leads one to a spontaneous reaction to colors in nature and the man-made environment.

Herbert Read stresses the importance of learning appreciation of art by saying that the adjustment of the senses to their objective environment is perhaps the most important function of aesthetic education. He continues by saying that a balanced

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<sup>2</sup>Sister M. Alice, O.S.B., "Art Appreciation Values for Teachers and Students," Catholic School Journal, October, 1966.

personality is developed through harmonious relationship of the individual's senses of their environment.<sup>3</sup> Art appreciation does not take one away from the world but gives a basis by which to understand it better.

Great art gives us an interpretation of life which enables us to cope more successfully with the chaotic state of things and to wring from life a better, that is, a more convincing and reliable meaning.<sup>4</sup>

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<sup>3</sup>Viktor Lowenfeld, Creative and Mental Growth, (New York: Macmillan and Company, 1957), p. 57, 58.

<sup>4</sup>Arnold Hauser, "The Scope and Limitations of Sociology of Art," Aesthetics and Criticism in Art Education, (Chicago: Rand McNally and Company, 1966), p. 274.

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ART APPRECIATION FOR  
SECONDARY SCHOOLS

by

EVELYN ANN ASHOUR

B. F. A., University of South Dakota, 1964

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AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the  
requirements for the degree

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### Statement of the Problem

This study was based on the belief that there is too little art appreciation taught in the secondary schools. Art as a means of communication is neglected if an understanding and appreciation of great art is not taught. The purpose of this study was to encourage more and better teaching of art appreciation.

### Procedure of the Study

A survey of literature was conducted to: (1) trace the history of the teaching of art appreciation in the high school; (2) to review recent research conducted; (3) find the current trend of opinion, and (4) summarize and propose a program for teaching art appreciation based on the literature survey.

### History of the Teaching of Art Appreciation in High School

It was found that the teaching of appreciation from 1900 to the present was mainly factual. Teachers had very few resources other than reproductions found in books. The teacher would read information about the work and about the author and expect the students to remember some of this information. Appreciation of art assumed a secondary importance often times to illustrating a point in social studies or history. Today studio work takes most if not all of the time in art classes.

### Recent Research in Teaching of Art Appreciation

Some exciting and successful ways to help students gain appreciation were discussed. Two research projects related to the arts. One of these used a art such as music to provide

stimulus for writing a poem, performing a dance, or executing a painting. The other project in relating the arts used simultaneous performance of three or four arts to portray an abstract concept such as rhythm. Teachers in the third research project attempted to adapt studio activity and art vocabulary to the level of the students. They were trying to determine the kinds and degrees of appreciative skills through games and perceptual exercise which would fit the level of their students.

#### Current Trend of Opinion

A conflict of opinion was found as to how much studio work and factual learning is necessary to appreciation. Also a conflict of opinion was expressed as to whether art appreciation is taught or is caught. Authors gave suggestions for an ideal art appreciation program. It should not be too broad with study of too many art works. A study of art principles such as line, form, and composition aids the study of art appreciation. All areas of the arts should be studied together. The teacher should use every resource available to make the art works more meaningful and she should develop a good vocabulary for describing the works.

#### Summary and a Proposed Program

Correlating many materials to facilitate art appreciation at the level of each student requires much planning and preparation. The beginning of art appreciation at the high school level is with the preparation of art teacher. In college to teach art appreciation. Art teachers need a background in the humanities to

facilitate the correlation of the arts. They need a strong background in art history in order to teach appreciation with confidence. They need the support and encouragement of their school administrators to obtain the materials, time, students, and the right to experiment to find the best way to lead their particular students to art appreciation.

A hypothetical program for art appreciation was proposed. To facilitate this program it was assumed that all needed materials, time, and support of superintendents are available.