Exploring social issues through art:

Implications for art education

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CHAPTER I.
INTRODUCTION

Art educators seem not to realize the potential of the visual arts to communicate an awareness of social issues.

To focus on conditions of society is an American tradition in art best illustrated by the artists of the American Scene Movement of the 1930s.[1] This art gave form to a social conscience and can now, in retrospect, contribute significantly to meeting goals of citizenship education.

Most educators would agree that "any clarifications of art in education must be carried out in terms of contemporary ideas of general education."[2] To this end, I would suggest that a focus on socially conscious art can contribute significantly to the goals of contemporary citizenship education. Validity for this proposal can be found in the progressive theories of John Dewey.

Socially Conscious Art, art which engages the artist and his/her audience in a critique of the conditions of life, should be an integral part of art education at the secondary school level. As partial content for an art appreciation course, socially conscious art would expose students to issues and problems relevant to their lives. This aspect would complement the conventional emphasis on history and chronology.

Need for the Study

The quality of a society rests heavily on the shoulders of individual citizens and the degree to which they are aware of their conditions.

Our country's founders were concerned that public education be developed to serve the civic purpose of strengthening the new republic.[3] This direction in general education has taken on new meanings over time. Citizenship has endured; however, this research will show that more relevant components are necessary to support citizenship training today.

The National Commission on the Reform of Secondary Education in 1973 expressed concern that schools seemed exhausted and irrelevant, unable to cope with the changes of society.[4] Among recommendations for education was the need to focus on issues which affect everyone.[5]

In 1974, the final report of the United States Office of Education criticized high schools for failing their commitment to citizenship education.[6]

In a report of the National Task Force on Citizenship Education in 1977, advisory and project committee members stated there is no "universally agreed-upon definition of the components of good citizenship."[7] In efforts to address this issue, the task force proposed five elements of citizenship for the late twentieth century; increase awareness of issues, become better informed, critique evidence on which issues are based, increase social action, develop respect for the opinions of others.[8] The task force also asserted that contributions in secondary schools be the concern and responsibility of the entire school staff.[9]

In the Seventy-fourth Yearbook of the National Society for the Study of Education, a panel on youth development suggested that students of the 1980s need experience in social relations which focus on concerns and cooperation with others.[10]

The concerns and suggestions by the aforementioned commissions indicate a need for this study in general education.

Vincent Lanier, professor of art education at the University of Oregon, affirms the same need for this study in art education. Lanier's implications for the future of art education stress looking critically at the civic and social responsibilities of mass media.[11]

These quotes seem to imply that educators need additional means to meet the demands of contemporary citizenship training. The following objectives were designed to meet citizenship goals through art education.

Objectives

1. To review the role of social values in art.
2. To determine if art education might contribute to major educational objectives of citizenship training.
3. To suggest a possible role for socially conscious art in art education.
4. To suggest ways to implement socially conscious art in art education.
5. To develop students' appreciation for both the form and content of socially conscious art.

Limitations

1. Limited to twentieth century socially conscious art and education in the United States.
2. Limited to art appreciation at the secondary school level.

Review of the Literature

Since the French Revolution of 1789, the implied visions of a better society, evident in the works of such artists as Jacques Louis David, Gustave Courbet, Jose Clemente Orozco, and David Alfaro Siquieiros, have expressed and given form to a social conscience. David served as the official artist for the French Revolution Convention. Courbet was instrumental in exposing Napoleonic tyranny by leading a group to pull down the Vendôme Column. During the Mexican Revolution from 1910-1920, Siquieiros and Orozco illustrated the plight of the people and influenced the intellectual side of the Revolution. This revolutionary theme entered the mainstream of twentieth-century European art in the works of such artists as Georges Roualt, Otto Dix, Max Beckman, and Pablo Piccasso.[12]

More recently in the United States, stimulated by the Federal Art Project of the 1930s and the 1940s, social, political, economic, and cultural concerns were addressed by the American Scene Movement.[13]

Members of the American Scene Movement reflect, as Lionel Trilling, professor of comparative literature at Stanford University, remarked, "The cronic American belief that there exists an opposition between reality and mind and that we must enlist ourself in the part of the real."[14]

Searching for the key to reality, artists of the American Scene Movement often mirrored their own lives, documenting a broad range of human experiences from joy and affirmation to harsh and unpleasant realities of society. Art works such as Russell Limbach's, "Kiss that Flag," 1934-1935, and John Steuart Curry's, "The Fugitive," 1933-1940, often raised broad social issues and encouraged change.[15]

In 1941, in the Fortieth Yearbook of the National Society for the Study of Education, Milton Fox, art critic for the Cleveland "News," and Sherman Lee, instructor at the Cleveland Museum of Art, said this period indicated that "American artistic conscience is still free--and impelled--to say out what weighs so heavily on the nation's mind."[16]

Socially conscious art continues today. However, following World War II, the direction of American art withdrew from social concerns to the analysis of personal emotions and the investigation of formal qualities in art.[17] Still influenced by this direction, many public school art programs emphasize individual experience, artistic procedure, and the development of skills. Kenneth Lansing, professor of art education at the University of Illinois, believes that if art classes fail to include discussion of social values or consequences, it is possible that these classes are nothing more than "trade-school experiences destined to produce visual mechanics."[18]

The author believes that art dealing with social issues offers an interesting and relevant alternative for students in art appreciation. Furthermore, a critical methodology designed to interpret socially conscious art would contribute significantly to civic education.

A review of the literature, including numerous yearbooks of the National Society for the Study of Education, indicates that civic education has been a constant in the changing goals of American education.[19] In 1918, the Commission on the Reorganization of Secondary Education proposed a list of educational objectives. The commission advocated a curriculum centered on basic human needs. The objectives

included: health, basic skills, worthy home membership, vocations, civic education, leisure, and ethical character.[20]

In 1938 and 1944, the Education Policies Commission of the National Education Association updated the civic objectives of 1918.[21] In one form or another, these objectives are still found in statements of major goals of contemporary education.

Most educators will agree that each discipline must support the attainment of major goals of contemporary education.[22] Kenneth Lansing believes that art education can make a unique contribution to the goals of human relations and civic responsibility as they were outlined by the 1938 Education Policies Commission.[23] Under the objective of human relations, the commission stressed: respect, friendship, cooperation, and courtesy. Under civic responsibility, the commission stressed: social justice, social activity, social understanding, and world citizenship.[24] However, recent research indicates that, in practice, art education is suspect of such contributions.[25]

John Dewey's writings offer the philosophical support necessary for art education to explore social issues in art appreciation. The author suggests that significant contributions to civic education can occur through the critical analysis and discussion of the aesthetic dimensions of socially conscious art.

CHAPTER II.
PERSPECTIVES OF TWENTIETH CENTURY SOCIALLY CONSCIOUS ART IN THE UNITED STATES

Brief Review of European Influence to 1930 on American Art

While the majority of artists devoted to socially conscious art in Europe were broadly humanistic, many were committed to revolution, politics, economics, or religion. Others, satirical of society, were motivated as much by their own temperaments as specific conditions. Perhaps the most overlooked artists were the genre painters whose descriptive art portrayed the entire social condition, good and bad. Unlike the satirists, the genre painters often affirmed that which was comical or worth remembering in everyday experience.

The genre painters gave a naive, yet honest picture of the political, social, and economic conditions of life. While few genre painters were considered major artists, their engagement with real life conditions set the stage for socially conscious art in the United States.

Among the European artists who contributed to the American tradition in socially conscious art, four major figures seemed to prevail: Pieter Bruegel, William Hogarth, Francisco Goya, and Honoré Daumier. As early as the sixteenth century, Bruegel's depiction of human pride and terror in the "Fall of the Rebel Angels," 1562, served to remind later artists of the sins of society.[1] In such works as "Marriage a la Mode 1-6," 1743-1745, Hogarth revealed upper- and middle-class hypocrisies of Eighteenth Century England.[2] While the Spanish master Goya gave form to the horrors of war in etchings such as "Nobody Knows Why" and "Ravages of

War," 1808-1814[3], Daumier revealed corruption of the French Monarchy in a lithograph entitled "Uncle and Nephew. We Must Sow to Reap," 1840.[4] These artists provided some of the finest socially conscious art in Europe. Their contributions gave direction to socially conscious artists in the United States.

With the exception of works by nineteenth century cartoonists, photo-journalists, and genre painters, art motivated by social concerns in the United States did not begin to flower until the twentieth century.

Thomas Nast, best known of the late nineteenth century cartoonists, can be considered one of the first major representatives of the American tradition in socially conscious art. Concerned with highly topical issues, his work included the Civil War, numerous presidential administrations, church and state affairs, labor, and political corruption.[5]

Pioneering the field of photography in the 1860s, Matthew Brady and Timothy O'Sullivan documented the Civil War. Their wartime photography gave direction to social reportage of later artists.[6]

Among the finest photographers of the late nineteenth and early twentieth centuries was Jacob Riis. His photographic social commentaries on slum conditions and poverty established him as one of the foremost photo-journalists in the United States.[7]

The final major American group to precede the flowering of socially conscious art in the twentieth century was the early genre painters.

Forerunner to the Ash Can School, George Caleb Bingham represented mid-nineteenth century genre painting at its best. In a painting entitled

"The Verdict of the People," 1854-1855, Bingham displays his draftsmanship with a matter-of-fact portrayal of everyday life in the town square.[8]

In the early twentieth century, a major American art movement originated in Philadelphia. While teaching at the Pennsylvania Academy of Fine Arts, Robert Henri became the leader of a group later known as "The Eight"--Henri, John Sloan, William Glackens, George Lukes, Everett Shinn, Ernest Lawson, Maurice Pendergast, and Arthur B. Davies.[9] Under the guidance of Henri's humanism, which expressed passion for the poor and working class, these men gave form to human existence in the ghettos and urban tenements of the Eastern seaboard. Their art, which portrayed the unpretty and inelegant, later would be labeled "Ash Can."[10] The Ash Can School continued directions set by early American genre painters.[11]

The founding of "The Masses," one of America's first radical magazines in 1911, marked a shift in attitude from the Ash Can School's compassion for the poor and working class to radicalism in social and political art. "The Masses" combined Ash Can realism with traditional political cartooning. This magazine exerted great influence on the future political, social, and artistic directions in the United States. "The Masses" power of persuasion as a written and visual medium heralded the increased exposure socially conscious art would receive during the depression of the 1930s.[12]

American Scene Movement of the 1930s

Postwar prosperity of the 1920s turned quickly to economic disaster during the depression. The decade of the 1930s was later acknowledged as the "American Scene Movement." A temporal phenomenon, the movement was

committed to political, cultural, and social problems of the period. The "Thirties turned increasing numbers of artists from consideration of formal visual problems to consideration of man's place in the social order."[13]

The depression which prompted exploration of American themes in art was the most obvious force behind socially conscious art.[14] In 1933, in response to the devastating blow dealt to the art world by the depression, 25 artists banned together to form the Artists' Union.[15] Lobbying for government support for the arts, the union was instrumental in influencing Roosevelt's decision to initiate relief programs for artists. Established in December 1933 and terminated in June 1934, the Public Works Art Project was our government's first attempt to assume a role as patron of the arts.[16]

In 1935, the Federal Arts Project was organized. The mainstay of government art programs until 1943, this project sponsored art production, education, and research. The project placed few restrictions on subject matter, style, religion, or politics. Consequently, the Federal Arts Project brought art to the masses and influenced the direction of socially conscious art in the United States.[17] The Federal Arts Project provided the means and the freedom for artists of the American Scene Movement to express what weighed so heavily on the nation's mind.

Four major groups that emphasized social concerns of this movement included: the Farm Security Administration, the Magic Realists, the Regionalists, and the Social Realists.

In 1935, the Farm Security Administration was the major impetus for the continuation of a tradition in photo-journalism. Terminated in 1943, this administration was responsible for some of America's finest examples of socially conscious art. Dorothea Lange, a photographer for the F.S.A., recorded the public and private agonies of the Depression, the misery of migrant life, and the old power structure of the Deep South. In 1942, she recorded the internment of Japanese-Americans and the role of women in the wartime labor force. Committed to social commentary, Lange's works such as the "Plantation Overseer" and the "Unemployed, Oklahoma" reaffirmed the power of photography as a social medium.[18]

Magic Realism, a form of socially conscious art that combined social commentary with surrealistic images, is demonstrated well in Ivan Albright's work entitled, "Into the World Came a Soul Named Ida." "His belief was that existence is replete with senseless frustration and hardship and his art, socially critical, demonstrated a compassion for such suffering."[19]

According to Lewis Mumford, an editor for the "New Masses," a radical magazine founded in 1926, "the aim of (Regionalism) is to begin again with the elemental necessities of life, to provide for these on a modern economic basis, and begin again that renewal of cities and regions which will bring about a new springtime in culture."[20] The Regionalist celebrated rediscovery of the genre painter, the Ash Can, and Hudson River School. Acknowledging the real world as valid subject matter, the Regionalist continued a tradition of portraying ordinary life in rural America. Apolitical by nature, the Regionalists' work affirmed the good

and worthwhile experiences of life. However, their art was often a medium for social commentary.

Identified with three Midwest painters, John Stewart Curry, Grant Wood, and Thomas Hart Benton, Regionalism was close to the core of the American Scene Movement. In a work entitled "Wisconsin Landscape, 1938-39," Curry expounded upon the unspoiled beauty of America and the simplicity of its inhabitants. "Possessing a social conscience, he was concerned with justice, although he couched this concern in old-fashioned American concepts rather than in modern political language."[21]

Steeped in the tradition of his native Iowa, Grant Wood conveyed the quality and character of life in the Midwest. In one of his most revealing works, "American Gothic," 1930, he suggests that "life in America in the early 1930s was an experience in the oppression of the mind and in the suppression of the spirit, that Americans were bigoted, narrow-minded, prematurely aged, self-righteous, and careless with their democratic heritage."[22] Grant Wood's critical, sometimes enigmatic, portrayal of life captured the public's fancy, making him one of the period's major figures.

Thomas Hart Benton, a prolific painter and writer, portrayed experience of America's majority. In his painting, "Politics and Agriculture," 1936, he illustrated rural and urban life. However, the scope of this painting remains more national than local. Influenced by the pragmatic concerns of John Dewey, Benton's work was peculiarly American. Dewey's ideas "helped to give Benton's artistic interests a particularly American twist and directed his attention to the kinds of

experiences the average American would be likely to encounter in a lifetime."[23]

Perhaps the most socially conscious faction of the American Scene Movement, the Social Realists were in agreement with the Regionalists about the relationship of art to society. To the Social Realist, art was a weapon that could communicate ideas and set the mood for social change. Speaking to the politically motivated artist influenced by the conditions of the depression, Dorothy Grafly, a noted art critic of this period, stated, "A man who knows hunger, whether physical or spiritual, has within him a genuine spur to self-expression. If he be inarticulate, he seeks the breadline; but if there is within him creative fire, he seeks through art to protest in terms sufficiently realistic to be generally convincing."[24]

Social Realism attracted many artists of the period. Ben Shahn, a major figure in Social Realism, merged art with political and ethical commitment. His decision to portray the case of two Italian-American Anarchists, Nicola Socco and Bartolomeo Vanzetti, who were executed in Massachusetts for an alleged murder and robbery, marked his entry into social protest. Their execution in 1927 urged Shahn to combine his art with moral and political convictions. Shahn's work entitled "Vacant Lot," 1939, combined masterly technique and universal themes with a humanistic commitment to a social vision.[25]

1940 to the Present

While the depression stimulated a social art, its termination gave rise to new expressions that eclipsed socially conscious art. As American

jobs became more involved with the war effort, relief programs, so important to the American Scene Movement, were phased out. In 1937, critics noted a shift from the presentation of facts to imagination and an increased attention to composition, structure, and personal interpretation. Influenced by radical alternatives of the European avant-garde, American artists of the 1940s responded personally to their role in society.[26] Robert Motherwell, the youngest of the abstract expressionists to transform American painting in the 1940s and 1950s, remarked on the change of the artist's role, "The artist's problem is with what to identify himself. The middle-class is decaying, and as a conscious entity, the working class does not exist. Hence, the tendency of modern painters to paint for each other."[27] The impetus for an American art with major world consequences, Abstract Expressionism, was set. However, descendants of an earlier American tradition in social art would continue to the present.

Among the first major artists to continue this tradition were Jack Levine, Leonard Baskin, and Antonio Frasconi. More recently, George Segal, Duane Hanson, Edward Kienholz, and the popular arts represent the incorporation of technology with this American tradition in art. Affiliated with the Social Realists by virtue of his earliest works in the 1930s, Jack Levine is considered one of the Social Realists' first descendants. Distressed by his perceptions of America, Levine employed visual distortion to communicate his view of social reality. From the forties through the seventies, Levine has treated, among other themes, the hypocracy of United States politics and American policies in Viet Nam. In

his painting, "Birmingham, 1963," Levine epitomized his social commitment by illustrating black America's search for equality.[28]

Committed to unveiling the harshest truths of humanity, Leonard Baskin reveals a social and ethical view of art. Initially a sculptor and graphic artist, Baskin later joined social protest with printmaking. Portraying the tragic forces that dominate modern life, Baskin confronted such issues as atomic warfare and Viet Nam. The moral obligations which put demands on his work impelled him to write, "Man has always created the human figure in his own image, and in our time that image is despoiled and debauched....Man has been incapable of love, wanting in charity and despairing of hope. He has...charred the earth and befowled the heavens more wantonly than ever before. He has made of Arden a landscape of death. In this garden I dwell, and in limning the horror, the degradation and filth, I hold the cracked mirror up to man."[29] To the dimensions of socially conscious art, Baskin added a personal symbolism. In his woodcut, "Man of Peace," Baskin's search for truth and his commitment to a better social order is revealed through haunting images which touch the soul of humanity.

Through exposing both the joys and sorrows of life, Antonio Frasconi argued that the artist could encourage society to overcome exploitation and improve the human condition. Born in Argentina, Frasconi arrived in the United States in 1945. Continuing the work he had begun in his homeland and influenced by the art of the thirties, he responded immediately to political events in the United States. Later, protesting American involvement in Viet Nam, he combined photoengraving with woodcuts

to create a powerful image entitled "Viet Nam," commemorating the thousands of Vietnamese who perished. Frasconi, like Baskin, portrayed society's concern for the tragic forces that pervade contemporary life.[30]

Most recently, the sculptures of George Segal, Duane Hanson, and Edward Kienholz have continued and added to the social content of art. Associated with Pop Art of the sixties, Segal creates life-size plaster casts of human figures set in real-life situations. Segal's sculpture, "The Bowery," makes a unique contribution to socially conscious art through its identification with human loneliness and despair.[31]

More direct and satirical than Segal, Duane Hanson leaves nothing to the imagination. His super-real figure in "Supermarket Lady" intensifies without exaggeration the situation in which she is placed. Willing to risk negative reactions by telling the truth, Hanson's artistic honesty "is a commendable percept of the art of social conscience."[32]

During the 1950s, Edward Kienholz was recognized as a major figure among socially conscious artists. Currently working with multi-sensory assemblages, he has expanded the boundaries of sculpture to include sounds and smells. In 1968, critical of American politics and blind-military obedience, Kienholz created "The Portable War Memorial." His artistic innovations have secured him a position as one of the leaders in contemporary art and social commentary.[33]

Thus far, this paper has considered painting, graphics, sculpture, and photography. Until recently, contributions to social commentary in art have been dominated by these media. However, with the development of technology, some aspects of mass media and the popular arts need to be

reviewed. Two important forms of mass media, posters and films, demand inquiry. Both are highly accessible to the public and have great social impact. Usually topical, posters are often used to express a social or a political message. Unlike traditional art which tends to be prized for its aesthetic qualities, posters are rewarded for their impact and immediacy. Social turmoil of the sixties and seventies stimulated posters which were socially conscious. Recently, American poster artists have responded to issues ranging from the Nixon and Reagan administrations to the Women's Liberation Movement and abortion.

Well known for his political posters, Tomi Ungerer is often shocking and satirical. In his poster, "Kiss for Peace," Ungerer expressed his outrage of United States politics both at home and abroad.[34] Poster art seems to be one of the most provocative of contemporary instruments through which students might appreciate social issues.

Following Abstract Expressionism, the mainstream of American art turned increasingly inward. However, the popular arts have turned to the public. Like posters, the accessibility of film allows it to be used as a prime vehicle for social commentary. "Film as art does now what Dickens accomplished in portraying working-class-life, and what the Ash Can painters did in depicting their urban reality."[35] Quite often film dramatically explores and offers alternatives to social conditions. Primarily a visual form, film has the power to evoke deep emotions and responses.[36]

Conclusion

Far more differentiated than political, protest, or propaganda art, socially conscious art relies heavily on man's devotion to human well-being. Engaging the artist in a critique of the cultural, political, social, and economic conditions of life, socially conscious art demonstrates the power of images to communicate a social conscience.

Unlike classical or gothic styles of art, socially conscious art has no characteristic mode of expression. Although aesthetic dimensions of socially conscious art vary in form, its content remains consistent over time. Ben Shahn believes that, in the final analysis, form and content are inseparable. However, to arrive at a better understanding of socially conscious art, both form and content must be analyzed as separate, yet reinforcing dimensions of the final product. According to Ben Shahn, form is "the turning of content into a material entity...as varied as are the accidental meetings of nature...as varied as idea itself...the very shape of content.[37] Therefore, form in art becomes the visible shape of materials as they are arranged by the artist's ideas, thoughts, and emotions.[38]

Socially conscious art, most often representational, portrays people, places, and things. However, when differing degrees of emotion and thought are brought to bear on the images created, visible forms range from those which are repulsive to those that are comical and engaging. Evident in the form given to socially conscious art is the wide variety of media incorporated. From painting, printmaking, and photography to

sculpture, multi-sensory assemblages, and film, socially conscious artists have often joined art to the technology of their period.

Panofski describes content as "the basic attitude of a nation, a period, a class, a religious or philosophical persuasion--all this unconsciously qualified by one personality, and condensed into one work."[39] Based on the definitions by Panofski and Webster's New International Dictionary, content goes beyond the visible image to become the sum of all qualities and elements, the subject matter that gives the work its essential importance.[40]

The form and content of socially conscious art portrays the vulgarity of war and the stench of garbage pails in urban tenements as well as cornfields and national epics and remains true to improving man's well-being.

CHAPTER III.
CORRELATIONS BETWEEN CURRENT CONDITIONS OF TWENTIETH CENTURY AMERICAN SOCIETY AND BROAD STATEMENTS OF OBJECTIVES IN EDUCATION; AIMS IN ART EDUCATION; AND QUALITIES OF AMERICAN CITIZENSHIP TRAINING

Development of Goals in Public Education

Historically, educators have been called upon to shape the minds of children to meet the demands of a changing society. This interaction between educators and the larger society is responsible for the goals and objectives of American education.

In the eighteenth, nineteenth, and early twentieth centuries, the District and Common Schools provided for the demands of small rural communities and isolated neighborhoods. As extreme examples of community and local control, these forerunners to contemporary education rarely included objectives beyond those which could not be taught at home.[1]

By 1918, the goals of American education had grown considerably. In that year, the U.S. Bureau of Education organized a Commission on Reorganization of Secondary Education. The commission formulated objectives known as the Seven Cardinal Principles of Education: health of the individual and of the community, command of fundamental processes, worthy home membership, vocational guidance and preparation, citizenship in a democracy, worthy use of leisure, and ethical character.[2] The Seven Cardinal Principles have endured in statements of major goals of contemporary education. Limitations to the goals of 1918 became apparent because the objectives were presented in general terms open to interpretation.

In an attempt to update the goals in 1938, an educational policies commission of the National Education Association issued "The Purposes of Education in American Democracy." Standards for new objectives were couched in the following statement, "The general end of education in America at the present time is the fullest possible development of the individual within the framework of our present industrialized democratic society. The attainment of this end is to be observed in individual behavior or conduct."[3] Unlike the report of 1918, the new objectives outlined the behavior of an educated person in four comprehensive areas: self-realization, human relationships, economic efficiency, and civic responsibility.[4] Of particular interest to this thesis, the objectives of civic responsibility included the goals of social justice, social activity, social understanding, critical judgment, tolerance, conservation, social applications of science, world citizenship, law observance, economic literacy, political citizenship, and devotion to democracy.[5] While the goal statements of 1918 were criticized for being vague and lacking specificity, the statements of 1938 were scrutinized for not relating objectives to areas of subject matter.[6] As general guidelines for subsequent aims and objectives in American education, the statements of 1918 and 1938 have never been eclipsed.[7]

Education, from 1938 to the present, has continued to meet the demands of a rapidly changing society. From the many policies and reports produced after 1938, the author has chosen to review the following to illustrate the correlation of American educational objectives with social conditions.

In 1944, influenced by World War II, the National Education Association issued a report which stressed objectives relative to democracy and world citizenship. The report, "Education for All American Youth," stemmed from "a firm conviction on the part of the Educational Policies Commission that the extension, adaptation, and improvement of secondary education is essential both to the security of our American institutions and to the economic well-being of our people."[8] With this statement in mind, the commission formulated ten imperative educational needs for the youth of today and tomorrow. These needs were economic and vocational skills; health and physical fitness; community and citizenship duties; family duties; consumer skills; scientific skills; literary, art, and music skills; leisure activities; ethical values and the ability to work cooperatively with others; and rational skills.[9]

After World War II, during the Cold War and Soviet Sputnik era, the 1944 report of the National Education Association became a target of criticism. The reaction stimulated a large number of policy statements in the 1950s which focused on a return to the three Rs and to the development of programs for academically bright students. A fair representation of the objectives in the 1950s can be found in a report of the Committee for the White House Conference on Education held in 1955. The committee stated that "increased stress must be placed on meeting the challenge of those students who have the capacity for the greatest intellectual growth."[10]

Educational aims and objectives of the 1960s, stimulated by student unrest, urban riots, and racial discrimination, focused educators'

attention on meeting the needs of disadvantaged groups. Government reports issued in 1967 by the National Advisory Commission on Disorders and in 1969 by the National Advisory Council on the Education of Disadvantaged Children reflected the need for education to direct its concerns to all equalitarian movements in society.[11]

The 1970s ushered in a period highlighted by the war in Viet Nam, militant-civil-rights movements, and dissatisfaction with women's status. Stimulated by a social climate similar to that of the sixties, a major policy report, "The Reformation of Secondary Education," was issued in 1973. The National Commission on the Reform of Secondary Education, commonly called the Kettering Commission, stated "Education is warped by the tension between a rapidly changing society and a slowly changing school...if the high school is to survive as an institution, a concerted effort must be made to solve its many problems."[12] The commission listed 32 recommendations for reforming schools. Suggestions ranged from focusing on the influence of television on students to enhancing the students' sense of social unity and global responsibilities.[13]

In 1977, a panel organized by the National Education Association looked toward education in the 1980s and beyond. Merging the goals of 1918 with current educational imperatives, the panel made suggestions concerning the future aims of American education. The panel expressed a concern for developing student awareness of the problems caused by mass media, integrating the academic and social goals of the school, and developing a spirit of global awareness.[14]

Since educational objectives appear to be linked to the pendulum of social change, the climate of the 1980s, as in the past, will make new demands on education. Faced with pressing social, political, and economic problems of the larger society, education in the 1980s will be called upon to provide students with the necessary skills to cope with a highly technical, automated, and bureaucratic society.

Development of Objectives in Art Education

The foregoing evidence has demonstrated a link between conditions in society and educational objectives formulated to meet those conditions. Paralleling conditions in society and goals of general education are the objectives of art education.

Taught by professional painters or the boarding-school mistress, art education in the early nineteenth century began as a special and somewhat detached subject with vocational interests.[15] Later, with the advent of mechanized production, the role of art in education gained new purpose.

In the mid-nineteenth century, a group of wealthy industrialists from Massachusetts concluded that drawing skills and a knowledge of design could enhance their products. In 1870, an act of the Massachusetts State Legislature was passed permitting industrial and mechanical drawing to be freely taught in any town, and making compulsory such instruction in towns over a population of 10,000.[16]

Arthur Dow, a professor of fine arts at Columbia University, tremendously affected the aims and goals of art education in the first decade of the twentieth century. In Theory and Practice of Teaching Art, Dow reminds the art educator that the general public has, to the present,

viewed art education only in light of its utilitarian purpose. "A better understanding of the true usefulness of art," he stated, "recognizes creative power as a divine gift, the natural endowment of every human soul, showing itself at first in the form that we call appreciation."[17] Dow's opinion of art appreciation strongly influenced subsequent directions in art education.

Manuel Barkan, professor and head of the Art Education School of Fine and Applied Arts at Ohio State University, in his book, A Foundation for Art Education, suggests that three concurrent developoments shaped new directions for art education in the 1920s. These directions, the popular impact of contemporary French painting, the influence of John Dewey, and the pioneering work of Professor Franz Cizek of Vienna, who studied the creative art of children, encouraged art teachers to focus on creative self-expression.[18] Emphasis on creative self-expression allowed for the freedom of expression with appropriate media. Art educators attempted "to let children grow, flourish and mature according to their innate laws of development.[19]

In his analysis of high school art education programs in 1925, Royal Farnum, Massachusetts State Director of Art Education, suggested that "industry, commerce, and the public generally have awakened to a partial realization at least of the social, economic, and cultural value of aesthetic training."[20] Farnum went on to suggest that most secondary school art programs profess to develop art appreciation, taste, and general culture. Planned around three centers, the individual, the home, and vocations, art education programs attempt to touch the lives of

students.[21] Ultimately, objectives for art education in the 1920s were influenced by social and economic conditions following World War I and the Seven Cardinal Principles of Education of 1918.

Stimulated by conditions of the Depression and by the Carnegie Foundation for the Advancement of Teaching, Melvin Haggerty, Dean of the College of Education at the University of Minnesota, launched one of the most influential studies in art education. Conducted in a typical Minnesota community, the Owatonna Project of 1933 showed that within the limitations of most public schools, an effective art program, related to the common life, could exist.[22] While education was scrutinized by a public in the grips of a depression, Haggerty set out to demonstrate that, like the title of his book, "art (is) a way of life." "One purpose of the Owatonna Project," he stated, "is to reclaim, at a level of the public school, the natural relationship that should prevail between art and life, to see life again in its integrity, to rediscover, as it were, the fact that art is an inseparable aspect of normal living for every human being."[23]

Objectives for art education in the 1930s were characterized by the notion that art training could be a social panacea which softens the pain of life's problems. This notion was summarized in the Report of the Committee on the Function of Art in General Education in 1940. The report states, "genuine respect for people necessitates provision for their growth to richer individuality and to social adequacy...such growth is dependent on opportunities in the environment which call out the

capacities of individuals and put them to fruitful use, the social environment must be a concern of art education."[24]

In 1941, Leon Winslow, Director of Art for the Baltimore Department of Education, argued that art training in secondary schools should be integrated and primarily concerned with art as it expresses the conditions of how people live and work.[25] Acknowledging the educational objectives formulated by the National Education Association in 1938, Winslow suggested that art education in the secondary schools has made significant contributions to the attainment of four major goals: self-realization, human relationship, economic efficiency, and civic responsibility.[26]

Herbert Read's book, Education Through Art, first published in England in 1943, provided new dimensions to the philosophy of art education in America. Endorsing Victor Lowenfeld's research in child development, Read viewed the formative processes of art as fundamental aspects of human development.[27] Objectives for art education in the late forties and fifties were replete with ideas from Lowenfeld's studies of child development. With his book, Creativity and Mental Growth, 1947, Lowenfeld emphasized the process over the product. He argued that the principal contribution art education could make was to aid the student in growth and development through mental and creative art experiences which extend the individual's thoughts, feelings, and interests.[28]

Objectives for art education in the 1950s and early sixties were highly influenced by the contributions of Lowenfeld and studies in the psychology of human development. This influence was summarized in 1956 by Thomas Monroe, Associate Educational Director of the Barnes Foundation.

"Modern psychology has deeply affected education in all fields...the forms and activities of art can be fully understood only in the light of the motives that inspired them and the experiences they arouse. Psychology should and will illuminate these....Success in art depends, to an unusually high degree, upon obscure personal factors in the student, the teacher, and the mature artist. It depends on configurations of desire, imagination, and feeling that we now understand very dimly."[29]

The National Education Association issued a report in 1961 which influenced subsequent directions in our education. The report demonstrated the central role of rational powers in attaining the objectives of education. The report frequently mentioned the role of aesthetic capabilities. By recognizing the value of art as a means to rational power, the report acknowledged aesthetic awareness as a creditable objective for art education.[30] The 1961 report balanced concerns in art education by emphasizing the importance of the product as well as the process, aesthetic awareness, and rational powers. At the National Art Education Association's Eighth Biennial Conference in 1965, Manuel Barken clearly outlined these directions. "The purposes, goals and meanings which are now beginning to emerge in the theory and practice of art education reside in a conception of aesthetic literacy that reflects: recognition of the value-laden power of visual form in all avenues of life; awareness of qualitative nuances in human experience; and insight into the poetic, imaginative and symbolic dimensions of the visual arts in order to better grasp and empathize with the feelings and aspirations of men."[31]

Aesthetic literacy continued as a dominant theme through the 1970s in the aims and objectives of art education. In a paper presented at the National Art Education Conference in San Diego in 1973, Arthur Foshay, Professor of Education at Teachers College, Columbia University, reiterated, "It is the aesthetic response that concerns us. I wish to examine here the possibility that the aesthetic response to the world offers a framework within which we can bring the arts and general education into one fabric....Formulation of the aesthetic response implies that one may decide to view any object from an aesthetic point of view."[32]

In a report of the White House Conference on Art Education in 1976, Stanley Madeja echoed the concerns of art educators when he continued the push for aesthetic literacy. "Programs," he stated, "should be designed so they appeal to a wide range of students...develop the students' aesthetic perception and their decision-making capacity, and assist the students in their general education toward an informed and enriched future."[33] Madeja believed this could be accomplished through school programs in the arts that build upon the arts in the community.[34]

"Art in the Mainstream," a set of priorities for art education, issued in 1982 by the president of the National Art Education Association, Edmund Burke Feldman, will no doubt influence the goals of art education in the 1980s. Feldman's proposals for art education focus on three priorities: art means work, art means language, and art means values. As work, art is visible evidence of work at its best. As language, art implies visual literacy. The values or importance of art, to the degree

that students have quality experiences in production and appreciation, touch the home, the family, the individual, and all of society.[35]

Development of Citizenship as a Common Goal in Education

Civic education, the knowledge of appropriate individual and social behavior in a democracy, has been a constant concern in the objectives of American education. In a paper presented at a citizen education colloquium in 1978, R. Freeman Butts, associate professor at Teachers College, Columbia University, suggested that from the beginning of the Republic to the 1870s, objectives for citizenship took on rapid changes spanning a large spectrum of human and social values.[36]

Faced with the arrival of millions of immigrants in the latter half of the nineteenth century, civic education added to its list of human and social objectives the rapid assimilation of immigrants into the American system of democracy.[37]

The most influential force in civic education in the first decades of the twentieth century was the movement to make citizenship education a special priority of the social studies curricululm. From 1913 to 1916, a committee on social studies organized by the National Education Association's Commission on the Reorganization of Secondary Education prepared a report on the status of civic education. In a preliminary statement of 1913, the committee revealed its intent. "Good citizenship should be the aim of social studies in the high school...the committee recommends that social studies in the high school shall include such topics as: community health, housing and homes, public recreation, good roads, community education, poverty and the care of the poor, crime and

reform, family income, savings banks and life insurance, human rights versus property rights, impulsive action of mobs, the selfish conservatism of tradition, and public utilities."[38] Hazel Hertzberg, author of Social Studies Reform 1880-1980, suggests that the Report of the Committee on Social Studies was the most influential report in the history of civic education.[39] This report affected the National Education Association's Commission on the Reorganization of Secondary Education in 1918 and stimulated the incorporation of citizenship as one of the commission's Seven Cardinal Principles of Education.[40]

In the wake of World War I and the American Legion's campaign to persuade state legislatures to require civic education, the primary concern of citizenship in the twenties was patriotism and nationalism.[41]

In contrast to the 1920s, the thirties were highlighted by social reforms stimulated by the depression, Roosevelt's New Deal, and the fear of world-wide totalitarianism. The same social conditions which stimulated the American Scene Movement prompted educators of civic education to update their objectives. Their efforts were rewarded when "The Purposes of Education in American Democracy" was published in 1938. In this publication, the Education Policies Commission reduced the Seven Cardinal Principles to four objectives. Civic responsibility was retained. With a more realistic scope, civic education was to focus on such values as critical judgment, social justice, tolerance, and devotion to democracy.[42]

With the onset of World War II, schools gave special attention to the value of citizenship education. After the war, in response to the

increased attention given to world communism, civic education focused on objectives which extolled the values of a democracy and capitalism.[43]

In 1954, a Commission on Educating for American Citizenship sponsored by the National Education Association summarized citizenship training in the latter part of the 1940s and through the fifties. The committee stated, "At his best, the American citizen has always sought to realize the nation's historic ideals. Now, when communist imperialism threatens all security, he feels a new appreciation for the old ideals as a stable element in a shaky world...the citizen demands that the schools educate for citizenship."[44]

Howard Anderson, formerly Provost at the University of Rochester, believes that civic education fell under ever increasing demands by the public following World War II. Pioneering new directions in the social sciences, Anderson stated, "Teachers of the social studies in high schools, and the teachers of these teachers, can learn much from the experience of educators in other fields...there has been a large-scale movement to upgrade the teaching of secondary-school science. In this field we find a strong new emphasis on the broad elements of science."[45] Responding to calls for a new science stimulated by the Sputnik era, the new social studies programs paralleled programs in science. In 1962, one of the most explicit statements of this new discipline was made by Evron Kirkpatrick, Executive Director of the American Political Association, and his wife Jeane Kirkpatrick, research consultant. They stated, "Without asserting that education in the field of government, politics, and public policy has no role to play in helping form better citizens, we feel

required to state at the outset, in the interest of clarity, that we regard this tradition and the beliefs upon which it is based as mistaken and misleading."[46] The Kirkpatricks proposed that citizens are made through a total process of political socialization and that citizenship is not a set of maxims about proper behavior but a complicated intellectual discipline.[47]

Social studies curriculums in the 1960s, like the bulk of education, were not spared the demands made by student unrest, political activism, and claims for equality by minorities. However, Butts suggests that many of the newly developed social science projects were more attuned to the demands made by the social conditions of the 1960s than projects of the fifties would have been had they continued.[48]

Extreme political activism, the Viet Nam War, and the corruptive atmosphere of the Nixon Administration drastically changed the educational climate of the late sixties and the first half of the seventies. An extensive report on citizenship and social studies by the National Assessment of Education Progress between 1969 and 1976 revealed the damaging effects of this climate on the citizenship knowledge of the nation's youth, demonstrating that new objectives for citizenship were necessary.[49]

The social studies curriculum fell under critical public scrutiny in the 1970s. In attempts to satisfy the public, the National Council for the Social Studies made repeated efforts to survey the content of social studies in America. An influential survey conducted by Richard Gross for the National Council for the Social Studies in 1975-76 uncovered the

concern of many social studies educators.[50] Gross discovered an overwhelming diversity of programs and objectives. "Social studies programs," he stated, "not only vary from one region to another but vary considerably even within the same school district. It would seem that such diversity and lack of apparent effort to attend to critical elements of the common culture will have serious consequences for citizenship education unless this trend is reversed."[51]

In the wake of public pressures to balance education with essential studies, the National Council for the Social Studies reiterated its most traditional objectives as essential. The Council's opening sentence of the 1979 revised curriculum guidelines stated, "The basic goal of social studies education is to prepare young people to be humane, rational, participating citizens in a world that is becoming increasingly interdependent."[52]

As we enter the 1980s, we face global problems which concern everyone. Civic education of the eighties should focus on goals that prepare students to be citizens of the world. In "Theory into Practice," 1982, James Becker, Director of the Mid-America Program at Indiana University, suggests that global education needs increased attention and proposes that citizenship competencies needed for responsible citizenship within the community or nation can contribute to the goals of global education.[53]

Conclusion

Three correlations between education as an institution and the larger society exist. These correlations are: objectives in American education

are linked to political, social, economic, and cultural conditions in society; goals in art education reflect the demands made on education by society and contribute to the general objectives of education; society demands that citizenship training be the responsibility of every discipline.

The notion that goals in general education are linked to social conditions has been demonstrated by comparing the changes in educational objectives to prevailing conditions in society. As an institution, education is the product of society's response to environmental and social conditions.

Historically, conditions such as those produced by the depression, two world wars, the post-Sputnik era, and social unrest of the sixties have had tremendous effects upon the objectives of American education. Although art education and citizenship training have contributed to meeting the demands produced by these conditions, new priorities such as aesthetic and global awareness exist.

As economic, social, political, and cultural conditions in the 1980s continue to change, the public will place corresponding demands upon educational institutions. This chapter has demonstrated that this scenario exists and will continue.

John Dewey's response to conditions during the Depression is as timely for educators of today as it was for educators in the 1930s. Dewey stated, "The sense of unresolved social problems is all about us...unless education prepares future citizens to deal effectively with these great questions, our civilization may collapse."[54]

CHAPTER IV.
PHILOSOPHICAL VIEWS THAT SUPPORT ART EDUCATION IN EXPLORING SOCIAL ISSUES THROUGH ART APPRECIATION THAT PROMOTE CITIZENSHIP

Introduction

John Dewey has explored correlations among democracy, society, and education more than any single leader in American thought.

Democracy, to Dewey, was a way of life in which the role of education was central. No democratic social order could be secure unless educators actively participated in the social development of students.[1]

Through a process of discourse and discussion of Dewey's educational philosophy, this chapter will develop the necessary support for art educators to explore social issues through art appreciation in order to promote goals of citizenship training. With this end in mind, the following will be discussed: society, art, art appreciation, education, and citizenship.

Dewey's Thoughts on Society

An over-emphasis on the individual is characteristic of American education, past and present. This tendency, contrary to Dewey's concept of society, was criticized at great length. Dewey suggests that a society begins when the individual is curtailed by considerations for other people. Ultimately, society becomes the collective expression of individuals in their relations.[2] According to Dewey, individuality is a mixture of self-satisfactions linked to satisfying others. The degree to which either tendency prevails is important to society. Dewey states,

"Only when individuals have initiative, independence of judgment, flexibility, fullness of experience, can they act so as to enrich the lives of others and only in this way can a truly common welfare be built up."[3] This common welfare--material, cultural, and moral--is the material of society.[4]

Society, a corporate unit of individuals, entertains the consequences of individuals' relationships with others and nature. Within this corporate unit, competitive individualism, an over-indulgence in freedom, has become counterproductive to the maintenance of unity. Interdependency, ideally necessary in our society, was given special consideration in Dewey's concepts of society and education.[5]

In his criticism of education, Dewey frequently pointed out "what is learned in school is at the best only a small part of education, a relatively superficial part; and yet what is learned in school makes artificial distinctions in society and marks persons off from one another."[6] In his philosophy, the institution of education is one of the principal instruments of society. The school, a miniature replica of society, could alleviate artificial distinctions in society through training, organization, and procedures that mirror the same processes by which our society was realized.[7]

Dewey's definition of society developed from aspects of the collective experiences of individuals. These common experiences, the material of society, become the prototypes upon which education should be developed. When education, through its methods, training, and organization, mirror those processes by which our society is realized, a

true unity between society and education will exist. Education, in its workings, must provide experiences which include accepting responsibility for actions and consequences, since these are the ingredients with which our society was developed.

Dewey's Thoughts on Art and Art Appreciation

Dewey believes the existence of art is proof that awareness of relations found in nature represent man's most distinguishing contribution to experience. "It (art) is proof that man uses the materials and energies of nature with intent to expand his own life...art is the living and concrete proof that man is capable of restoring consciously...the union of sense, need, impulse, and action characteristic of the live creature...(Art is) the greatest intellectual achievement in the history of humanity."[8]

Since experience is the cornerstone upon which this thesis is built, a brief discussion follows. Experience, "in the degree in which it is experienced, is heightened vitality."[9] Experience, at its best, signifies complete interaction and transaction of the self with the world of objects and events. "Because experience is the fulfillment of an organism in its struggles and achievements in a world of things, it is art in germ."[10]

Frequently in his critique of art in society and education, Dewey focused on fallacies propagated by the notion that fine and applied arts are separate expressions. He believed when artificial separations are made, significance of the artistic object's origin and operation in experience is clouded. Dewey's primary task, in reference to his philosophy of art, was "to restore continuity between the refined and

intensified forms of experience that are works of art and the everyday events, doings, and sufferings that are universally recognized to constitute experience."[11]

Dewey believes, so pervasive are the ideas that relegate fine arts to a pedestal in museums, many people would be offended if they were told that what they enjoy as recreation, they enjoy partly because of its aesthetic quality. "The arts which today have most vitality for the average person are things he does not take to be arts; for instance, the movie, jazzed music, the comic strip...."[12] The popular arts and mass media have occurred, in part, by the separation of fine arts from the common experiences of man and the unconquerable impulse of man to have aesthetic experiences. An aesthetic experience which is a refined, intensified, and consummated experience should be as much a consequence of art that reflects emotions associated with common everyday experience as of art relegated to museums.

Art, then, is an instrument of universal communication which allows man a share in the communion of common experience. When art reflects the emotions and ideas associated with institutions of society, it elevates those emotions and objects because of their significance in the life of a community. This elevation of art intensifies common experience and displaces confusion with continuity. When art intensifies experience, it also raises to great clarity "that sense of an enveloping undefined whole that accompanies every normal experience. This whole is then felt as an expansion of ourselves."[13]

Art, the shape of experience, was not relegated to the fringes of society or education according to Dewey. Art was a vital instrument in the maintenance and improvement of community and society. The universal language of art and its power to communicate was not an aggrandizement of a civilization, but an active agent in the construction of culture. The aesthetic role art played in the formation of cultural attitudes was to restore continuity between art and everyday events, informing members of society about their conditions.

In the following discussion of art appreciation, experience retains a position of importance. Like culminations in nature, an experience contains potential for even fuller realization in subsequent experiences. Through art appreciation, the viewer recreates a complex weaving of experiences and shares with the artist those experiences which stimulated and created the work. Dewey believes art appreciation is an agent in acquiring the aesthetic. The aesthetic taste, or a sense of the beautiful, is the intensified and completed development of experience.[14]

In Experience and Nature, Dewey implies the universal confusion between creation (the artistic) and the aesthetic (appreciation) is caused by contemporary misrepresentation of classical thought. Experience in classical thought meant art.[15] While art reflected the contingencies of nature, science manifested the totality of being and reflected universalities. Thus, the inferior concept of art, in classical thought, was associated with practical activity, while science or theory was elevated and independent of associations.[16] Modern thought also exults science and retains the classical disparagement of the practical in

contrast to the theoretical, but couches it in different terms. "To the effect that knowledge deals with objective reality as it is in itself, while in what is 'practical,' objective reality is altered and cognitively distorted by subjective factors of want, emotion and striving."[17] With the advancement of science, contemporary thought also praises appreciation of fine art. Herein lies the confusion. "On one hand, there is action that deals with materials and energies outside the body, assembling, refining, combining, manipulating them until their new state yields a satisfaction not afforded by their crude condition--a formula that applies to fine and useful art alike. On the other hand, there is the delight that attends vision and hearing, an enhancement of the receptive appreciation and assimilation of objects irrespective of participation in the operations of production."[18]

In classical philosophy, the artisan formed experience. The process was practical, thus, artistic. Accordingly, artists were inferior to their products. That is, contemplation, theorizing, or appreciation of the art object, the aesthetic, was of greater value than the artistic. Contradictions between art and appreciation still arise when "a distinction is drawn between production and appreciation (because) the chief honor usually goes to the former on the ground that it is 'creative' while taste is relatively possessive and passive, dependent for its material upon the activities of the creative artist."[19]

This thesis accepts the classical philosophy that claims appreciation as an elevated form of knowledge and the artistic, or creation, as

inferior.[20] Accordingly, for purposes of art appreciation, the artistic is inferior to the product.

The foregoing demonstrates the importance of appreciation in John Dewey's philosophy of art. The beauty of his combined philosophies of art and appreciation is evident in his refusal to artificially separate the artistic and the aesthetic or the creator and the viewer. The aesthetic, achieved through appreciation, simply brings to fullness the artistic.

Dewey's Thoughts on Education and Citizenship

According to Dewey, education is "that reconstruction or reorganization of experience which adds to the meaning of experience, and which increases ability to direct the course of subsequent experience."[21]

The primary responsibility of the educator is to provide situations which give occasion for experience. Dewey believes educators must not only "be aware of the general principle of the shaping of actual experience by environing conditions, but that they (educators) also recognize in the concrete what surroundings are conducive to having experiences that lead to growth. Above all, they should know how to utilize the surroundings, physical and social, that exist so as to extract from them all that they have to contribute to building up experiences that are worthwhile."[22] Educators must design ways of meeting and responding to common conditions such as poverty, unemployment, and resource management.

John Dewey recognizes continuity and interaction as two necessary elements in his philosophy of education. "Continuity," states Dewey, "means that every experience both takes up something from those which have

gone before and modifies in some way the quality of those which come after."[23] The quality of an educational experience is extremely important, for it is the quality which influences subsequent experiences. "There is no paradox," claims Dewey, "in the fact that the principle of the continuity of experience may operate so as to leave a person arrested on a low plain of development, in a way which limits later capacity for growth...."[24]

If continuity of experience is to be a positive force in the growth of students, the context in which experience occurs must be considered. Interaction provides the context for experience. "Any normal experience is an interplay of these two sets of conditions (continuity and interaction). Taken together, or in their interaction, they form what we call a situation."[25]

Dewey's philosophy of education encompasses the total interplay between individuals and their environment. His mode of education would develop capacities of the individual through situations which are continuous with common everyday events in the community and society. Since Dewey believes education should be continuous with events in the community, the following discussion on citizenship will begin at the community level.

In general, education is the major instrument through which a community or a society transmits its ideals. Dewey suggests continued existence and growth of a community or a society is predicated on three concepts: common, community, and communication. "Men live in a community," Dewey declares, "in virtue of the things they have in common;

and communication is the way in which they come to possess things in common. What they must have in common in order to form a community or society are aims, beliefs, aspirations, knowledge--a common understanding-like-mindedness as the sociologists say...."[26] The fact that individuals are interested in cooperative activities is evidence that community, indeed, does exist. To the degree that those who participate share similar aims and beliefs, a community of understanding is generated.[27]

Effective social action, a priority goal of citizenship training, must be a product of educational situations. These situations must not be coercive or proceed from persons with a direct view to influencing a particular action. "Since in such cases we are most conscious of controlling the action of others, we are likely to exaggerate the importance of this sort of control at the expense of a more permanent and effective method."[28]

The foregoing implies the importance with which Dewey viewed the community, communication of common beliefs, and social control in the growth and survival of a society. This common understanding, as it relates to the means and ends of social action, is the essence of social control according to Dewey.[29]

Any discussion of citizenship or social action in terms of Dewey's philosophy would be incomplete without reference to democracy. So pervasive was his concept of democracy, a social force which promotes the intermingling of all peoples, that Dewey suggests the ideal of life and of education resides in the process of democracy.[30] Dewey's devotion to

democratic ideals extends beyond a form of government. "It is primarily a mode of associated living, a conjoint communicated experience. The extension in space of the number of individuals who participate in an interest so that each has to refer his own action to that of others, and to consider the action of others to give point and direction to his own."[31]

"Responsibility for the conduct of society and government rests on every member of society. Therefore, everyone must receive training that will enable him to meet this responsibility...."[32]

Dewey's demands on education, to bear the burden of responsibility for the maintenance and growth of democracy, is not unlike the plea of our country's founders who "asserted their faith that the welfare of the Republic rested upon an educated citizenry."[33]

Conclusion

Dewey considered himself a meliorist. "Meliorism," he said, "is the belief that the specific conditions which exist at one moment be they comparatively bad or comparatively good, in any event may be bettered."[34] The improvement of society hinges upon effective social action.

Preparing students to take effective social action is the business of education. The educator is held responsible for designing appropriate situations which provide experiences that lend continuity to everyday events. The situation should also provide continuity to past experiences and direct the course of subsequent experiences. Ultimately, this interplay between present and past experiences has no better application than to provide for social control, survival, and growth of society. The

critical methodology in Chapter V provides a pragmatic example of the type of situation through which students and society would benefit.

Art appreciation, according to Dewey, would allow students to consummate and recreate experiences of the artist. Made plausible by Dewey's exposé of art and appreciation, this mode of appreciation could provide students with tools necessary for social action. That the situation designed might effectively be conducted as art appreciation and contribute significantly to quality citizenship is made equally plausible by Dewey's exhultation of the aesthetic component of art and his demands on education to be primarily a social service.[35]

The preceding interpretation of John Dewey's philosophy provides the foundation upon which art education is justified to explore social issues through art appreciation for the purpose of promoting citizenship.

CHAPTER V.
SUGGESTED APPLICATION OF SOCIALLY CONSCIOUS ART IN SECONDARY SCHOOL ART EDUCATION

A Critical Methodology: Socially Conscious Art in Art Appreciation

Application of this research is designed to make familiar a situation through which students might come to share experiences with the creator of socially conscious art. Through appreciation of socially conscious art, issues such as minority and sex discrimination will be methodically analyzed. This exposure should lead to the formation of informed choices, increasing the likelihood of effective social action. This notion was well taken by John Dewey. "Knowledge," he said, "of the conditions under which a choice arises is the same as potential ability to guide the formation of choices intelligently."[1]

What we need, therefore, is a critical methodology, a means by which students might interpret socially conscious art. The critical methodology designed for this research is based on a responsive analysis outlined by Lu Bro, professor of art at Iowa State University, in her book, Drawing: A Studio Guide.[2] The methodology in this thesis focuses on six premises: honesty, description, interpretation, social condition(s), judgment, and discussion. The method is sequenced to involve the student in an emotional, sensory, and intellectual interpretation of socially conscious art.

The following describes the six premises and suggests a sequence to be followed.

Honesty. A subjective appraisal. List your general and specific reactions. What emotions and intellectual responses are triggered?

Description. Independent of subjectivity and emotions, list and describe the images in detail. Do not become sentimental by using associative-laden images to construct irrelevant narratives. Be specific and objective.

Interpretation. List and interpret the most obvious signals which give form to the work. Interpret the materials, the method, and the most important formal elements used to shape the images. This step should help clarify the artist's expressive content, what she/he provides, and should lead you to articulate the affective statement, what the work provides.

Social Condition(s). Relative to your subjective appraisal, objective description, and interpretation of the artist's expressive content, elaborate on the affective statement of the work. What social condition(s) does the artist make reference to? Does the artist suggest alternatives? Has the artist implied solutions or has he/she simply made more aware, specific social conditions?

Judgment. Based on your emotional, sensory, and intellectual responses, is this work successful? Is your interpretation of the artist's expressive content consistent with your interpretation of the work's affective statement?

Discussion. In your opinion, what has caused these conditions? What is the effect of these conditions on you and society? Are there alternatives in the form of individual or group social action that could be taken to improve these conditions?

Since expressive content rarely displays equal attention to formal elements, it is necessary to select the most informative elements to be interpreted. Here is a brief description of important elements to be considered.

Line. Any conscious stroke that is vertical, diagonal, horizontal, or curvilinear. Line joins two surfaces by placing dark or light forms against its opposite. Line can be used to enclose space. Line also creates shape, size, rhythm, and texture. Like other elements, line can be interpreted through association with natural forms.

Color. The use of value-laden colors, their intensity, brightness, and dullness, play an important role in our emotional response. Any variation in the intensity of light, as well as the juxtaposition of colors, causes this element to assume endless interpretations.

Value. Value becomes the translation of color or black and white into lights and darks. Contributing significantly to our emotional and sensory interpretation, value expresses the variety and importance of light.

Perspective. Perspective allows the artist to create the illusion of space. Perspective can be achieved in at least three ways.

1. Linear Perspective. Mathematical and precise, linear perspective incorporates vanishing points, receding and converging lines.
2. Aerial Perspective. Aerial perspective incorporates the diffusion of light, creating an atmospheric illusion of space from foreground to background.

3. Overlapping Shapes. By overlapping shapes, often diminishing in size as they recede in the distance, the artist can create the illusion of space.

Point of View. A position at which the artist places the viewer.

Sight Line. The direction or line of a stare or gaze.

The critical methodology advanced should be helpful to interpret socially conscious art. However, students should also be sensitive to those clues embodied within form and content if they are to understand the affective statement.

What makes the artist's idea understandable resides in the decisions made by the artist to create images which supply form to her/his idea. The subject, that abstract something which is given form through images, signifies more than the sum of those images and provides the content. Content, the ingredients of an attitude or philosophy, qualified by one personality, supplies the work's significant idea or universals.

Interpretation of both form and content provides the work with an affective statement. Through analysis and discussion of the affective statement of socially conscious art, the student should become more aware of his/her conditions. Final application of the critical methodology should suggest alternatives in the form of individual or group social action that might be taken to improve these conditions.

The following is a demonstration of this methodology as it is applied to a painting entitled "Dust," 1936, by Ben Shahn. (See Figure 1.) The title itself should aid students with their interpretation.

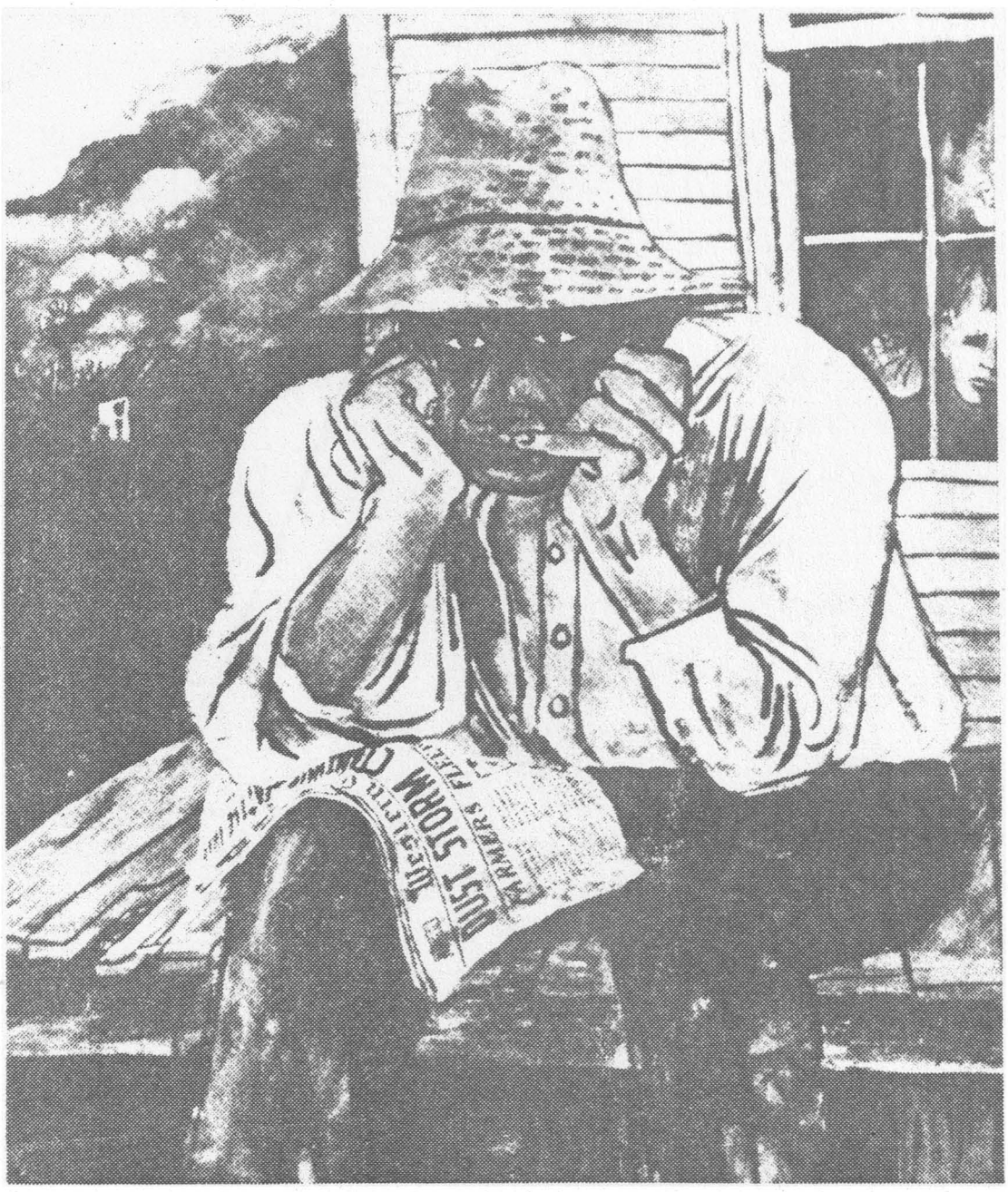

Figure 1. "Dust" (Ben Shahn)[3]

Honesty. The painting makes me feel cold and desperate. The farmer is real and personal. I am immediately faced with anxiety, devastation, and uncertainty. I feel like I understand the farmer, his predicament, and his emotions.

Description. A man is seated on the edge of a wooden porch. He wears a weathered straw hat pulled low over his head and resting slightly above his eyes. His elbows rest on his knees. His hands, save the small finger of his left hand, which is pursed over the corner of his mouth, are clenched, holding his head upright. His eyes look straight ahead and beyond the audience. Under his right elbow, lying over his right knee, is a newspaper with headlines that read, "Dust Storm."

Behind and to the right of the man is a fence receding into the distance. The fence is surrounded by a barren field and leads to a few indiscrete buildings. Further in the distance, behind and above the buildings, is the beginning of storm clouds.

Directly behind and to the left of the man is a child looking out of the window of a house. The child's face and hands are pressed against the glass. The child is looking at or beyond the seated man.

Interpretation. Ben Shahn chose to work with guache on white paper. He worked with glazes and wash, over which he added detail with thick, dark lines. Shahn's use of line and muted earth tones reinforce the stylized, yet real and personal, image of a farmer faced with a serious situation beyond human control.

The farmer's body attitude--contained, anxious, and pensive--is intensified by his clenched fists, enveloping shoulders, and cold stare.

The man's gaze, which intersects my point of view, is combined with his close proximity to the picture plane. This tends to place me with him and personalizes the situation.

The linear perspective of the porch boards is continued by the fence, moving my eyes back through a field to a horizontal row of buildings. Stark value contrast separates the horizon line, disguised by the row of farm buildings, from the source of this farmer's dilemma, another dust storm. The advancing, dark, and ominous cloud formation, together with the lifeless and barren field, heighten my feelings of devastation and uncertainty.

The uppermost edge of the clouds, continued by the rows of horizontal boards on the house, culminate my view with the figure of a child pressed against the house window. Slightly defined and softened by aerial perspective, the child's body attitude intensifies my feelings of desperation.

"Dust Storm" personalizes the desperation of a farmer overwhelmed by uncontrollable circumstances and uncertainty.

Social Condition(s). Ben Shahn has made reference to the conditions of a farmer gone broke. The effects, poverty and despair, are personified. Indirectly, Shahn has stripped bare, for all to see, the emotions of a person confronted with a serious situation beyond human control.

Shahn implies that the cause of this farmer's dilemma is due to a natural catastrophe. However, the work's universality allows for the

interjection of contemporary, man-made causes, for natural causes, without loss of emotional appeal.

Shahn has made the plight of farmers, regardless of cause relationships, a real and frightening experience without offering a substantive solution.

Judgment. In my opinion, the work is extremely successful. Shahn's technical proficiency with the use of line, color, and value to create images laden with emotion and sensitivity is exemplary.

The artist's expressive content and the work's affective statement are consistent with each other. Consequently, the work demands emotional, sensory, and intellectual participation on behalf of the viewer.

The success of this work, as socially conscious art, does not reside in its reference to a particular farmer in a particular situation, but in its universal application to the serious plights of all farmers.

Discussion. Ben Shahn's incorporation of the newspaper headlines, "Dust Storm," leaves no doubt that the source of this farmer's problem is due to natural causes. However, the work can be interpreted in light of more current causes for farmers going broke.

Although modern soil conservation methods have diminished some risks due to natural disasters, today's farmer faces other, equally disastrous, situations. Rising interest rates and production costs, costly technological innovations, and low cash returns on investitures have caused farmers to declare bankruptcy in epidemic numbers.

The effects upon society are numerous. The entire community suffers as farm foreclosures erode the tax base. Agricultural industries as well

as peripheral businesses lose valuable sales opportunities. Ultimately, unemployment figures rise and the burden on existing tax dollars increases.

Effects upon the individual might range from feelings of shame and guilt to feelings of failure and inadequacy. As relocation and retraining are often necessary, new burdens are put upon the entire family to adjust their lifestyle accordingly.

These conditions will not be easily changed. However, as an individual, I can develop a better understanding of the changes that those affected must go through. I can become a better neighbor and citizen through active involvement in community support systems. As a group, we could actively support or question certain farm related bills by engaging our representatives at the local, state, and national levels.

Conclusion

Students need a method to explore the conditions of and reasons for their social oppressions. Socially conscious art, art which engages the artist in a critique of political, cultural, social, and economic conditions of life, can provide the vehicle, while the previously outlined methodology can provide the means by which students might explore their social conditions.

While the method allows for some degree of flexibility with respect to sequence, it is designed to involve the student in an emotional, sensory, and intellectual interpretation of art. This re-creation, in terms of art appreciation, allows students to share in the experiences

which created the work and exposes students to both the form and content of socially conscious art.

Designed to simplify existing conditions and to inform or generate alternatives to these conditions, the method could foster effective social action. As partial content in an art appreciation course, socially conscious art and the previously outlined methodology could contribute to the attainment of major educational objectives of citizenship training.

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