

ABSTRACT

THE TEACHING OF ART IN THE UNITED STATES FROM 1900 TO 1950

The purpose of this study is to bring together facts and data concerning the teaching of art in the United States from 1900 to 1950.

Public school art instruction in the United States did not get under way until 1900, and was given impetus by the manual training movement. The line dividing the fine arts from the industrial arts began to disappear after the Louisiana Purchase Exposition in 1904.

The American Federation of Arts, formed as a result of a changing attitude toward art education after 1908, did much to further public acceptance of art appreciation. The organization of the Junior High Schools created a demand for more art teachers and more art courses.

Efficiency and initiative replaced the emphasis on technique and representation which had previously characterized the teaching of art. Art history, appreciation, and design courses were offered in many schools, along with an increase in the time allotted and the academic credit given.

Universities and colleges began to offer special courses for teachers planning to teach art, and qualifications for art teachers were evaluated.

During the first quarter of the twentieth century, art was more generally accepted by educators. The greatest value of the program lay in appreciation. Art gained a place in the curriculum on a level with other subjects. Teacher training was noticeably affected.

From 1940 to 1950, art education met the problems of functioning with curtailed personnel and funds for both research and teaching. Art teachers could not attempt creative or research art assignments unless directly related to the war effort.

In the war years, the areas of art in wartime, art in inter-cultural cooperation, and scientific and philosophical studies in aesthetics, showed increased activity. In the post-war period, the greatest activity was found in art in general education, art in inter-cultural understanding, and the art museum as an educational instrument.

The modern teacher of art was trained in the acquisition of art skills, in the understanding of educational problems, and in the attainment of a general educational background.

An analysis of the teaching of art in America in this half-century reveals that: art appreciation is paramount among the aims and objectives; art remains an elective study in the senior high school; sound scholarship is a continuing

ABSTRACT

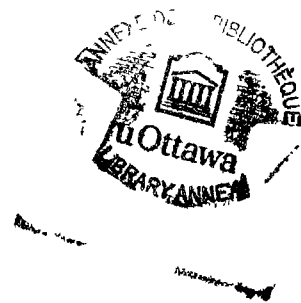
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requirement in the preparation of the art teacher; and the extensive volume of subject-matter content, continually outlined in the art courses, remained constant.

THE TEACHING OF ART
IN THE UNITED STATES
FROM 1900 TO 1950

by
E. G. Monroe

Thesis presented to the School of Psychology and Education of the University of Ottawa in partial fulfilment of the requirements for the degree of Doctor of Philosophy.



Ottawa, Canada, 1958

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ACKNOWLEDGMENT

This thesis was prepared under the guidance of the Head of the School of Psychology and Education, Reverend Father Raymond H. Shevenell, O.M.I.

Gratitude is herein expressed for his counsel and interest.

CURRICULUM STUDIORIUM

E. G. Monroe was born July 31, 1917, in Nashville, Tennessee. In 1941, he received his Bachelor of Science degree in the field of English from Middle Tennessee State College, Murfreesboro, Tennessee. He received his Master of Arts degree from George Peabody College, Nashville, Tennessee in 1946. Beyond the Masters degree, he has completed three and a half years of study at the State University of Iowa, Iowa City, Iowa, in the fields of Mediaeval Art History and Education.

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INTRODUCTION

It is the primary purpose of this study to bring together for the first time facts and data to present a meaningful picture of the teaching of art in the public schools of the United States during the period from 1900 to 1950. More specifically, it is an attempt to determine in what direction or directions the teaching of art in the United States has evolved in this half-century.

The date 1900 was chosen because that was the approximate year of the birth of art education in America. Previous to that time, art education in the public schools of the United States did not exist. This chronological period from 1900 to 1950 represents half a century, a sufficiently long period, it is believed, to observe the developments of certain definite practices of the teaching in this field.

It is hoped that the study will aid in presenting a comprehensive picture of the broad, slow-moving theories and practices in the teaching of art in America in order to facilitate future research for those who wish to study related problems in this field. It is also hoped that this study will aid in answering some significant questions, of which the following are a few:

1. What were the early aims in the teaching of art?
2. Why were the first major movements in the teaching of art toward efficiency and initiative?
3. What have been the major changes in the teaching of art?

According to the American Art Directory¹ the only single professional organization of art teachers on the national level is the art division of the National Education Association. The minutes from the proceedings of the National Education Association, therefore, comprise the only single source where this information can be found. Inasmuch as these proceedings are published biannually, an account of this phase of education is contained in at least a hundred volumes. The significance of this study lies in the fact that for the first time there is being brought together into a single body of work information which will present a comprehensive picture of the teaching of art in the public schools of the United States for the first half of the twentieth century.

Preliminary investigation relating to the teaching of art was begun in August, 1953, for the purpose of determining availability of evidence. This investigation was not resumed again until the summer of 1954, and again in the summer of 1955. The result of the research is that it was established that need exists for such a study and that material is available to conduct it.

¹Dorothy B. Gilbert, Editor, American Art Directory, New York, Bowker, 1952, p. 26-31.

Since this study is concerned with the teaching of art, a special attempt was made to avoid limitations upon research procedures which might result in too narrow a picture of the developments of art in education. Moreover, since the primary purpose of the paper is to compile information and data, an effort was made to avoid as much as possible subjective criticism of the work done in this field by educators.

Throughout this study, terms will be used which are so broadly understood that a definition of them in relation to this paper is necessary for mutual understanding. The 1953 edition of Webster's Dictionary has been consulted and definitions selected which best suit the purpose for use here.

When the term "America" is used, reference is made to the continental limits of the United States.

The term "public schools" will refer to education on the primary or secondary levels of institutions that are either municipally or state supported.

The term "teaching art" will be used where reference is made to the imparting of knowledge of that discipline composed of drawing, painting, sculpture, general crafts, history of art and art appreciation.

Excluding the introduction and summary, this manuscript contains three main divisions:

- I. At the Turn of the Century
- II. In the First Quarter of the Century
- III. In the Second Quarter of the Century

This first division was decided upon because it was at this time (1900) at the spring meeting of the National Education Association that the teachers of art in America formed an art division within the National Education Association and started to hold meetings of their own. Their purpose was to formulate aims and objectives for the teaching of art and to further the acceptance of art in the curriculum of the public schools. This is significant, as it is generally accepted that it was at this time that art education in America was born.

The second division was chosen due to the fact that, concurrently with the beginning of the teaching of art in this country, industry was making its mark on American thought and culture. It was through industry that art justified its existence and position in the public schools. Fewer high school graduates were pursuing college courses during this period and many of them were absorbed into industrial processes immediately following graduation. Thus, the teaching of art in the high schools became a process by which industry was kept supplied with personnel, and, as a result, the teaching of art at this time felt the pressure of industrial demands.

Following the end of World War I, education generally became less rigid and recognized the individual

not as a part of an educational mass, but as a person differing from others around him and with needs peculiar to himself. With this as a basis for educational thought, art became a means by which the student could grow and develop according to his natural tendencies. As a result of this thinking, the teaching of art no longer existed for the purpose of supplying workers in industry. Beginning with this period - from 1918 - the teaching of art made its greatest strides and underwent its greatest changes.

Fifteen appendices are included. Consisting, as they do, of extracts from school calendars, catalogs, and detailed courses of study, they present the requirements of art courses in various schools and universities. The information they give provides an illuminating chronology of the development of art teaching in general throughout the first half of the twentieth century. Titles of these appendices, as listed in the Table of Contents, are self-explanatory.

CHAPTER I

AT THE TURN OF THE CENTURY

Before the beginning of the twentieth century, art did not exist as part of the curriculum. In fact, it was not until around 1908 that art courses which were designed to do little more than train the high school graduate for a place in industry appeared in some of the larger eastern cities.

In order to understand this situation better, a look into the period immediately preceding and following the turn of the century should be helpful. The attitudes and the aims of art education in America prevailing at that time will help us appreciate the early development of the teaching of art and the kind of teacher preparation available for it.

I. Early Attitudes Towards the Teaching of Art

Previous to 1900, art in education had been a specialized industrial art, unrelated to and set apart from other subjects in the curriculum. This was due, primarily, to the conditions of the time, for art is always a reflection of the age from which it comes; and this age was mechanical, one in which industry flourished.

The creative faculties of the human mind as expressed in graphic and plastic art caught the attention of industry by 1870, as a means to fill the very real needs of industrial

progress. The builder required his architectural drawings, the machinist his plans, the household decorator his designs. These could not be produced without training.

Instruction in art given through the public schools was characterized by the technical aspects of drawing, taught in the traditional method by copying Greek marble, shading, and so on. Great emphasis was placed upon technical skill which was developed by accuracy and strict representation in copying. At the same time, instances of industrial arts training, developed in Russia and Sweden, had come to America. Before 1900 many of the larger high schools had well established programs in dressmaking and design. However, industry had not yet realized that the fine arts had a contribution to make.

Our educators did not include the study of fine arts in the educational curriculum. Students who wished to express themselves artistically, the portrait and landscape painters, were obliged to seek their training abroad. Moreover, the training of fine arts instructors was mostly European. They were trained in academies in the traditional method of the European style in art schools throughout Italy, France, and England where the classes were taught much in the same manner, in the same procedure. These fine arts instructors lacked an educational background in psychology, methods, and philosophy. They were strictly art teachers, trained as professional artists. They studied in Europe

under outstanding teachers in their studios, returning as finished painters knowing only art.

Therefore the art education program in our public schools was not planned to consider individual needs or those of psychology and educational theory. Emphasis was placed entirely on skill, not on the student as an individual. Day after day, hour after hour, the pupil sat in the classroom and drew from plastic casts, coming out of those classes very proficient in drawing and proceeding, after a few years of this procedure, to advanced media. It was a rigid program with no consideration of the interest or ability of the individual.

The art teacher was, and still is, referred to as a specialist in the same sense as a home economics teacher, music teacher, librarian, or football coach. However, as far as educational theory is concerned, he is no longer special. He attends a university. He must exhibit proficiency in all areas; and he must write dissertations, just as people in other fields do. Art education, as we know it today, did not exist until the first quarter of this twentieth century. There was no program of art education for the art teacher to pursue.

Previous to 1900, art was for a selected group. A child who did not attend a special academy would go to a public school for seven or eight hours a day. If his parents

wanted him to have art, music, ballet, or dramatics, he would have private lessons after school. The feeling that art is as much a responsibility of the public school as is reading, writing, and arithmetic did not exist.

When the attitude began to develop about 1900 that art should be taught in the public schools, administrators had to secure from the academies, painters, sculptors and designers, and bring them into the schools. Eventually, these people were called rotating teachers. A system would have one or two teachers and a supervisor, and he would go from school to school. Once a week each school would have an art lesson for thirty minutes. The lesson would be a lecture or demonstration, still life drawing or working from a plaster cast. The emphasis was upon skill. The pupil was graded in terms of how closely his work represented, in a photographic sense, the object which was being drawn.

Educational thinking was strongly influenced by the European theories of art and education, for there were few, if any, developed in America.

Herbert Spencer, in the early nineteenth century, became the first great figure to put forth the idea that the mind was an integral part of the total animal organism and, therefore, reacts with it to environmental influences. This attitude, the biological view of psychology, was the foundation of behaviorism.

Johann Heinrich Pestalozzi (1746-1827), a Swiss educational reformer, had left behind his educational theory, corresponding to natural order of individual development of concrete experiences -- the foundation for modern elementary education.

His theory and methods were popular. The way in which they capitalized on children's activities rather than repressing them appealed to teachers as the basis of both good instruction and good discipline. His theory was that a pupil must make observation and the impression formed by this observation should then pass to consciousness and from consciousness to speech or expression. His method placed emphasis upon the student as an individual.

Pestalozzi's influence spread throughout Europe, his ideas branching and changing, being reformed and restated. In England, the branch of the Pestalozzi method became a tendency to magnify the importance of a perfect rendering of a project. In art, students were taught to apply the paint perfectly, to master techniques, the criteria for judging being, "How well was it done?".

This English movement which magnified the technically perfect appearance of objects inspired Edward A. Sheldon (1832-1892) to introduce his ideas at Oswego Normal School in New York coincidental with the outbreak of the Civil War. Sheldon, having been impressed by a large collection of polished objects in an educational museum in Canada, was

the innovator of this new movement in the United States, and the movement became known as the "Oswego movement".¹

These pedagogics, based upon the mechanics of Pestalozzi's object instruction, were formal. Students learned the techniques through the making of objects much more quickly than they gained understanding of the theory and spirit behind them.

Johann Friedrich Herbart (1776-1841), a German philosopher, gave the study of the individual child a paramount place in educational theory. He prepared the way for the modern development of the so-called progressive education with his investigations into the nature of interest, and his psychological analysis of the teaching method. He rejected all concepts of separate mental faculties, substituting the idea that all mental phenomena result from interaction of elementary ideas. He believed that educational methods and systems should be based on psychology and ethics -- psychology to furnish the necessary knowledge of the mind, and ethics to be used as a basis for determining the social ends of education.

The German educator, Friedrich Froebel (1782-1852), (a student of Pestalozzi), stressed the natural and spontaneous

¹N.J. Dearborn, The Oswego Movement in America, New York, Teachers College, Columbia University, 1925, p.1-25.

growth of the child through action or play. These ideas were brought to the United States by German immigrants, but were first practiced only in private kindergartens. After the Civil War, these ideas of self-activity gained access to the public schools through the leadership of William T. Harris² (1835-1909), U.S. Commissioner of Education from 1889 to 1906.

For a long time, this method of self-activity was limited to pre-primary education. Ultimately, however, it escaped this narrow confine in several directions. One of these was the manual-training movement, the handicrafts, which was an excellent embodiment and extension of Froebel's theories.

John Dewey, (1859-1952), rebelled against the moral and religious aim and strict discipline which had characterized education from the seventeenth to the nineteenth century. It was his belief that the school was primarily a social institution with a duty to give the child, rapidly and effectively, a share in the accumulated skills and knowledge of humanity.

He believed that the teacher must investigate the interests of the individual child and then direct his activities into social channels, not by enforced and arbitrary discipline, but by choosing the specific influence that will affect him.

²J. S. Roberts, William T. Harris, Washington, National Educational Association, 1924, p.97-205.

He believed that a child learns by experience and hence should be given the chance to test ideas and prove their validity before he applies them as facts. This theory was called "learning by doing".

While Dewey was director of the School of Education at Chicago, (1894-1902), he put his educational principles to the test in a series of pedagogical experiments at the University High School. His theories emphasized learning through experimentation and opposed authoritarian methods as the offshoot of an outmoded aristocratic society which offered the contemporary man little realistic preparation for life in a democratic society.

His principles had a profound influence on educational practice in America. At that time, the program of art education for teachers at the University of Chicago was one of the outstanding programs in the United States. Teachers and educators looked to the University of Chicago as the institution which set the pace, for it was then, and is still, a progressive and experimental school. It was a focal point of education and one of the earliest schools in the country to have an art education program for teachers and for teacher training.

Dewey realized that any reform, educational or otherwise, was to be encompassed by many difficulties. As early as 1901 he stated:

The reformer may attack the problem, not at large and all over the entire field, but at the most promising point, whether it be art or manual training or nature study, and concentrate all his efforts upon educating alike the community, the teacher, the child, into the knowledge of fundamental methods of individual mind and of community life embodied in that study.³

Dewey realized that it was necessary to bring the student to the appreciation of the beautiful in works of art, nature, and his surroundings. In short, it was necessary to develop all of the educational possibilities of art instruction and to so correlate it with the other subjects as to prove its value in placing the student in a proper relation with his environment, in developing his mental powers, and in forming a solid basis for special work in the extensive fields of fine and applied arts.⁴

It was more generally understood by educators that the ideal art instruction in the schools served to develop the latent talent for drawing, designing, constructing, illustrating, painting, and also, what was more important at that time, to develop mental power, accuracy in observation and power of comparison, the ability to plan new combinations of objects and of thoughts, and the attainment of individuality in thought and expression.

³John Dewey, "The Situation as Regards the Course of Study", Educational Review, Vol.22, 1901, p.48.

⁴A. V. Henkel, "Art Education for the American People as Shown at the Louisiana Purchase Exposition in the Normal School Art Schools and Art Handicraft", Journal of Proceedings of the National Education Association, 1904, p.670.

It was the contention of leading art people that the need for drawing as a foundation stone in education should be apparent to every thinking individual. Others thought that there was no other study in the curriculum with a more important bearing on a pupil's future career, for at that time, there was not an important industry in the nation which did not depend largely upon human creative faculties.

The evolution of the art feeling in the United States has been nourished and advanced, at different times, by the rise and development of industrial activities.⁵ The Industrial Revolution and the development of technology resulted in the revision of curricula to include scientific and technical subjects, and the change in social theories, amounting almost to social revolution, affected education by the general demand for broader and more human education that would reduce class distinctions, include the study of man as a social being, and give equal opportunity for education.

II. Development of the Teaching of Art in this Period

Many influences are responsible for the development of art in education. The two fundamental factors which have determined the nature of modern education generally are political and sociological, and individual theory and philosophy.

⁵Isaac E. Clarke, "Art and Industrial Education", Monographs on Education in the United States, Vol.14, 1904, p.2-63.

The foundries and machine shops all over the land depended for their prosperity upon the creative powers of the men at the draughting boards. Without design, metals had no form, no usefulness, no beauty.

In the manufacture of textile fabrics, the same rule applied to a wider degree, for without design there could be no beauty. The importance of the men who could draw and create new and workable designs through their imagination increased as time passed and the industries of the country became more and more complex in their scope.⁶

Commercial interests, especially cotton, textile fabric, and mechanical engineering industries were increasing with rapid strides, partially because of the growing supply of designers trained in the drawing and manual training courses in the schools. By the beginning of the present century, it was apparent that art was of great practical value, but art in education was not widely accepted.

Industry was making known the need for art training, and the educational philosophers were influencing teacher training and the thinking of educators, forming the methods by which art training would ultimately be given in the public schools.

⁶Charles Zeublin, "The Bearing of Art on Industry", Journal of Proceedings of the National Education Association, 1908, p.808-809.

The first country to organize such work as part of its school instruction was Finland, where, as early as 1858, Uno Cygnaeus (1810-1888), influenced by Pestalozzi, outlined a course for manual training involving bench and metal work, wood-carving and basket weaving.⁷

In 1866, Finland made some form of manual work compulsory for boys in all its rural schools, and in its training colleges for male teachers.⁸ In 1872, the government of Sweden decided to introduce sloyd work⁹ into its schools, partly to counteract the undesirable physical and moral effects of city congestion, and partly to revive the declining home industries of the people. A Sloyd School was established at Naas, in 1872, to train teachers, and in 1875, a second school, known as a "Sloyd Seminarium", was begun. The summer courses of these two schools were soon training teachers from many nations.

The first introduction to the United States of this new form of instruction came through the exhibit made by the Russian Government at the Centennial Exhibit of 1876, where the work in wood and iron done by the pupils at the Imperial

⁷F. P. Cubberly, The History of Education, Boston, Houghton Mifflin, 1948, p.768.

⁸John S. Brubacher, A History of the Problems of Education, New York, McGraw-Hill, 1947, p.282 and 287.

⁹The Sloyd System originated in Finland and was the forerunner of the modern manual training system and craft movement. At its inception, the sloyd schools used wood-carving as a means of training in the use of tools.

Technical Institute at Moscow, was shown. This, however, was not the Swedish Sloyd, but a type of work especially adapted to secondary school instruction. In consequence, the movement for instruction in the manual activities in the United States, unlike that in other nations, began as a highly organized technical type of high school instruction, while the elementary school was on the sloyd system with the household arts for girls coming later.

The St. Louis Manual Training High School, founded in 1880 in connection with Washington University, first gave expression to this new form of education. And it was in St. Louis again, in 1904, that the co-ordination of manual training and art became apparent.¹⁰

The art works at the Louisiana Purchase Exposition were classified according to the following:¹¹

Paintings and Drawings
Engravings and Lithographs
Sculpture
Architecture
Loan Collection
Original Objects of Art Workmanship

The chief concern was with classification, i. e., with what types of products should be considered "art". Earlier,

¹⁰H. B. Froehlich, "Design and Crafts in the United States", The School Review, Vol. 13, No. 7, September, 1905, no page number.

¹¹H. C. Ives, "Art Education an Important Factor in Industrial Development", Report of the Commissioner of Education, Report for 1905, Vol. I, 1907, p. 178.

at the Columbian Exposition in 1893 at Chicago, art educators were convinced that the classification of art courses ought to be arranged on so broad and liberal a plan, and so expressed, as to make it possible to bring together the finished products of every branch of artistic activity.

To execute this principle, those responsible for the exhibit in St. Louis thought it wise to include what had been called the "industrial arts" and to obliterate the line which, up to that time, had separated the so-called "fine arts" from other original expressions of art workmanship. This was to be accomplished by adding to the usual classification, painting, drawing, and architecture, a group of exhibits under the title "applied art". Within this broadened classification, all art works, whether on canvas, or marble, plaster, wood, metal, glass, porcelain, textile, or other material were recognized as points of inspiration and technique. This was referred to as the Arts and Crafts Movement: The Union of Art and Manual Training.¹² But there were other influences which also affected art education. One of these was the International Drawing Teacher's Congress which met in 1900 at Paris. This was a group of art teachers representing a number of countries which met with the purpose of developing art teaching. It was from this Congress, as a

¹²William G. Whitford, An Introduction to Art Education, New York, Appleton, 1929.

result of a small international exhibition held at Berne by the Association in 1904, clear and definite conclusions were drawn from the theories of art in education at that time.¹³ Later these conclusions were important in forming the aims of art education in this country.

(1) That the instruction should follow the law of natural development in the child; that drawing should be a means of expression of thought and impression; the child should express himself.

(2) That the teaching of drawing be included in every course of study, as obligatory, in the same way as other general subjects of study.

(3) That in all schools, drawing be taught not only for its own sake, but that it be taken in connection with all other subjects of the curriculum where it could be of aid.

(4) That in all technical or professional schools, drawing be one of the entrance examination subjects.

(5) That the schoolrooms be tastefully decorated so as to influence the pupils aesthetically.

(6) That a widespread propaganda of art teaching be undertaken in all nations with a view of aiding reform by extending study of drawing in all classes of society.

It was the opinion of the Congress that teaching art in the secondary schools should be an outgrowth of that of the primary and grammar schools. It further agreed that drawing in the secondary schools should be conducted in the same way as in primary schools, and should aim at cultivating

¹³Carter Good, Editor, Dictionary of Education, New York, McGraw-Hill, 1945, p.597.

taste. The Congress proposed that each nation study the correlation which could be established between the teaching of drawing, modelling, and manual work in all stages of instruction. The influence of this organization in the field of art education is quite evident, for in the following years, one of the major aims in art education was that of cultivating taste, and the correlation of art with other subjects assumed an important role. Manual arts became as fundamental as drawing in the curriculum.

III. Early Aims of Art Education

Due chiefly to the influence of Dewey's theory of reform in education, the aims and objectives in the secondary school art program in 1903 were, according to H. H. Brown,¹⁴ the cultivation of a sense of beauty, the clearing and fixing of visual impressions through drawing, the elevation of commerce and manufacturers through the increasing use and appreciation of the arts of design, and the individual acquisition of drawing as a form of practical language.

In the same direction, "I plead that the aim of our instruction be," said Frank H. Collins of the National Education Association, "to foster the pupil's inherent love of and appreciation of the beautiful in form and color,

¹⁴H. H. Brown, "The High School Drawing Course", Year-Book: Council of Supervisors of the Manual Arts, 1903, p.71.

believing that such instruction will aid materially in developing the most effective and desirable human qualities"¹⁵

But Henry T. Bailey summed it up in this way:

The first ultimate aim is to open the mind of the pupil to an appreciation of the beauty and significance of nature and the great space arts, that he may be enriched in his spiritual heritage, and inspired to a larger life. That he should be so inspired becomes increasingly important in America every year.

The second ultimate aim is skill. Skill implies two elements -- an invisible something with ideals and powers of command, and a visible something trained to obey. No body of thought furnishes more inviting and inspiring ideals than that of the space arts, and none furnishes more happy opportunities for securing muscular efficiency of the finer sort.

The third ultimate aim is creativeness. We do not want one generation merely to imitate and reproduce the excellence of the previous one; we want each to add excellence of its own -- to push the bounds of knowledge farther, to raise the ideals higher, to embody more perfectly human hopes and feelings.¹⁶

In Bailey's interpretations, the first aim of drawing in high school was its influence upon the immediate life of the student.

Changes and progress in industry and in the need for art-trained people led Colby¹⁷ to state that the aims and objectives of art teaching in high schools were to lead

¹⁵Frank H. Collins, "The Aims of Drawing as a Subject of High School Instruction", Journal of Proceedings of the National Education Association, 1905, no page number.

¹⁶Henry T. Bailey, ibid., p.611-612.

¹⁷E.C.Colby, "The Aims of Art Education in the Public Schools", Journal of Proceedings of the National Education Association, 1907, p.822-825.

the pupils to observe, to think, and to study for themselves; to train the eye to see form, color, and tone values correctly; to develop the imaginative and creative faculties; to cultivate a taste for and appreciation of good art; and to give the hand skill that the students might express their ideas on paper and in material. In short, the ability to create, to draw, to construct, and to appreciate the useful and the beautiful was the objective of art in high school education.

By 1900 art instruction in the high schools had a practical aim. It was to develop talent, mental power,¹⁸ character, ideals, and standards. More than this, the mission of art instruction was to exercise a moral influence over the lives of the people.¹⁹ As Dr. Munsterberg states:

To bring us that rest which is not fatigue from work, or -- another desire of the ever dissatisfied mind -- the rush of amusement; no, that rest which is complete harmonization of all our energies, complete fulfillment of our real personality.²⁰

In 1903, Bailey²¹ gathered information on the status of drawing instruction in the United States by means of

¹⁸William H. Burnham, "The Hygiene of Drawing", The Pedagogical Seminary, Vol.14, No.3, September, 1907, p.289-304.

¹⁹C.V.Kirby, "Elementary Preparation in Drawing for Secondary Schools - What May Reasonably Be Expected", Journal of Proceedings of the National Education Association, 1902, p.589-594.

²⁰Hugo Munsterberg, The Principles of Art Education, Boston, Prang Educational Co., 1905, p.114.

²¹H.T.Bailey, "State Supervision of Drawing", Year-Book: Council of the Supervisors of the Manual Arts, 1903, p.64-65.

letters of inquiry addressed to State Superintendents of Public Instruction. From these returns, it appeared that of states and territories aggregating forty-nine, the number in which instruction in drawing was required by law in all schools was nine, and the number employing a state supervisor of drawing, or the equivalent, was two. These two were New York and Massachusetts. In Massachusetts, as late as 1903, 105 of the 244 high schools gave no attention to drawing.²²

In a similar manner, Bonser²³ in 1903 made a survey of the 311 high schools in Illinois. Of these, 297 reported. Drawing was taught in 80, and was generally distributed over the four years. According to Bonser's findings: 25.2 per cent of the schools had a course of three years; 73.6 per cent of four years; and 1.0 per cent of five years.

In 1908 Smith studied the High School curricula of fifty of the largest cities, eliminating commercial, technical, and manual-training high schools. He found that twelve schools required free-hand drawing once or twice a week. Drawing was not given under electives, according to the report.²⁴

²² James P. Haney, "Art in the Schools", Encyclopedia of Education, Vol.I, New York, Macmillan, 1926, p.229.

²³ G. H. Locke, "Editorial Notes", School Review, Vol.11, No.1, January, 1903, p.55.

²⁴ Spencer R. Smith, "The Cosmopolitan High School Curriculum", Journal of the Proceedings of the National Education Association, 1908, p.606-607.

A better picture of the place of art in the curriculum is contained in a later survey by Bailey of art instruction in the United States, published in 1909.²⁵ Most of this material was from findings during 1906, 1907, and 1908. In his report, he included high schools of the traditional type, offering general and college preparatory courses, into which art instruction in some form has been introduced. In the 620 high schools reporting, art instruction was required in 258 and elective in 314; and 173,981 pupils had instruction in drawing and some form of handicrafts. For instance, of the five high schools reporting from Alabama, all offered art as optional -- two of these for all grades, and three from seventh to tenth grades. Twenty-six schools were contacted from California. In fifteen, art was optional: six required it and five did not report. Three required drawing in high school: one in the technical department, one from ninth to eleventh, and one from ninth to tenth.

Bailey's returns also show that drawing was, at that time, required by 12 legislatures of the 48 states -- just one fourth. It was approved by the state authorities and promoted by means of instruction in state normal schools, in summer schools, and in state and county institutes, by

²⁵H. T. Bailey, "Instruction in the Fine and Manual Arts in the United States", U.S. Bureau of Education Bulletin, No. 6, Washington, Superintendent of Documents, 1909, p.12-14.

teachers' examinations, by official courses, and by school documents, in 31 other states, making a total of 43 states actively interested in the subject.

IV. Early Teacher Preparation in Art Education

In 1908 there were 422 institutions of learning under the title of college or university in the United States. Of these schools, 159 had 200 students or less. Of the remaining 263 institutions, 39 had an attendance of over 1,000. Of the 422 schools, 47 offered courses in fine art.²⁶ It is safe to say that fully one third of the students registered in American colleges and universities which offered courses in fine art, from 1900 to 1908, at one time or another in their study came under the instruction and influence of a professor of fine art, for in the forty-seven institutions offering fine art courses, there were ninety-nine such professors or instructors. A number of these devoted but part time to actual teaching of art.

In several institutions, the art teacher was also instructor of some other subject. The lecturer of Greek Art, for instance, was commonly the professor of Greek, as he was at Boston University in 1905. The art course was given under

²⁶Ibid., p.9.

the Greek Language and Literature program, as follows:

33. History of Greek Art

Text-book, lectures at the Museum of Fine Arts, and individual research. Intended to develop an appreciation of principles and spirit.²⁷

Instructors of civil engineering and architecture were sometimes also instructors of free-hand drawing. For example, the University of Alabama²⁸, from 1904 to 1905, under Civil Engineering, offered linear and free-hand drawing, lettering, tinting, and shading, pen topography and colored topography. At the University of Arizona²⁹ in 1902 and 1903, a brief resume of the history of fine arts of architecture, painting and sculpture from the earliest time was offered under the History, Political Science and Philosophy Department. In addition, there was a course in artistic drawing in which the student studied design and ornament, rendering in pen, ink and watercolors. This course was offered to all students.

All these colleges and universities may be divided into two classes. In the first, those in which the faculties of arts and letters were strong, which kept alive the old academic learning, and which stood for knowledge for its own

²⁷ Boston University Year Book, Vol.32, Boston, Everett, 1905, p.54.

²⁸ Catalogue of the University of Alabama 1904-1905, Montgomery, Brown, 1905, p.79.

²⁹ Register of the University of Arizona, Twelfth Year, 1902-1903, Tucson, Heermans, 1903, p.38, 48.

sake, it was the aim of students to know about fine arts, and know this systematically and fully, without thought of its immediate application. In the second, schools in a new sense, which introduced science and engineering and gave their faculties equal prominence with the faculties of arts and letters, the aim of the students was to gain as wide a knowledge of the technical side of art as possible to aid them directly in their studies and to equip themselves more fully for their professional careers.³⁰

In the first classification, Bryn Mawr, Princeton, University of Chicago, University of Missouri, University of Maine, University of Wisconsin, and Brown University gave lectures on the history of fine arts and aesthetics, with little or no technical instruction.

The courses offered by Brown University may be considered as typical of the first type of institution. Its art program was: (1) Ancient art, chiefly Greek; (2) Roman and Medieval, including Byzantine; (3) Renaissance, chiefly Italian of Fifteenth and Sixteenth Centuries; (4) Art of Seventeenth and Eighteenth Centuries; (5) Art of the Nineteenth Century; and (6) Theory and Criticism.

Wellesley, the University of Michigan, Harvard and the University of Indiana, while giving great prominence to the lecture courses on fine arts, included technical courses

³⁰A.M. Brooks, "The Study of Art in Universities", Education, Vol. 21, No. 6, February, 1901, p. 364-371.

for those who wished the work, following the laboratory method of instruction. Yet, they cannot be considered as belonging to the second classification, for their aim was primarily a cultural one.

Of all the universities and colleges, Harvard came the nearest to being an institution of what may be called pure fine-art instruction. Having no technical or professional aim in view, the study was really cultural although it was made so by a union of theory and practice. The following courses were offered at Harvard: (1) Principles of Delineation, Color, and Chiaroscuro; (2) Principles of Design in Architecture, Sculpture, and Painting; (3) History of Greek Art; (4) the Fine Art of the Middle Ages and the Renaissance; and an advanced course in classical archaeology.

In the second classification, schools aiming primarily at giving students a knowledge of fine arts that could be used in their every day work, were the U.S. Military Academy, Columbia University, Brooklyn Polytechnic Institute, the University of Illinois, the Massachusetts Institute of Technology, the University of Pennsylvania, Leland Stanford Junior University, Cornell University and Johns Hopkins.

Teachers' preparation in art, therefore, depended upon the school attended. But even if pedagogical aims were being stressed during this time, courses in methods of teaching art were still a thing of the future.

Many of the art teachers between 1895 and 1908 were trained in Normal schools. According to E. H. Perry,³¹ the art student in the Normal schools needed, first of all, to recognize the love of beauty as inherent in each human being and to know that in this love lay the germ of art for him. In this manner, Perry emphasized the Platonic theory of immanence. Students needed, secondly, to realize that art was the expression of emotion, and that a work of art is great in proportion to the loftiness of the ideals which inspired it. Third, he must find art governed by the laws of nature -- order, unity, balance, rhythm, and harmony. Fourth, he must realize that there are many media by which art could be expressed and that mastery of the techniques of these is necessary to freedom of expression. Fifth, he must learn that the degree of his appreciation of art depends upon his sensitiveness as an individual to the influence which has guided and inspired the artist.

In the measure in which the student as an individual cherished and encouraged the growth of his inherent love of beauty, he determined the degree of appreciation to which he could attain. Besides all these, a new interest in life was opened to him if he would persistently and earnestly strive to master the technique of one or more media and try

³¹E.H.Perry, "The Art Department of the Normal School", Year Book; Council of Supervisors of the Manual Arts, 1904, p.118-128.

to express in simple exercises his own feelings. Whether the student possessed talent or not, there was an opportunity for expression -- and to the law that power increases with effort, there was no exception in drawing. Though the expression as art was not great, the student by such expression promoted his individuality. Such were the recognized needs and aims of the art departments of Normal Schools in the development of teachers.³²

According to the International Drawing Teacher's Congress at Berne in 1904,³³ it was of the greatest importance that the teachers of art had sufficient leisure to permit them to continue their studies in painting, sculpture, architecture, or decoration. They could then devote themselves to their pupils, who would in turn have more confidence in their teachers, the men and women whose skill and productions they could appreciate and admire. It was this confidence and this veneration which was believed to form the true base of the success of teaching.

Summer schools were, therefore, the chief aim in an increasingly large number of the institutions already mentioned.

³²F. F. Murdock, "The Function of Normal Schools in Promoting Industrial, Agricultural and Domestic Education", Massachusetts Board of Education, 71st Annual Report, Appendix E., 1908, p. 265-290.

³³Charles M. Carter, "Lessons to be Drawn from the International Drawing Teachers' Congress at Berne", Journal of Proceedings of the National Education Association, 1905, p. 600.

As a large percentage of those who attended these summer schools were teachers in public day schools, the influence of the summer instruction was far reaching. The average attendance in 41 schools whose enrollment was known, in the summer of 1908, was sixty students. There were about ninety-seven schools offering summer classes.

It is evident that the teaching of art in the public schools of the United States did not get under way before 1900. The first important step was in the development of the manual training movement, a direct result of industrial needs. The Louisiana Purchase Exhibition at St. Louis in 1904 influenced the teaching of art, because at that exhibition the cleavage between the fine arts and the industrial arts was lessened.

Ideas and theories regarding education generally were changing. As a result of this attitude, the organization of the American Federation of Arts was formed and later was responsible for further development of the public attitude toward art appreciation. The wide-spread organization of the Junior High Schools created a demand for more art teachers, paralleling the demand for art generally.

The trend toward efficiency, the emphasis upon initiative replaced the careful technique and strict representative trends in the teaching of art. All these were reflected in the curriculum. Art history, appreciation,

and design courses came to be offered in a large number of schools. More time was given to the study of art and more credit was given for work accomplished.

Universities and colleges began to offer special courses for teachers who planned to teach art, and qualifications for art teachers were evaluated.

CHAPTER II

IN THE FIRST QUARTER OF THE CENTURY

Following the first decade of this century, the teaching of art in the public schools of the United States was becoming standardized according to influences and changes which characterized education generally. Art was gradually becoming accepted as a "must" in educational theory. From 1910 to 1925 many universities and colleges were beginning to require high school art credit as one of their entrance requirements.

The influences and changes of this period seem to be classified under the following topics:

- I. Influences Responsible for the Trends
- II. The Place of Art in the Public School Curriculum
- III. Changes in Teacher Training.

It may be seen that art was becoming less specific and its aims more broadened. Specialized art training was being carried on by professional schools while art programs on the elementary and high school levels of America's public schools were being planned to meet the needs of the students attending them.

I. Influences Responsible for the Trends

Under the pressure of the conditions of the time, America revised its ideas of educational values. By 1908, the manual arts, which had taken their place in the day and evening public schools from an economic as well as an educational standpoint were henceforth dealt with in all educational thought at the time.

Industry had created a demand for adult education, and among the responses to this demand, none was more significant or noteworthy than the increase in opportunities for evening study. In many places, the public school buildings were thrown open in the evening, not only for educational purposes, but as social centers for the neighborhoods in which they were located. Trade schools appeared in various cities. Correspondence schools were established. Evening educational facilities, in New York State, developed in connection with the work of the Young Men's Christian Associations and the Social Settlements, as well as in the endowed institutions like the Pratt and Drexel Institutes, Cooper Union, and others.

The increase of interest in industrial problems at large had its influence on the courses of study in all extension schools and on none more significantly than those of the evening school, where young women continued to study

the cultivation of the aesthetic, music and art, but where the young men concentrated upon the practical and studied the sciences.¹

In two types of evening school the manual arts appeared.² These were designated as: (1) The Specialized School; and (2) the General Drawing School.

A specialized school is a trade school, the general nature of which is exemplified in the Trenton School of Industrial Arts. This school offered courses in theory and practice of applied design, modelling, free drawing, antique and life classes, color, illustration, rug making, ceramics, book binding, wood carving, machine and architectural drafting. This school had the advantage of a neighboring museum containing among other treasures, the Alice Maddock collection of pottery.

Springfield, Massachusetts, affords perhaps the best example of the general evening schools. The Central High School building, with modern equipment, was opened for evening work in secondary studies, including a department for free-hand

¹J.H.King, "The Students of the Night Schools", The School Review, Vol.12, No.3, March, 1904, p.255., and
²S.P.Davis, "The Manual Arts in Extension Schools",
Year-Book: Council of Supervisors of the Manual Arts, 1904,
p.156-162.

²S.P.Davis, op.cit., p.156-162.

drawing with classes in elementary work and in life drawing, pictorial composition and work, the theory and practice of design. All work in this department was subjected to the approval of the Supervisor of Art Instruction in the public schools.

A course of art in home furnishing and interior decoration, for the education of salesmen, furnishers, manufacturers and purchasers, was organized by the West Side Branch of the Y.M.C.A. in New York City in 1904. So far as it is known to the writer, this was the first course of its kind to be given in this country.

Along with the evening school movement there came a movement for school-room decoration, brought about by an awareness of art and beauty.³

Public interest in art education manifested itself not only through the channels of municipal and state organizations, but more directly through co-operative work by educators and citizens for the school students.⁴ The most notable example of such work appeared in the widespread movement for school-room decoration. Beginning in Massachusetts with Charles C. Perkins and John D. Philbrick, in 1870, this movement attracted little, if any, public attention

³W.J.Kenyon, "The Interior Decoration of Schools", The School Review, Vol.14, No.9, November, 1906, p.625-634.

⁴James Hall, "Art and School Festivals", Year-Book: Council of Supervisors of the Manual Arts, 1904, p.107-117.

until about 1892, when Ross Turner, "The Father of School-Room Decoration", began his campaign of education which spread throughout almost the entire country.

Turner's theory was that a student's environment should be beautiful and in good taste in order to foster an appreciation for the aesthetic. Since it was not feasible to change the environment of the student's home, it should be done in the school room. Turner felt that the school should be functional in design and help to stimulate, through atmosphere, the student's creative faculties. For example, since the art student must observe nature, the windows should not be narrow and placed above eye level, but should be low and wide, affording a clear view of the outside world to facilitate better observation by the art student.

Another example of the status of art in education by 1908 is seen in the gradual inclusion of art or drawing courses in some of the college entrance credits, as was not the case earlier. In 1899, the Committee on College Entrance Requirements of the National Education Association reported that the failure of the Committee to outline courses in art, manual training, and commercial subjects was not to be taken as meaning that the Committee felt that these subjects were not entitled to a large place in the secondary school program, but that these subjects had not as yet been placed

within the domain assigned for their consideration, i.e. "College entrance requirements".⁵

Encouraged by the more progressive and democratic spirit of some of the universities, many of the colleges came at last to recognize scientific and historical studies.⁶ In this connection, it is interesting to know that the meeting of the executive committee of the College Entrance Examination Board of the Middle States and Maryland (an organization founded in 1900 to conduct uniform examinations for college entrance at numerous places in the United States), voted on November 9, 1901, to add Botany, Geography, Spanish and Drawing to the list of subjects in which examinations were to be held.⁷ This was to meet the needs of the colleges accepting the examinations. In 1903 this Board changed its name to omit the words "of the Middle States and Maryland", and began to do work of national scope, with the result that more and more colleges accepted their examinations.

As a rule, the criterion for selection of a subject for college entrance credit, was if the subject was a

⁵C.H.Keyes, "College Admission Requirements", Educational Review, Vol.19, January, 1900, p.63.

⁶W.T.Foster, "To What Extent Should Artistic and Utilitarian Subjects in School and College Count Toward the Degree of A.B.", The School Review, Vol.13, No.10, December, 1905, p.806.

⁷Charles A. Bennett, "Drawing as a Subject for College Entrance Credit", The School Review, Vol.11, No.1, January, 1903, p.31-36.

necessary part of the most direct preparation for the work that the student was to do during his four years of schooling. If it had no direct bearing, the subject was omitted from the list. With this stipulation, drawing had found no place among subjects accepted for college entrance as late as 1903, except in such rare cases as Columbia, in the Schools of Architecture and Engineering, Harvard in the Lawrence Scientific School, where definite requirements were made, and Minnesota, where drawing was allowed entrance credit in the Colleges of Mines and Engineering. The requirement at Harvard and Columbia, however, was for the same reason as in the classical college; to enable the student to do a higher grade of work in that subject. There was no apparent consideration of the special needs of pupils at the secondary school level and very little consideration of the cultural value of the subject to the student at that age. The aim was to master certain technical difficulties -- the grammar of drawing.⁸

The larger universities gave one entrance credit in free-hand drawing generally; one in mechanical drawing frequently; and one in architectural drawing rarely.⁹ The nearest approach to a standard in free-hand drawing was the

⁸Ibid., p.32-33.

⁹A.B.Clark, "University Entrance Credits in Drawing", Journal of Proceedings and Addresses of the National Education Association, 1907, p.839.

requirement of the College Entrance Examination Board. Their 1906 examination, for instance, required two drawings: the first a drawing of geometrical blocks to be executed in accurate perspective from a described position, but with no blocks present, and with either line or with shade and cast shadows. The second drawing had several options; from memory, either a tool or detail of machinery, or a detail of the human figure; or from copy, the enlargement of a machine detail, or of a scroll ornament. This whole requirement was reasonable as far as it went, and it went farther year by year, but it regarded drawing as subsidiary and technical rather than independent and creative. It further omitted its unique value in education as a complement to analytic and fact training.

This attitude of colleges and universities discouraged art culture during the formative period of a student's life. It deprived him of the taste for art, or compelled him to attend an art school which then cut him off from other culture. Some students carried a fair amount of art study in the high school without hope of university recognition.

To improve the situation, an art examination was recommended in 1907 to the College Entrance Examination Board based on three major heads: Representation, Design, and Appreciation. These topics comprised the basis for high school art courses during this period, 1900 to 1908.

Such a topic as the criticism of masterpieces in secondary schools seemed presumptuous to many, but they were reminded that not technical merit but intensive thinking was to be stimulated; also that similar training in literature was successful. Three credits were to be allowed for all of the examination, although one credit could be arranged to cover a simple amount of training in one area. The course of study could be accommodated to either the technical student in accurate representation, or to the girl of artistic taste interested in household art.

In meeting this recommendation, two obstacles were encountered: the inertia of the colleges and universities; and the inadequate teaching at many high schools. Many teachers were forced to teach with faulty preparation, or with insufficient time for thorough instruction. However, the colleges and universities were the more to blame because they did not recognize the excellent work which was already being done in many places, and the pressure brought to bear on schools to teach only the subjects allowing college entrance credit was tremendous.

Despite such obstacles, there were several attempts to set forth the content of a high school course, which would best prepare for normal school entrance. All these suggestions agreed in emphasizing the natural sciences, the

ways and institutions of men, including geography, industrial courses and history, literature, and the arts -- vocal music, drawing and oral expression.

Table I presents the general university entrance standards as they existed in 1907. Of a total of 35 credits allotted, only two were allowed for "Manual Arts", one each in freehand or mechanical drawing.

Fifteen of these units, or four years of study, were required for university entrance. A pupil, in preparing for college, could have a daily exercise or test of his ability for four years in either English or in an ancient language, or in a modern foreign language, in history, in science, or in mathematics. But in formative art, a subject which needed as much continuous training as did the study of other subjects for the development of an equal amount of culture, one test or exercise daily for only one year was required, an indication that, by 1908, art in education was not given equal importance with the other subjects. Moreover, in some institutions, credit for art or drawing was denied to liberal arts students.

Art education, not considered as anything more than a pleasantry separate from other subjects in the public schools before 1900, had greatly developed by 1920. Furthermore, the theories and practices regarding art had changed from a strict adherence to skilful representation to a

TABLE I.- The Place of Art in the General University Requirements in 1907.¹⁰

Fields	Credits	Fields	Credits
Languages	19	Mathematics	5
English	4	Advanced Algebra	1
French	5	Algebra	1
German	3	Geometry	1
Greek	3	Intermediate Math.	1
Spanish	2	Plane Trigonometry	1
Humanities	4	Manual Arts	2
History	4	Freehand drawing	1
		Mechanical drawing	1
Science	5		
Botany	1		
Chemistry	1		
Geography	1		
Physics	1		
Physical			
Zoology	1		

¹⁰Ibid., p.840.

consideration of the individual with emphasis on efficiency, initiative, and appreciation.

Perhaps one of the first influences to exert force on art education was the American Federation of Arts, organized in May, 1909, in Washington, D.C. Its purpose was "to increase the appreciation of art, cultivate tastes, and improve civic conditions".¹¹ To accomplish this, the organization sponsored travelling art exhibits, lectures with slides, a monthly magazine called Art in Progress and an annual publication called The American Art Annual. This organization, from its beginning, had been an association of institutions, organizations, and individuals. Among its standing committees was one for art in Public Schools. This organization did much to promote an interest in art appreciation in this country.

Another organization which furthered art education in the public schools and colleges was the Western Drawing and Manual Training Association. As previously explained, an important condition determining to some extent whether or not art would be offered in a large number of high schools was whether or not credit for college entrance would be given for the study. Aware of this condition, the Western Drawing and Manual Training Association directed its efforts

¹¹R.B.Farnum, "A Present Status of Drawing and Art in the Elementary and Secondary Schools of the United States", U.S. Bureau of Education Bulletin, No. 13, Washington, Superintendent of Documents, 1914, p.223.

toward placing art on the list of college entrance subjects. A committee was appointed by this organization to urge action in this direction, and an outline of work was formulated and submitted to the college entrance body for its approval. At the meeting of the North Central Association of Colleges and Secondary Schools on March 27, 1909, a definition of units in freehand drawing and allied arts was adopted unanimously, with a credit allowance of two credits.¹²

That this outline of work was unanimously adopted by the College Entrance Association is indicative of the growth of sentiment in favor of college recognition of art instruction. It was a condition favoring an increase in the number of high schools offering art, and the increase in the number of colleges offering art is apparent from the accompanying Table II, which shows that, of the 319 colleges surveyed in 1913, 245 of them offered drawing courses.

The outline submitted by the Western Drawing and Manual Training Association was drawn up with the consideration that America was essentially industrial, its citizenship cosmopolitan, and its life predominantly urban. Its controlling aim was the improvement of industry, of the home,

¹²W.T.Bawden, "Associations", Manual Training Magazine, Vol.1, No.5, June, 1909, p.443. (See Appendix No.1, p 173).

TABLE II.- The Credit Status of Art in 319 Colleges of Agriculture, Engineering and Liberal Arts in 1913.¹³

Granting Credit		Number of Institutions
No Credit		74
Possible Credit		13
Some Credit	$\frac{1}{2}$ Unit	6
	1 Unit	125
	2 Units	37
	3 Units	13
	4 Units	38

¹³National Education Association, "Report of Committee on College Entrance Requirements", Journal of Proceedings of the National Education Association, 1913, p. 562.

and of civic life by the development of skill and tastes. It sought primarily appreciation of beauty in the useful arts and the cultivation of taste and skill most needed in industry and the home -- the training of the industrial worker and the home maker; in other words, an appreciation of art in its application to production, to home making, and to personal living.

These general considerations accounted for the assignment of two-thirds of the time recommended in the course of study to decorative composition, constructive and decorative design, and constructive and applied design, as against one-third of the study to representative work. It was for the development of appreciation that the history of art was listed for study, and for the application of art to production that the history of industry was included. For these reasons the outline gave prominence to work related to fundamental crafts and industries -- in wood, metal, textiles and pottery, rather than to the less substantial types of work. For these reasons also the productive and creative output was made the test of knowledge and skill. Considering that design is one area in art education which develops individuality and encourages originality, the emphasis of this outline upon design is significant and is an influence on the trend of art education toward a more creative and individual means of instruction.

Another influence on art in education and on the attitude of the community toward art education was the Museum. There were about 600 museums in the United States. Of these, thirty-five per cent looked to societies and associations for financial support. A large proportion of these museums were devoted to history and were owned by small historical societies.¹⁴ It was believed that the benefits of this study to the pupils of the high schools were to aid in the cultivation of imagination, to provide assistance in the study of biography, and to provide a powerful aid to morality.¹⁵ The museums were an indication of the growing interest in the historical development of things and events and in the theories and principles of the subjects of art study.

In all educational activities of the museums, the fundamental idea was visual instruction. Prints, replicas, and slides were made available to many schools, thus aiding education in general and art education in particular.

Changes in general education brought changes in art education. One major change marking a significant trend in

¹⁴National Education Association, "The Relationship Between Museums and Schools", Journal of Proceedings of the National Education Association, 1916, p.500.

¹⁵M.S.MacMurphy, "The Value of History of Art as a Study in Secondary Schools", Journal of Proceedings of the National Education Association, 1914, p.460.

art education was the widespread organization of the Junior High Schools, which resulted in a closer articulation of the elementary and secondary schools.¹⁶

The organization of the Junior High Schools created a large demand for art teachers. Previously there had been only elementary and high schools; now there was a third division of the public schools. This third division not only required art teachers, but made even greater and more important demands of art education. These demands came about in the following manner.

The junior high school was composed of students in the age of adolescence, the "problem" group. In fact, the junior high school was organized primarily because of this fact, for educators were becoming aware of the psychological factors peculiar to this group which created administrative problems.¹⁷ It was in the hope of solving this problem that the junior high school was begun, and one of the chief differences in the attitude of this age group and the elementary age group was a need, on the part of the junior high school student, for some practical or intellectual

¹⁶U.S. Office of Education, "Some Aspects of Education in the United States", Bulletin, Part I, Washington, Superintendent of Documents, 1919, p.79., and

James T. Preston et al., "Junior High School of Berkeley, California", U.S. Bulletin No. 4, Washington, Superintendent of Documents, 1923, p.1-48.

¹⁷Frank F. Bunker, "Reorganization of the Public School System", U.S. Bulletin No. 8, Washington, Superintendent of Documents, 1916, p.102-105.

justification for the work presented.¹⁸ Educators became aware that if students were to engage with wholehearted endeavor in the study of any course, the significance of that course to the students should be understood by them. For this reason, the junior high school demanded a certain amount of practical work in art education.

Educators also felt that courses of a cultural nature were extremely important to the junior high school student, for it was believed that these cultural courses might have an ethical and moral influence upon this group of "problem" students. As a result of this thinking, art and other cultural subjects were given a prominent place in the junior high school curriculum.

The junior high school art program, aiming at a correlation between process and purpose influenced art education through creating a demand both for teachers of art and for art instruction. Furthermore, the junior high school dictated, to a certain extent, the form this instruction should take, namely a practical, efficient form.

The rapid progress of vocational education was still another influence affecting changes in art education. This movement led toward a direct and concrete application of art. The primary purpose of this vocational art was to relate it to the life of the student, both at home and in his future occupation.¹⁹ This vocational type of education was an effort

¹⁸ U.S. Office of Education, "City Schools", U.S. Bulletin Part I, Washington, Supt. of Documents, 1920, p. 25-33.

¹⁹ Walter Sargent, "Art Courses in High Schools", School Review, Vol. 24, No. 2, February, 1916, p. 107-115.

to adapt instruction to the requirements of local industries,²⁰ and tended more toward industrial work. Vocational art courses -- art related to printing and courses in home aesthetics -- resulted in such work as art in window dressing and in personal dress being offered in the public high schools.

It has already been pointed out that the interest in the theories and principles of the subjects of art study, and in the historical development of things and of events,²¹ exerted some influence on art education through the support of the museums in the educational program.

There was an increasing recognition of what was called "the cultural values of art study".²² By 1920, art instruction was recognized as "practical aesthetics", and it became a subject of keen interest on the part of the public and the manufacturers, particularly those manufacturers of wearing apparel and other materials considered for personal appearance.²³ Both the "public" and the "trade" understood more clearly the need for art training -- the public, that life itself would be made more pleasant through the

²⁰ "Industrial Arts as a Matter of Business", School Arts Magazine, May, 1920, p.554-555.

²¹W.G. Whitford, "The Problem of Differentiation and Standardization of Art Work in Modern High Schools", School Review, Nos. 5 and 6, May-June, 1924, (no page numbers).

²²Bertha Y. Hebb, "Appreciation of Pictures", U.S. Bulletin, Washington, Superintendent of Documents, 1923, p.1-15.

²³U.S. Office of Education, "Some Aspects of Education", op.cit., p.27.

application of artistic taste; the trade, that its standards would be raised in every aspect with the application of artistic principles to production. Thus, both the public and industry became a force to affect the growth of art ideas in the public schools.

World War I was yet another influence responsible for some of the changes in art education. As well as producing new subjects for design,²⁴ the war created a demand for many posters which were produced all over the country.²⁵ The idea behind these posters, the composition of the elements selected to interpret them, the vigorous spotting of light and dark, the excellence of the lettering and its planning, and the fine quality of the technique involved, combined all in all to produce an enormous amount of creditable work which served a cultural as well as a patriotic purpose.

Another effect on art education resulting from World War I was the emergency condition of shortages in personnel and time.²⁶ Art teachers were fewer in number, and methods of instruction were adapted to fit this situation. In order to provide for the development of originality, initiative, and real thinking power, and also to prevent a rule of thumb

²⁴H.M. Kurtzworth, "Design in the Evolution of Ideas", "Design Effectively Applies National Energy", and "The Steps to Industrial Success through Design", U.S. Bulletin No. 3, Washington, Superintendent of Documents, 1919, p.1, 8, and 16.

²⁵"The War Posters", School Arts Magazine, January, 1919, p.282.

²⁶U.S. Office of Education, "Organization of High School Courses in War Time", U.S. Bulletin No. 2, Washington, Supt. of Documents, 1918, p.1-6.

method, the art teaching was almost entirely done through jobs, questions, problems, and guided discussions about the work.²⁷ In drawing connected with constructive work in classes for military enlisted personnel, it was found possible to give a working knowledge of the subject in a much shorter time than had previously been considered. Thus the war methods of instruction served as an example and influenced, to a certain extent, the thinking of educators concerned with teaching methods.

Widespread discussions of art values were occasioned by the destruction of so much of the fine art of Europe which could never be replaced. The pupils of our public schools were taught from prints and engravings²⁸ of these masterpieces which were destroyed by the war. From these works of art, the student learned not only form, beauty, and value, but also the value which people from all parts of the world had placed upon these works which had now been destroyed.

This appreciation of the European masterpieces, along with the fact that war had opened the eyes of the public in this country to show us that, as a nation, we were

²⁷U.S. Office of Education, "Industrial Arts in Secondary Schools in the War Emergency", U.S. Bulletin No. 4, Washington, Superintendent of Documents, 1918, p.1-29.

²⁸Royal B. Farnum, "Art Education in the United States", U.S. Bulletin No. 38, Washington, Superintendent of Documents, 1925, p.4-5.

not only the wealthiest, but were also the moral leaders of the world, resulted in a stimulus to great cultural and spiritual growth, and to intellectual and aesthetic reactions.²⁹

There was yet another way in which World War I influenced art education. As a result of the war, the need for economizing was accented. Prices of art supplies were high, and there was a shortage of various materials. Consequently, efforts were made to use everything available, particularly materials considered to be waste. Projects in constructing things from these materials, tin cans, bottles, colored glass, wood blocks, wire and paper and cloth scraps were introduced into the public schools through the arts and crafts departments.³⁰ These projects stimulated a growth in emphasis upon initiative and originality.

Never before had a large body of Americans gone to Europe as they did during World War I. For the majority of these Americans, it was the first time that they had seen the culture of other countries, and they were

²⁹William T. Bawden, "Relation of Education to Material Wealth and National Defense", U.S. Bulletin No. 29, Washington, Superintendent of Documents, 1920, p.57-74.

³⁰Angil Badger, "Conservation Construction", School Arts Magazine, November, 1918, p.144-145.

impressed. They came back after the war, and carried with them into various professions and occupations, new ideas and standards based on what they had seen in Europe.

These people, influenced by European culture, impressed by the art treasures they had seen, went into every walk of life and did much to broaden the interests, ideas and appreciation of art in this country. Those who returned from World War I and entered the teaching profession particularly influenced art education.

II. The Place of Art in the Public School Curriculum

Public opinion had begun to take kindly to the study of art in education. The teaching profession held a favorable attitude toward it, and more and more courses in art were being added to the curriculum without displacing other subjects. The relation of art to society, to economics, and to manufacturing was recognized and considered important.

Although, for the most part, by 1908, drawing was still taught in an authoritarian manner, stress began to be placed on design, and the educational possibilities, through the individual freedom exercised by the pupil in designing, was being recognized. Art education in the high schools was planned on the basic idea that the teaching of art was more important than the teaching of drawing. Manual training was recognized as being of immediate value to the

life needs of the student. The place of art as a constructive influence in the development of civilization, its value to the general education of the people, the important relation which it was to hold as a broadening factor in American lives were being recognized by 1908.

By comparing American art as it appeared at the Louisiana Purchase Exposition with art as shown at previous expositions, it is seen that a striking development had taken place in the broadening of artistic aim. By 1920, artistic endeavor was even more greatly broadened, and many high schools had added professional or vocational courses in art to the curriculum. Jewellery, costume design, millinery design, commercial design, and a wide range of courses in mechanical drawing were offered, in addition to the courses in painting, sculpture, architecture and other crafts. By 1920, art appreciation had taken an important place in art education, although in many schools, craft activities, such as work in clay, leather, metal, and bookbinding were still assigned a "practical" title and were taught for "functional" and "useful" skills, in harmony with the attitudes current in the community.

However, during the years between 1908 and 1920, thoughtful educators like Parker and Dewey became aware that the people were losing their abstract constructive ability. Students in the public schools showed an alarming lack of

power in applying what they had learned. A change in aims was necessary, and in the school art programs, as well.

By the beginning of 1910, two broad aims had come to be recognized in high school drawing courses: the professional or industrial, and the cultural. Educators attempted to direct the energies of instruction so that the results would have as many practical, educational, and cultural effects as possible. By 1914, manual training was being taught in high schools with a variety of aims:³¹

(1) for developing an appreciation of form, proportion, and nature of materials; (2) for giving insight into industrial processes and activities; (3) as a sense of motor training, and for the developing of executive faculties; and (4) to give an increased feeling of reality to the entire curriculum.

There are two broad classes into which the population of modern civilization may be roughly divided. The existence of these two classes was recognized before 1920 by art educators. These classes are the consumers and the producers. All people may be classed under the first, but comparatively few come under the second; and so far as art is concerned, those few require natural endowments not

³¹M.C.Potter, "Manual Training Appears in Current Courses of Study in Elementary Schools, Intermediate Schools, and High Schools", Journal of Proceedings of the National Education Association, 1914, p.622.

allotted to the average. It was recognized as folly to educate all pupils in drawing or art study purely from the standpoint of the profession, the training of producers. Warner indicated this thought in the following manner:

National equipment in art cannot come to the United States through art schools. There are 109 schools of academic art in the United States, with a total enrollment of 6,252 students of whom about one per cent become professional artists Art cannot become a feature in the life of the nation through the higher schools of learning. Less than two per cent of those who enter high school go on to college. So with any of the technical and secondary schools.³²

Art with a cultural aim was most suited for the average high school student, and the alert educators recognized that drawing for industries and fine technical execution was not primarily to be sought.

The object became one of developing the senses, mind, and hand to work together,³³ rather than getting perfect results on paper only. Chamberlain puts it this way:

We are then not primarily to produce artists through art-teaching in school. We are not to single out a few delicate, high-strung, sentimental youths and maidens, and make them the beneficiaries in a cut-and-dried plan of art instruction.³⁴

³²A.J. Warner, "Art a Vitalizing Force in Education", Journal of Proceedings of the National Education Association, 1916, p.488.

³³T. McWhorter, "Art Education as a Part of General Culture", Journal of Proceedings of the National Education Association, 1914, p.601.

³⁴A.H. Chamberlain, "Art Teaching is Practical Life", Journal of Proceedings of the National Education Association, 1916, p.499.

The early aims of art in education needed to be evaluated and re-stated to fit the changing thought in education and the changing cultural attitudes of the nation.

Art educators, considering Dewey's point of view, that education is life itself, were rapidly learning to think of drawing, construction, and design, not as special subjects, but as an integral part of a well-organized course of study without which there is an incompleteness. Their ideals in teaching were to seek progression in a pupil's training from year to year and from month to month, to teach the student to think for himself and to express his ideas clearly to others, to influence industrial work through teaching the principles of design and the use of materials, to gain an appreciation and expression of good taste in surroundings, dress and the home, and to help the student find himself, thus enabling him to fit into the right place.

Drawing and the manual arts were no longer special or unusual in a school curriculum as they were prior to 1908. The subject "art" had completely changed from its original aspect as interpreted so largely by the first art advocates. Manual arts, with their broader cultural aim, had permeated other subjects until they had come to stand for more than instruction in the delineation of form. Drawing became but one chapter in the great volume which was being compiled in the high school courses of study. This volume was "art

education", and those chapters, other than drawing, were painting, design, manual training, shopwork, the crafts, domestic art, and industrial education. That the term "art education" was new is brought out by Bawden, commenting on the annual meeting of the Western Drawing and Manual Training Association of 1908:

The speaker reviewed the history of the development of drawing in our public schools and the introduction of manual training. The change of motive indicated by the use of the term "art education" and the contributions made by students of psychology and the rise of the Arts and Crafts movement were considered.³⁵

Thus it is seen that after 1908, drawing came to include several areas of training and the subject was rightly renamed "Art Education", a term which was in general use by 1920, but almost unheard of before 1908. The idea of general education, rather than special education, prevailed.

According to Sargent, as early as 1910 school authorities were giving increasing attention to art in the secondary schools. This was evident in the space and equipment provided in almost all new high school buildings, in the search for good teachers, and in the continuing inquiries regarding courses and reasonable standards of attainment. Sargent goes on to add that:

³⁵W.T.Bawden, "Western Drawing and Manual Training Association", The Manual Arts Magazine, Vol.9, No.5, June, 1908, p.441.

This increase of attention is all the more significant because the greater number of inquiries by educational authorities indicate that the growing recognition of the subject is based not so much upon results already produced or clearer views of the ends to be attained, as upon a general feeling that the subject contains more valuable educational material than has yet been put into usable form for schools.³⁶

The broad and general cultural aims of art education may be roughly subdivided into three distinct aims which were mainly followed during the period of art instruction from 1908 to about 1920. According to Snow, Church, and Hall, such art education trained students in expression, observation, and appreciation. Snow stated that:

The aim of art education should be to enable the student to meet any set of conditions in the finest possible manner.³⁷

Church said that:

Keen and accurate observation is fundamental to art and is an asset in the broadest sense. It calls for close analysis and stimulates the initiative of the discoverer.³⁸

³⁶W. Sargent, "Editorial Note", "Drawing in Secondary Schools", The School Review, Vol.18, No.9, November, 1910, p.640.

³⁷Quoted in R.B.Farnum's "Present Status of Drawing and Art in the Elementary and Secondary Schools of the United States", Bureau of Education Bulletin No.13, Washington, Superintendent of Documents, 1914, p.32.

³⁸Ibid., p.33.

Hall indicated that:

Appreciation as applied to master creations of the artists in architecture, sculpture, painting, to the forms of minor art seen in the works of the craftsman, to nature, to the very environment of the person himself, is the third aim in art education.³⁹

The three aims meant that art is not representation; art is the best way of doing one's work; that the chief aim throughout the art work is to develop in the students the power to respond to beauty of line, form and color as a basis for an intelligent interest in art; and that beauty, like morals and rationality, must be made the daily and ubiquitous habit of school life. Appreciation develops gradually through the making of choices with reference to some ideal, it was believed.

The aim of art education in general needed modification. Previous to 1908, teachers trained future mechanics, farmers and merchants as though they were all destined to belong to an artistic profession. The interest of students was often killed with prolonged practice in a technique not needed in the constructions and expressions of their own lives. In many cases, the desire and the opportunity to develop artistic appreciation had passed before the process of mastering technique was complete. Extreme reaction against this method of teaching resulted, and many educators then urged that art education should aim exclusively at art

³⁹Ibid., p. 34.

appreciation, artistic power being completely subordinate as a purpose. Educators desired to make possible every opportunity for these conditions and activities through which appreciation and skill might mature, and it was believed that skill develops slowly through doing things with reference to some standard of excellence.

As early as 1910, educators interested in art in education realized that the program of art education in the high schools had been often narrow and fragmentary, consisting frequently of only a small amount of drawing and color work. Most of the activities had been, to a large extent, unrelated to the common life of the student. Although students had been engaged in art education through the schools for some time, though primarily in a restricted way, the results had not been satisfactory. The entire program needed careful criticism and thorough reconstruction.

As a result, aims were broadened and the nature of art work to be offered in the public schools changed and expanded. The aims of art work in the high school were generally the same as those for the grammar grades. The work was simplified, however, into the single purpose of enabling the pupil to perfect his appreciative faculties through high school art courses, while the technique of the work was learned in the grades. The refinement of application and the refining of judgment and taste lay with these advanced years. Finer technique was naturally expected,

but with it also a keener sense of what was best in expression through art. This involved a much broader area of work than could be accomplished by the younger students. Personal appearance and home decoration were studied in the high schools in a practical manner. The history of the arts and their relation to civilization was discussed. Painting, sculpture, architecture, and the crafts were studied. Civic improvement was made the basis of practical thought. These studies were developed through the needs of the individual and his social activities. Posters, costumes, illustrations for the school paper entered into the work.

This reveals that not only had the character of work changed from merely drawing into a volume called "art education", but the aims and purposes had broadened and were based on the growth and development of the student, rather than on an industrial need alone. By 1920, the emphasis in education had shifted from skill in the perfect technique and in strict representation to efficiency and initiative in doing one's work.

The changes in educational and public thought toward art education after 1908 brought about many changes in the curriculum. Thoughtful educators were aware of their necessity, and Harding elaborated on the problem in the following manner:

And lastly, one word on making a curriculum. We should regard it as a work of art, or better perhaps, an intricate piece of intellectual machinery, the proper use of which should produce the development aimed at in the pupil -- a preparation for life.⁴⁰

The high school curriculum now aimed to prepare students for life, whether or not they planned to attend college, to teach them to regard life earnestly. This type of program had a place for art. Mathematics, science and drawing, for example, were made ancillary to subjects which possessed life motives: geometry to mechanical drawing; mechanical drawing to shop work; free-hand drawing to costume design, home furnishing and illustrating; and biology, physics and chemistry to home economics, sanitation, agriculture and horticulture.⁴¹

Individual differences among boys and girls, such as home background and sex, called for a flexible and appropriate school program.⁴² As a rule, the four-year curriculum group of one-period-daily prepared recitations, such as the crafts and fine art, was the largest proper unit in the public high school curriculum.⁴³ This group, once called

⁴⁰B.F.Harding, "A Secondary School Curriculum", Education, Vol.31, No.8, April, 1911, p.510.

⁴¹E.C.Broome, "Vitalizing the High School Course of Study", Education, Vol.35, No.1, September, 1914, p.12-15.

⁴²A.L.Williston, "There are Many Different Kinds of Boys and Girls for Whom are Needed Many Different Types of Schools", Journal of Proceedings of the National Education Association, 1912, p.567-571.

⁴³M.C.Potter, "High School Courses", Journal of Proceedings of the National Education Association, 1913, p.488.

a department or a course, became the basis of the organization and arrangement of high school studies. Every student participated in something in each of several groups, and in everything in one or two of them, and presented thirty-two semester credits based on one-period-daily recitations or their equivalent when he appeared as a candidate for graduation.

The educated man did not assume to have a complete education in all professional pursuits; but he was expected to be competent in his field, to do his work skilfully, and to possess enthusiasm and knowledge along several areas outside his own vocation. To produce such men, identical courses of study for the masses of students were useless. Universal prescriptions were a disadvantage. Yet this point of view was just opposite of that maintained from 1893, by the Committee of Ten, that "Every subject which is taught at all in a secondary school should be taught in the same way and to the same extent to every pupil so long as he pursues it, no matter what the probable destination of the pupil may be".⁴⁴

This new individualism, which was moving into the curriculum and was felt strongly after about 1912, was quite as old as the elective system in the colleges. As a matter of fact, this new movement embodied the best of the college

⁴⁴National Education Association, "Report of the Committee of Ten on Secondary School Studies", Journal of Proceedings of the National Education Association, 1893, p.17.

elective system in the high school curriculum in which many types of secondary students participated and in which the individual course of study was developed.

The American public was realizing the need for the principles of art in industry. "We are beginning to understand", said Flagg, "that the beauty of life and living is primarily a problem of efficiency."⁴⁵ "For many years", added Cabot, "I have watched with keen interest the gradual change of attitude of Americans toward things aesthetic". His following statements confirm that awakening of the American public of which Flagg spoke:

On the earlier of my visits to various parts of Europe and of my own country, I seldom met a fellow countryman who did not appear to believe that the enjoyment and appreciation of art and beauty were matters of real moment only to the professional artist. To have suggested otherwise would merely have provoked a smile. Now, on the other hand, it is not uncommon to find business men who speak of art and beauty as seriously as of stocks and bonds.⁴⁶

This was a time when emphasis was placed upon efficiency, and efficiency meant organized skill and systematized knowledge. It meant doing one's work just as well as it could be done. Through this work, whatever it was, the individual experienced the greatest amount of happiness

⁴⁵M.I.Flagg, "The Need in America for Schools of Applied Art and the Necessity in American Industries for Art Leaders and Designers of the Highest Grade", Journal of Proceedings of the National Education Association, 1914, p.589-597.

⁴⁶W.M.Cabot, "The Place of Beauty in American Life", The Forum, Vol.46, No.5, November, 1911, p.514.

possible and attempted to put beauty into his work. This made art an economic resource for the participant, for he not only gained efficiency and skill in the work he performed, but gained knowledge in detecting beauty and artistic value in the things he purchased. It was believed that the ideal society, or the "democratic" society, demanded a school suited to the needs of every variety of citizen, a school varied in its subject matter, flexible in its methods, and efficient as an instrument of education and culture. It was also believed that such a school must appeal to a variety of minds and to many-sided interests, and not to one type of mind and one kind of interest only. A high school intended for the entire community must seek and develop the special attitudes of its students, and must give attention to individual ability or inclination, economic status or outlook. A high school which attempted to fill these requirements between 1909 and 1920 offered freehand drawing and applied arts as an elective study and gave reasonable credit-allowance for the work done.

Actually, the high school had been gradually approaching this pattern since 1889, for it was in this year that the Committee on College Entrance recommended a total of ten units for college admission -- four in foreign language, two in English, two in mathematics, one each in history and science. In addition, a number of recommendations had been made. Of these, two are of particular importance here. One

was the recommendation that the elective principle should receive at least partial recognition in the secondary school curriculum. By recognizing this need, the Committee prevented the college-entrance requirements from operating like a Procrustean bed. The other recommendation grew out of seed sown by the Committee of Ten. The equivalence of studies suggested by that Committee was virtually reduced to a formula by the Committee on College Entrance Requirements. It recommended that "any piece of work comprehended within the studies included in this report that has covered at least one year of four periods a week in a well-equipped secondary school, under competent instruction, should be considered worthy to count toward admission to college".

The same Committee in 1911 increased the total number of units (college entrance requirements) to fifteen, distributed into three for English and one each for social and natural sciences, together with two majors of three units each and one minor unit of two units each. Of the fifteen, not less than eleven were to come from English, foreign languages, mathematics, and the sciences.⁴⁷ This was the initial decision under which art came to exist as an elective course, receiving at least one credit, in the high school, and which paved the way for wider recognition in colleges.

⁴⁷John S. Brubacher, A History of the Problems of Education, New York, McGraw-Hill, 1st edition, p.440-441.

Courses which dealt with art in some way or other were now to be found in many of the high schools of recognized standing.⁴⁸ Many school boards realized that unless a study of art was included in the curriculum, most of the pupils would probably develop no systematic acquaintance with the art heritage of the past.

In spite of the progress being made, difficulties presented themselves in almost every instance, and somewhat marred the entire picture of art education. There were seldom any accepted standards of attainment in drawing or design in elementary schools which could serve as a dependable basis for high school work in art. High school instructors very frequently found it necessary to proceed on the assumption that the entering classes knew little or nothing about the subject. Then too, the majority of high school instructors had been trained in art-school customs of teaching, and these studio customs, even in the cases in which one was justified in designating them as methods, were generally adapted only to those who possessed special aptitude for drawing. These methods ministered to interest where it already existed, but were seldom planned to develop interest where it was lacking. The instructors gathered their knowledge of education only incidentally and were therefore more likely to have been interested in art for art's sake than in the place of art in general education.

⁴⁸Walter Sargent, "Art Courses in High Schools", The School Review, Vol. 24, No. 2, February, 1916, p. 107-115.

Another difficulty lay in the still prevalent tradition that art was a special subject and had much value for persons of persons of rare and innate gifts, but little value for the average student. There was, therefore, a tendency for only the talented few to elect art as a subject of study in high schools. As a natural consequence, courses were likely to be adapted to these few. Fortunately, educational and industrial progress was beginning to make clear the fact that art has very much the same relation to rare talents and aptitudes on the one hand and general abilities on the other as have literature or mathematics.

"The individual course of study", ultimately distinguished the work of smaller high schools, for each rural or special city high school offered but a part of the work generally found in a great composite high school.

Three factors largely determined the character of work outlined in the high school courses. These were the training and qualifications of the teacher, the school equipment, and curriculum facilities, and the locale of the school. Lack of knowledge or of art training sometimes induced a teacher to confine the work to one narrow field; poor and inadequate environment often compelled adherence to a particular phase of the subject; or an industrial, residential, or other neighborhood often suggested one or more possibilities of direct application within limited fields.

The wise teacher, taking all things into consideration, noted these factors in outlining courses and planned the work to be presented accordingly. The fact that the work could be elective was a consideration.

The teacher having drawing only to consider seldom planned more than a general outline. The courses of the more advanced attitude toward secondary school work are much briefer than the detailed activity programs of the grades.⁴⁹

One example of the individual course of study found in one of these smaller high schools is offered as a detailed study.

In Port Deposit, Maryland,⁵⁰ the work was compulsory in the first and second years, and elective thereafter. Each student had forty minutes twice a week, but advanced students often devoted much more time to art study.

The first year took up the perspective of the circle in September, studying theory and practice from flat disks, and producing still life studies, where the circle in various positions and relations was part of the compositional problem. These two still life studies included perspective, value and composition.

December was devoted to Christmas work, when the student did what he wished to do, but in January, he took up

⁴⁹R.B.Farnum, "A Present Status of Drawing and Art in the Elementary and Secondary Schools of the United States", U.S.Bureau of Education Bulletin, No.13, Washington, Superintendent of Documents, 1914, p.176-178. (See Appendix 2, p175).

⁵⁰Ibid., p.186.

the study of the figure of the box, working very simply from action, proportion and character of lines.

In the Spring, he devoted himself to the study of trees and simple landscape dealing with perspective, both linear and areal, reduced to their simplest forms. The second year began with the perspective rectangle, blocks, books (shut and open), boxes and open door and appearance and construction of houses. The student also took up life work in January, carrying it on to more difficult phases, but keeping the handling more strong and simple. Early in May, work was conducted out of doors and he drew directly from buildings and trees. Permission to work out of doors was conditional on the steadiness, application, and overall satisfaction of the results. Considerable attention was given to lettering in both years. The work in design in this school was done in connection with the department of manual training.

In the third year, work became elective, and every effort was made to find out which line of study each student could develop most effectively.

Some good work was done at this school in life, landscape, and in color studies, during this year, while drawings of interiors were not developed until another year.

The plan of work attempted to keep in mind that the training offered would be useful to the career of an engineer, to the detailed work required by doctors and

scientists in illustrating theories and written matter, to the needs of students wishing to enter an art school, and to newspaper or commercial work. The study of composition in one form or another was never lost from sight, and an effort was made to arrange the problems in such a way that each student should be taxed to the extent of his ability, but no one should be subjected to discouragement by a demand beyond his best powers.

The High School course of study in St. Louis, Missouri, offered a detailed program of art.⁵¹

Other high schools which included domestic art in their program and offered a variety of activities were those of Los Angeles, California.⁵²

It can be seen from these examples of art programs, that design held a prominent place in the art curriculum. The trend toward greater individuality in art education is thus reflected, for design is one area of art study which promotes and encourages individual originality. The art history courses outlined as part of the art program reflect the trend toward appreciation in art education, and the domestic art program outlined above, are good illustrations of how art education was affecting home surroundings and personal appearance through the application of art principles.

⁵¹Ibid., p.186-189. (See Appendix No.3, p 180).

⁵²Ibid., p.189-191. (See Appendix No.4, p 185).

In addition to art training for the average student, many high schools offered special courses having a professional or vocational aim. Classes were offered in the fine art of painting, the industrial arts of jewellery, pottery, costume design, millinery design, commercial design, and mechanical drawing courses including projects, working drawings, matching drawings, cam and gear drawings, topographical drawings and architectural drawings.

Such specialized training was being pursued and carefully worked out in a number of high schools of New York State and in New York City in particular. The Washington Irving High School for Girls had, during the year 1912, developed work of unusual interest and merit in connection with its vocational courses in art. In addition to the minimum requirement in drawing for academic grades, this school offered a course in the study of commercial art, organized on a basis of nineteen periods per week. This continued through the second and third years of the three-year high school course. Previous to this year, courses were offered only in millinery and costume design comprising two years of nineteen periods a week.

In the High School of Commerce and the Commercial High School of Brooklyn, short courses in art related to the needs of the commercial student were offered. The work was pursued by all pupils for that year and one-half in courses

which met for two periods a week. It was designed to show the pupils the application of art to commercial design and to give them the skill necessary to plan an advertisement, to letter it, and to devise harmonious color schemes.

In 1915, the Committee on Research, Standardization, and Correlation of the National Education Association⁵³ reported its data on two vocation subjects, accounting and stenography. The committee made up a course based on its findings from all over the United States. Under the list of suggested elective courses were given Domestic Science and Art for four credits and Drawing for one credit. The National Association⁵⁴ then voted on a commercial course emphasizing accounting, and suggested as electives, five credits of Domestic Science and Art for each semester of its two-year course. These two examples illustrate the place of art in vocational training.

In a sense, the purpose of high school education was to enable the student to acquire certain habits without which he would experience difficulty in holding a job, or in securing a position in the industrial world.⁵⁵

⁵³W.S. McKinney, "Report of the Committee on Research, Standardization, and Correlation", Journal of Proceedings of the National Education Association, 1915, p.930.

⁵⁴Ibid., p.932.

⁵⁵N.C. Shaeffer, "The Purpose of Elementary and High School Education", Journal of Proceedings of the National Education Association, 1914, p.100.

In the high school the pupil should be taught to think deeply, to penetrate beneath the surface of scientific relations. In this type of education, the aim is to cause the pupil's mind to move from cause to effect, from reason to consequence, and from law to its application. This follows Herbert's and Morrison's approach to logical learning.

Since most high school art courses were elective, sometimes the courses to be offered were determined by the wishes of the greater number of students. This often resulted in courses which were much more specialized than were the courses in the grade schools.

Although art courses in the high schools throughout the nation were not strictly defined as to content by 1920, the following examples of curricula may serve to illustrate the broad classification of art courses which were offered, such as the courses in drawing and design which were originally related to industrial and constructive work, including household art.⁵⁶ The problems of these drawing and design classes were largely the actual current problems of the

⁵⁶U.S. Office of Education, "Organization of High School Courses in War Time", op.cit., p.1-6., and U.S. Office of Education, "Home Economics Education", U.S. Bulletin, Washington, Superintendent of Documents, 1920, p.55-56., and U.S. Office of Education, "Commercial Education -- School Opportunities and Business Needs", U.S. Bulletin No.7, Washington, Superintendent of Documents, 1923, p.3-4.

industrial and vocational classes.⁵⁷ In many cases, the pupil worked alternate problems in the shop and in the art classroom,⁵⁸ dealing with the same problems in both classes.⁵⁹ There were also general art courses⁶⁰ which were offered to train ability in representation along two lines -- descriptive drawing, and to meet the needs of students with special interests. There were other courses in art history and appreciation of art which became especially popular in the junior high school. In them, the pupil became acquainted with the greatest masterpieces of art and with the salient characteristics of styles in furniture. These courses did not only include information of a historical nature, but also opened new avenues for appreciation of things which were, many times, found in the homes, and had been unrecognized before.

Sometimes courses in freehand drawing and design were offered in connection with shop work. In courses of this type, the shop work⁶¹ and the drawing were planned

⁵⁷Maris M. Proffitt, "Industrial Education", U.S. Bulletin No. 37, Washington, Supt. of Documents, 1923, p.3-4.

Leon L. Winslow, "Art and Industrial Arts in the Junior High School", Educational Administration and Supervision, Vol.9, January, 1923, p.9-16.

⁵⁸Alternating Schools (Modified Gary Plan), Newark, Board of Education, 1918, p.9.

⁵⁹Ibid., p.136-139.

⁶⁰W.B. Whitford, "Outline for General Arts Courses", School Review, Nos. 5 & 6, May and June, 1924, (no page numbers).

⁶¹R.L. Lyman, "The Washington Junior High School, Rochester, New York", School Review, Vol.28, No.3, March, 1920, p.180.

each with definite relation to the possibilities and needs of the other. The two together constituted a laboratory course of two periods daily, alternate days being spent in shop work and in drawing.⁶² The freehand work was also intended as a preparation for courses in mechanical drawing,⁶³ although it was not usually demanded as a pre-requisite.

In courses of this nature, drawing was considered as a means of describing construction and the aim was to develop, in the student, the ability to sketch in outline any simple constructed form, from the object, from memory, from imagination, or from the working drawing.⁶⁴ It was also the aim of such coordinated courses to develop the ability to draw and to understand readily more elaborate objects such as buildings, interiors, and machinery in the school shops.⁶⁵ This involved a knowledge of constructive forms, an ability to represent three dimensions in terms of two, and a working knowledge of simple perspective principles.⁶⁶

⁶²L.L. Winslow, "Art and Industrial Arts in the Junior High School", Educational Administration and Supervision, Vol. 9, January, 1923, p.15.

⁶³Detroit Public Schools, Mechanical Drawing, Lesson Sheets 2 and 3, Detroit, Board of Education, 1923.

⁶⁴S.J. Vaughn, "Art and Mechanical Drawing in Relation to Shop Work", Industrial Arts Magazine, Vol. 9, No. 6, June, 1920, p. 217-221.

⁶⁵J.H. Cook, "Principles Underlying the Organization of Public High School Curricula", The High School Journal, Vol. 2, No. 6, October, 1919, p. 167-171.

⁶⁶W.V. Winslow, "Blackboard Perspective Drawing", Industrial Arts Magazine, Vol. 10, No. 1, January, 1921, p. 26-27.

These courses further aimed at the development of good taste by providing knowledge of the fundamental laws of all good structural design and considering whether each design was fitted to serve the uses of the object, whether it was suitable to the material of which the object was to be made, and whether it was adapted to the tools which were to be used and to the necessities of good construction.⁶⁷ These courses attempted to develop a continually increasing sensitiveness to fine proportions, graceful lines, and pleasing contours⁶⁸ and an appreciation of the masterpieces of fine craftsmanship in various lines.⁶⁹

Each design was studied in reference to the general principles of good structural design.⁷⁰ The intended use of the object was considered in determining the size, form and method of construction. Since everyone in these classes was to have some experience with a tool, and with a material,

⁶⁷ "Junior High School Curricula", Educational Administration and Supervision, Vol.10, No.9, December, 1924, p.574-599.

⁶⁸P.R.Mort, "An Accounting of General Values in the Small High School Curricula", The High School Review, Vol.29, No.2, February, 1921, p.119-133.

⁶⁹M.A.Sheehan, "The Organization of Washington Junior High School", The High School Journal, Vol.3, No.7, November, 1920, p.202-204. (See Appendix No.5, p189).

⁷⁰W.B.Currier, "Practical Art Education", Industrial Arts Magazine, Vol.5, November, 1916, p.469-472.

in order to design intelligently for that particular tool and that particular material, the class gained skill in the preparatory exercises of the shop before attempting original designs.⁷¹ In the meantime, by drawing from objects of good proportions and whenever practical, from natural forms distinctly suggestive of possibilities for the design,⁷² the students were preparing to attack the problem of making designs for the objects with which they planned to work in the shops.⁷³

Pupils following courses of this type were expected to develop the habit of thinking of design in relation to the specific conditions necessary for the most complete satisfaction of the function of the object.⁷⁴ They were to develop a standard of excellence in proportions, enrichments and workmanship⁷⁵ which would result in discrimination in the selection of manufactured commodities throughout their lives.

⁷¹ "Art Education: Resolutions of the Western Drawing and Manual Training Association", School and Society, Vol.10, August, 1919, p.136-137.

⁷² "Two Important Resolutions of the Western Arts Association", Industrial Arts Magazine, Vol.8, August, 1919, p.329.

⁷³ M.N.Stratton, "Shop Work in Continuation School Practical Art Classes", Industrial Arts Magazine, Vol.10, May, 1921, p.170-172.

⁷⁴ E. Woodward, "Essentials in Making Art Practical", National Education Association Journal, 1916, p.508-512.

⁷⁵ W.S.Coffin, "Art Education for House Furnishings", National Education Association Research Bulletin, 1916, p.489-493.

The general art course was a laboratory course of one period daily. Usually, two years of work were offered, each receiving one-half credit toward graduation.⁷⁶ The first year work was pre-requisite to the advanced course, except that, to keep within the prescribed number of courses for which colleges allowed greater credit for excellent work, pupils of ability were permitted to carry both courses in the same year. This general art course included drawing from objects -- still life, room interiors, plants, animals, the human figure, and landscape; drawing from memory; decorative composition such as poster and book design, designs for pottery, rugs and the like.⁷⁷

The work was planned to give a continued increase in skill and ability to use different media, with an appreciation of the artistic possibilities of each⁷⁸ and an understanding of the aesthetic significance of lines, proportions, shapes, tones and colors. It also aimed to develop an increasing aesthetic interest in the appearance of nature and an ability to select the most beautiful aspects of what was seen. The students were expected to exercise increasing discrimination in criticizing their

⁷⁶J.A.Clement, "Attitudes toward Curriculum Making and Secondary School Objectives", Educational Administration and Supervision, Vol.8, No.9, December, 1922, p.594.

⁷⁷L.L.Winslow, "Constructive Plan for the Organization and Administration of Junior High School Courses in Industrial Arts for Boys", Industrial Arts Magazine, Vol.10 No.7, July, 1921, p.246-247.

⁷⁸W.G.Whitford, "Brief History of Art Education in the United States", The Elementary School Journal, Vol.24, No.2. October. 1923. p.115.

own work, because of their growing acquaintance with excellent examples of art and with the principles of good design.⁷⁹

Although this general art course was elective to any student in any year of high school, there was little opportunity to relate it definitely to any one of the other courses.⁸⁰ Each year, however, some time was devoted to study and representation of the actual structure of natural forms -- work which was useful to the scientist as well as to the designer. A part of each year's work consisted of pictorial interpretations of selections from literature,⁸¹ the aim being to develop in the student the power to visualize from verbal description. Exercises in drawing directly from objects and training in visualization and memory drawing facilitated illustrations in connection with other courses.⁸²

The work of the second year was planned on the basis of the knowledge and experience gained in the first. More

⁷⁹L.L.Winslow, "The Significance of Art as a Junior High School Subject", Educational Administration and Supervision, Vol.10, No.8, November, 1924, p.495-503.

⁸⁰Richard F. Bach, "Art Teaching and the Art Industries", Industrial Arts Magazine, Vol.10, No.5, May, 1921, p.192.

⁸¹E. Stratton, "An Experiment in the Visualization of Macbeth", The High School Journal, Vol.4, No.5, May, 1921, p.99-103.

⁸²x.F.Carman, "Results of an Inquiry Concerning Certain Phases of Junior High School Industrial Arts", Industrial Arts Magazine, Vol.11, No.7, July, 1922, p.251-256.

difficult problems were attempted. The principles emphasized in the first year were reviewed in connection with new problems in the second year. The pupils were expected to be more skilful and discriminating in their technical methods.⁸³ There was more critical analysis of the attempted means of expression than could profitably be undertaken during the first year. Group problems in which each pupil had a part, served to emphasize the subordination of each pupil to the general work, and to make possible larger projects.⁸⁴

Art history became more and more a part of art education, an indication of the growing awareness of the importance of art appreciation. One such course was called the Survey of Art, and dealt with the general history and appreciation of art.⁸⁵ It included a study of the development of architecture, sculpture, painting,⁸⁶ and the allied arts from prehistoric time to the present.⁸⁷ Although it was impossible

⁸³A.H. Edgerton, "Industrial Arts and Prevocational Education in our Intermediate and Junior High Schools", Industrial Arts Magazine, Vol. 11, No. 1, January, 1922, p. 24.

⁸⁴Pennsylvania, Department of Public Instruction, Course of Study in Art Education, Years I-XII, Commonwealth of Pennsylvania, Harrisburg, 1923, p. 31. (See Appendix No. 6, p. 191).

⁸⁵R.B. Farnum, "Art Education: The Present Situation", U.S. Bulletin, Vol. 1, No. 13, Washington, Supt. of Documents, 1924, p. 434.

⁸⁶Pennsylvania, Dept. of Public Instruction, op. cit. p. 32-33

⁸⁷R.L. Lyman, "The Ben Blewett Junior High School of St. Louis -- Part II", School Review, Vol. 28, No. 2, February, 1920, p. 101-104.

in such a general survey to make an exhaustive study of all phases of art, the general features of art of different times and peoples were studied. The students became acquainted with many of the greatest masterpieces⁸⁸ in a way which gave a new significance to history, literature, and current events. Modern art gained a new perspective in the light of the knowledge of past art.

The "Survey of Art" course was an academic course, recited one period daily. It was an elective course, and the majority of the members of the class were generally juniors and seniors. The work was assigned by means of historical and critical outlines, and through literary references. Some of the most frequently used books were:⁸⁹ Reinach's Appollo; DeForest and C.H.Caffin, Short History of Art; C.H.Caffin, How to Study Pictures; Tarbell; A History of Greek Art; Batchelder, Principles of Design; Owen Jones,⁹⁰ Grammar of Ornament; W.S.Emery, How To Enjoy Pictures; and H.T.Bailey, Twelve Great Paintings.

⁸⁸Los Angeles Board of Education, "Visual Arts", Course of Study Monographs, Los Angeles City High Schools, Los Angeles Board of Education, 1923, p.45-52.

⁸⁹Ibid., p.45-52.

⁹⁰Pennsylvania, Department of Public Instruction, Course of Study in Art Education, Years I-XII, op.cit., p.36-37.

Each student kept a notebook in which he mounted reproductions of works of art, and tracings of characteristics and decorative motifs which illustrated the principles of art.⁹¹ In these notebooks were also kept historical outlines, decorations, reproductions of the masterpieces, records of visits to museums, and other pertinent data.⁹²

The aim was to study constantly the work of art, rather than merely what was said about the work, and to study the work of an artist rather than to study his biography. Descriptions giving the vision of another artist, and criticisms presenting the judgment of another were used as a basis of comparison and to stimulate a pupil's own vision and judgment.

For the sake of greater coherence in the course, the works of art were grouped for study according to country, type, or period, but the pupils were led to realize the individual qualities of masterpieces and, as far as could be possible, were trained to avoid making general judgments on insufficient experience.

Outlines were given to the students to use as guides in the critical study of masterpieces.⁹³

In the senior high schools of the larger cities, it was believed that more definite steps should be taken toward

⁹¹Ibid., p.33.

⁹²"Visual Art", op.cit., p.44.

⁹³Ibid., p.412-414, (See Appendix No.7, p.194)

specialization.⁹⁴ Up until 1920, it was the aim of art in education to bring to the attention of the student various aesthetic experiences with definite and exact reasons for selections, choices, or arrangements. Whatever tastes had been developed probably depended on one of two things, (or perhaps on both), first, convictions resulting from experience, and second, statements of fact presented by the teacher and accepted by the pupil as the word of authority.⁹⁵ But shortly after 1920, this method of teaching evaluation or appreciation began to decline, for the art teacher began to believe that efforts should be directed toward somewhat prolonged and specialized types of artistic production.⁹⁶ However, some of the larger cities did offer more specialized courses.

III. Changes in Teacher-Training

We have seen that prior to 1906, there was little or no training available for teachers wishing to teach art in the elementary or secondary schools. The International

⁹⁴W. Sargent, "Art Courses in High Schools", op.cit., p.107-115. (See Appendix No.8, p.198).

⁹⁵L.L.Winslow, Art and Industrial Arts Education, Bulletin No.470, Albany, State Department of Education, August 15, 1921. (no page number).

⁹⁶C.W.Eliot, "Changes Needed in American Secondary Education", Occasional Papers, New York, General Education Board, 1922, No.2, (no page number).

Congress of Art met in London in 1908,⁹⁷ and at this meeting considerable consideration was given to this problem. The representatives of different countries agreed that the methods of study in the past had placed too much emphasis on the development of personal skill and on examinations. These representatives agreed that greater attention should be devoted to psychology and pedagogy, that the training of art teachers should not be much different from the training of teachers in other subjects and departments, and that art teachers should maintain, in every respect, standards comparable to those of teachers of other subjects. The London Congress gave great impetus to the importance of art in education, both in its application to industry, and in the development of art as an important feature to life. It was the initial step in the training of art teachers as we know it now.

An examination of the catalogs of seventy-five representative institutions in the year of 1912⁹⁸ shows significant results in relation to the fine arts. This survey covered all sections of the country, and was representative of the time. In fifteen institutions, the study of art was not dignified by a special department. Three of the

⁹⁷C.M.Carter, "The International Congress of Art in London", Journal of Proceedings of the National Education Association, 1909, p.659.

⁹⁸W.M.Leonard, "The Place of Art in the American College", Education, Vol.32, No.10, June, 1912, p.598.

colleges mentioned Schools of Architecture. Four others, which offered no general course in art, listed Architecture Departments. About one-seventh of the number surveyed, which included forty-six colleges and universities, twenty-four state universities and five women's colleges, attempted to give adequate instruction in the history, theory and practice of the fine arts. Three of them even required a course in the history of art in the junior and senior year. Although the place of art in the colleges and institutions devoted to teacher training had improved, conditions were far from ideal. Of the large majority of colleges remaining, only sixteen offered courses in the history of art taught by instructors whose titles indicated special preparation in this subject. This number would have been smaller if such combinations as "Professor of History of Art and Civilization", or "Assistant Professor of Modern Art and Instruction in English", had been excluded.

Within this group, some of the art history courses were still offered in the Department of Classical Archaeology, an arrangement comparable to grouping the courses in literature under the Department of Philosophy. Of the remaining institutions, seventeen recognized the weakness in their courses by drafting instructors from other departments. Most of the instruction was in Greek or Roman art, and was given by Professors of Greek and Latin. One institution offered art history courses through a local art museum and

library. Twenty-two institutions ignored the subject completely, conferring the degrees of Bachelor of Arts and Master of Arts with part of the arts omitted.

On the technical side, the situation was about the same. Eight institutions offered courses in drawing and painting, some with special fees attached. Thirteen offered instruction in only drawing. Three were affiliated with local art schools where their students received complete instruction and proper credit for their regular college work. Twenty-three, less than one-third of the number surveyed, allowed drawing to be presented as an entrance credit. The fact that this number was made up primarily of the leading institutions, and that one, Johns Hopkins, even required drawing for entrance, was a significant commentary on the attitude of the authorities or leaders of the large majority. Three institutions required drawing in the Bachelor of Science courses. Thirty-two offered no instruction in drawing whatsoever. These figures show that the academic attitude had been changing to a favorable position toward art study, but that art education did not, by 1912, occupy a place in the average curriculum of the college student to parallel the part art study was already playing in the lives of high school students.

The professional training of high school teachers attempted to follow a course of general training which aimed at scholarship and breadth of view such as could be best

acquired in a good college course.⁹⁹ This is not to say, however, that such an aim was achieved in any general measure. The distinctive professional factors in a teacher's training were: specialized knowledge of the subject to be taught, including relations to other subjects of the curriculum and their applications to everyday life; technical skills in teaching, and the ethical aim of education. It was recognized that the perfection of the teacher's equipment along these lines was, of course, a life work. In short, the three essential elements in the teacher-making process were scholarship, theory and practice.¹⁰⁰

Courses for training art teachers between 1908 and 1920, according to Farnum,¹⁰¹ included: drawing and painting, design, craft work, modelling, methods, history of art, history of education, methods, psychology, anatomy, perspective, color theory, composition and practice teaching.

In the Normal Schools, especially, there was a more general awareness that knowledge of the art of drawing and the use of colors gave young people another avenue of self-

⁹⁹J.E.Russell, "Professional Factors in the Training of the High School Teacher", Educational Review, March, 1913, p.255.

¹⁰⁰A.C.Thompson, "Notable Shortcomings of State Normal Schools", Journal of Proceedings of the National Education Association, 1914, p.558.

¹⁰¹R.B.Farnum, "Present Status of Drawing and Art in the Elementary and Secondary Schools of the United States", U.S.Bureau of Education Bulletin, No.13, Washington, Superintendent of Documents, 1914, p.230.

expression, almost another language in which to convey to others their thoughts and conceptions. It gave them also many times a knowledge and a skill having a commercial value; enabled them to select the garments most becoming to them, and suitable furnishings, furniture and decorations for their homes. It not only enabled them to see more clearly the beautiful things in nature but also to appreciate the beautiful in art.¹⁰²

It came to be recognized that the high school art teacher should have definite qualifications as to general, as well as specific, scholarship.¹⁰³ General scholarship meant an elementary knowledge of college English, mathematics, physics, chemistry, earth science, biological science, history, political science and drawing. Special scholarship denoted an advanced knowledge to a superior degree of some one kind of scholarship, for example, drawing. According to Engleman,¹⁰⁴ this education was possible in State Normal Colleges. The study was based on data gathered, for the most part, from the catalogs of 1913, sent out by 118 State

¹⁰²C.G.Pearse, "The Twentieth-Century Normal School -- New Branches of Study, New Problems, and New Ideals", Journal of Proceedings of the National Education Association, 1914, p.527.

¹⁰³H.H.Beerley, "The State Normal Schools and the Training of High School Teachers", Journal of Proceedings of the National Education Association, 1915, p.812.

¹⁰⁴J.O.Engleman, "A Survey of Entrance Requirements and Recent Tendencies in the Courses of Study of the Normal Schools of the United States", Pedagogical Seminary, Vol.21, No.4, December, 1914, p.532-558.

Normal Schools representing forty-four different states. Of these, 104 schools offered drawing. It seems reasonable to presume that the definition of what characteristics a high school teacher should possess before 1920 depended almost entirely on the type of high school in which he should teach.¹⁰⁵ On the average, the teacher who could draw undoubtedly possessed an enviable advantage in teaching.¹⁰⁶ However, art in education meant far more than teaching students how to draw, as Bailey expressed.¹⁰⁷ Therefore, the teacher who possessed a fair degree of taste, who exemplified in himself the art of applying knowledge of form and color harmonies in dress and personal appearance, who was not content until every feature of his school room was of such a character that it could contribute to the educational process, who insisted that his pupils, in all that they did, lived up to all the abilities they possessed, and worked at their highest possible level of efficiency, as he himself did; and above all had a perpetual enthusiasm for the fine things, was sure to achieve success in giving his students an appreciation for the beautiful and the power to produce beautiful things. Teachers who qualified under these conditions were not yet found in schools, but the training had

¹⁰⁵H.H. Seerley, "The Preparation of Teachers for High Schools", Journal of Proceedings of the National Education Association, 1914, p.529.

¹⁰⁶H.T. Bailey, Art Education, Boston, Houghton-Mifflin, 1914, p.96.

¹⁰⁷Ibid., p.94-96.

already begun in the colleges and universities with this objective in view.

As early as 1920, and by 1925 at the latest, interest in art in education had reached the point where most educators were ready and willing to develop in their students an aesthetic judgment in reference to life and industrial commodities. In fact, some educators considered this an obligation, and with this obligation before the school, the need for teachers who could carry on effective instruction in art was recognized. In the past, the art instruction of the schools had been in the hands of a few teachers who had natural abilities in the arts but who had little ability to teach; or it had been in the hands of teachers who had little conception of art in relation to life.

One great difficulty existed in the training of art teachers. The subject was distinctly different from other school subjects. It was recognized that art could never be taught by the academic textbook,¹⁰⁸ for the creative instinct should be exercised and developed and applied to definite projects which included a wide range of interests. It was recognized that the teacher should not only have natural ability in one area of work, but should have a wide experience in many areas and that these teachers should and could be

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"Training Art Teachers", (Editorial),
Industrial Arts Magazine, Vol.13, No.7, July, 1924, p.270.

trained. In response to these needs of art instruction, many colleges and universities offered art courses for teachers.

As an example, Boston University offered a course in mechanical drawing in the summer of 1916.¹⁰⁹

It should be noted that many colleges and universities had no organized art department; therefore, some of the art training courses appeared under different headings, but were related to the needs of the time. On the other hand, certain schools in populated areas were already ahead in the field, and were able to offer better courses for teachers. In 1916, the University of California offered a course entitled "Community Art" in the Department of Graphic Arts. It was described in the following manner:

Discussion of the aesthetic problems of community life. The promotion of artistic appreciation through the fine and applied arts. Intended to be especially helpful to prospective teachers and also to others who are interested in the many practical and aesthetic problems in and outside of the school and home.¹¹⁰

Other institutions offered courses in art instruction for teachers. The following are samples:

¹⁰⁹Boston University, Bulletin, 1916-1917, Vol.5, Part 2, Boston, Boston University, September, 1916, p.217-218. (See Appendix No.9, p. 201).

¹¹⁰University of California, Bulletin, 1916-1917, 3rd Series, Vol.10, No.5, Berkeley, University of California, p.83. (See Appendix No.10, p. 202).

The University of North Dakota, 1916-1917
Theory and Practice of Teaching Art in Secondary
Schools:

The theory of teaching art in elementary and secondary schools; practice teaching; the making of lesson plans; consideration of courses of study; discussion of methods of teaching and practical problems in the complementary courses. ¹¹¹

Art for Teachers:

The aim of the course is to present grade and high school problems in drawing, painting, construction and design, together with a study of underlying principles. ¹¹²

The University of Nebraska, 1921-1922
Public School Drawing:

A course intended for public school teachers with special reference to work required in the city schools. It is designed to give increased proficiency in drawing and to establish a foundation for class-room criticism. ¹¹³

The University of Utah, 1923-1924
Methods and Practice Teaching:

The philosophy of art in its relation to child-life; methods of teaching and of supervising art teaching. Open to candidates for the Special Art Certificate. ¹¹⁴

The State College of Washington, 1922-1923
Industrial Arts in Education:

For teachers of industrial arts, principals and supervisors. Development and present status of industrial education and an introduction to its literature. Place of industrial arts in the curriculum. . . . ¹¹⁵

¹¹¹University of North Dakota, Bulletin, 1915-1916, Vol.8, New Series, No.1, Grand Forks, University of North Dakota, January, 1916, p.123. (See Appendix No.11, p.203).

¹¹²Ibid., p.130. (See Appendix No.12, p.205).

¹¹³University of Nebraska, Bulletin, 1921-1922, Series 26, No.17, Lincoln, University of Nebraska, p.353.

¹¹⁴University of Utah, Bulletin, 1923-1924, Vol.12, No.1, Salt Lake City, University of Utah, July, 1923.

¹¹⁵Washington State College, Bulletin, Vol.5, No.1, Pullman Press, June, 1922, p.260.

The University of California, 1922-1923
Methods of Instruction in High School Art:

A presentation of the psychology of drawing and art. Discussion in theory and practice of the methods of presenting to adolescents the different phases of drawing and art from a professional rather than an academic point of view.¹¹⁶

The University of Alabama, 1920-1921
Design: Study of harmony in line, value, and color,
with special application to decorative work in
some medium which will be determined later.¹¹⁷

The content of the courses just listed on art instruction for teachers definitely confirms the fact that there was training available for teachers, that teachers could be trained. Although the artist could be trained only on the basis of natural aptitude, both training and aptitude were necessary to the teacher of art.¹¹⁸

Although the instruction in art for teachers was not perfect, nor sufficient to cope with the demands of the public and of industry, those art method courses which were offered presented the general aims and guiding principles of art instruction in the high school, for the high schools differed from their elementary grades in needs and in possibilities.

¹¹⁶University of California, Bulletin, 1922-1923, 3rd Series, Vol.17, No.6, Berkeley, University of California, p.94.

¹¹⁷University of Alabama, Bulletin, 1920-1921, New Series, No.54, Tuscaloosa, University of Alabama, May, 1921, p.51.

¹¹⁸ "Training Art Teachers", (Editorial), Industrial Arts Magazine, Vol.13, No.7, July, 1924, p.270.

Because high school students had more skill and a wider range of interests than the elementary students, art courses or art study provided a more adequate means of expression. Also certain points of view which were of secondary importance in the elementary grades now took on much greater significance because of the increased maturity of the high school student. It became possible, with high school students, to make use of theories that were not profitable in the elementary grades -- such as those theories which apply to perspective drawing and to color and design. To the story-telling motive in illustrative drawing was added a greater interest in those details of appearance which had a special artistic significance, such as the textures and colors of surfaces, and the play of light and shade. In landscape drawing, a satisfaction in reproducing actual appearances, or in composing ideal landscapes for the sake of the story was not sufficient. These and other differences in interests on the part of the high school student as compared with elementary school students, although not always sharply defined, were sufficiently evident to allow not only a study of different subject matter, but new ways of dealing with subject matter already familiar to them.

It is evident that art was being generally accepted by educators, by 1925. The art program was envisioned not merely as training in the technical aspects of drawing, but

that its greatest value lay in appreciation. The place that art was gaining in the curriculum was on a level with other subjects. The area of teacher training was being affected noticeably, in that many colleges and universities were being called on to train teachers in this field.

CHAPTER III

IN THE SECOND QUARTER OF THE CENTURY

From 1925 to 1950, education reflected the chaos of a changing society, and art, like other subjects, felt the effect of these political, social and economic pressures. The period is divided into three areas.

- I. Between the Two Wars
- II. During the War of 1939-1945
- III. Since the Second World War

The year 1925 marks the end of the first quarter of the twentieth century and the approaching date of the depression, which was immediately followed by World War II and the reconstruction. All three of these national and international events exerted lasting influences on America's social life of which education is a vital part.

I. Between the Two Wars

By 1925 the two chief objectives in art education were appreciation and beauty in expression. Appreciation meant interest, awakened emotion, and sensitiveness to aesthetic experience which could result from the study of line, form, color and arrangement. Beauty in expression meant the intelligent application of these principles. The city of Detroit interpreted these objectives in the following way:

To provide experience to the children which shall lead them to the appreciation of beauty in nature and art, thus enriching their lives and making them better citizens.¹

Art in education in the United States was established on a firmer base after 1924 than it had been at any previous time. Yet it was a time of a changing society and a new point of view. Action, bringing quick results, had become the order of the day. In manufacturing, in agriculture, in transportation, in methods of communication, and in many other ways, new changes were brought about.² All this had its slow influence on other fields of social activities,³ and a new approach to education began to evolve.⁴ An era of educational daring set in and traditional practices were minimized. Experimental activity began to develop.⁵

The statement that "the war served to speed up scientific progress by many years,"⁶ was undoubtedly true also of

¹R.B.Farnum, "Art Education: The Present Situation", U.S. Bulletin No. 13, Washington, Superintendent of Documents, 1923, p.12-13.

²M.R.Kitchen, "Art Culture a Vital Factor in Public Education", Education, Vol.41, February, 1921, p.367-370.

³A.D.Shinn, "Art for Democracy's Sake", Touchstone, Vol.6, February, 1921, p.360-385.

⁴G.J.Cox, "Modern Trends in Art Education", Teachers College Record, Vol.31, March, 1930, p.511-521.

⁵E.F.Hoskins, "Correlating Literature with Music and Art", Peabody Journal of Education, Vol.7, November, 1929, p.136-139.

⁶Oregon, Department of Education, Course of Study for the High Schools of Oregon, Salem, State Printing Department, 1922-1924, p.20-31.

art. The art of that period of unrest called for new adventure and daring. Science and invention gave impetus to new directions and in art, too, new modes of expression followed new trends of thought.⁷ In education, art began to be considered differently,⁸ and by 1924 the fetters of tradition were less binding, and the term art, as formerly confined to "fine arts" was now enlarged to cover a far greater range of human activity.⁹

Following the war which ended in 1918, questions were raised concerning aim,¹⁰ objectives,¹¹ worth, comparative value,¹² and method,¹³ not only in fields concerning the three R's, but in all subjects whose services previously had been but lightly considered.¹⁴

⁷Minnesota, Department of Education, The High School Curriculum and Syllabi of High School Subjects - Art, Bulletin No.6, State of Minnesota, St.Paul, August, 1923, p.7-27.

⁸G.J.Cox, op.cit., p.511-521.

⁹R.B.Farnum, "Art Education in the United States", U.S.Bulletin No.38, Washington, Superintendent of Documents, 1925, p.3., and

J.Wiseltier, "It is Different Now: the School Curriculum Includes Art Education for Every Boy and Girl", High School Teacher, Vol.5, March, 1929, pp.10-11.

¹⁰G.L.Ash, "Modern Aims for Art Teaching in Junior and Senior High Schools", High School, Vol.7, February, 1930, p.70-74.

¹¹Carter V. Good, "The Objectives and Status of Art Education in Secondary Schools", Journal of Educational Method, Vol.7, February, 1928, p.209-212.

¹²E.J.Becker, "General Value of Art Courses in High School", Baltimore Bulletin of Education, Vol.8, March, 1930, p.127-128.

¹³E.E.Lowry, "Technique of Teaching Appreciation", School Arts Magazine, Vol.29, October, 1929, p.103-104.

¹⁴E. Eckford, "Art as Another Language in the Secondary School", Progressive Education, Vol.8, April, 1931, p.339-341.

Now education was applied to the special fields, with the result that soon art, music and dramatics took on a new meaning and were adopted into the enlarging fold of general curricular activities. This movement, which the leaders in art had been striving for years to attain, was now bearing results, but with it came a new conception of the job of teaching art. The old drawing lesson in the segregated series of three thirty-minute or forty-minute periods a week gave place to a correlated project related to many other subjects. Formal drawing now began to receive less time, and art received more time and more importance as it began to function more successfully.

Even greater importance was given to the appreciation of art after 1924, and there developed a new and major trend in education -- that of the child-centred school and the "creative youth" activities, products of the progressive education movement which swept over the country. The progressive education movement developed the theory of growth activity and pupil initiative, opposing the doctrine of formal discipline and dictated education. The new methodology advocated by the progressive educator focussed attention on the principle of continuous growth of the child, on freedom, initiative, spontaneity, and self-expression. The curriculum was adapted to these principles and organized to develop the social instinct of children, the constructive impulses or instincts of making and creating, the expressive instinct

and the impulse toward inquiry, sometimes called voluntary research or discovery.¹⁵ The aim was to draw out the possibilities from within the student and to aid him in making the effective adjustment toward the world in which he lived. Whitford¹⁶ classified these impulses into three categories: functionalism, appreciation, and creation.

Although prior to 1932, many public schools were experimenting successfully with progressive ideas of child education, extensive adaptations of these ideas had not been made in the small schools, nor in all of the larger schools. Special or private schools, such as the Horace-Mann-Lincoln School in New York and the Chicago University High School found it relatively easy to adopt the new progressive ideas, for these schools were, for the most part, amply endowed with resources; they had the very finest teachers. They had complete and expensive equipment of the latest and most effective types. This new type of education, or "new school" provided for individual differences, and required a great variety of materials and equipment from which pupils were free to choose.¹⁷ For instance, there were tables, sewing machines, laundry tubs, dyeing vessels, carpenter's

¹⁵R. S. Hilpert, "Art", U.S. Bulletin, Part II, Vol. 17, No. 25, Washington, Superintendent of Documents, 1932, p. 51.

¹⁶W. G. Whitford, "Art Education as Euthenics", School Review, Vol. 46, December, 1938, p. 645-753.

¹⁷M. E. Mathias, "Materials and Art Expression", School Arts Magazine, Vol. 40, February, 1941, p. 187.

benches, textiles, leather, wood-working tools and woods of all kinds, modeling clay, paints, brushes, tools and materials for problems in pottery, batik, metal, embroidery, etc. The use of these materials provided a wide range of possibilities to the student, but were available only in the most progressive high schools -- usually in large cities.

This "new school" led the way toward better equipment and materials for art and for other similar subjects, and toward a more effective way of utilizing the creative capabilities of children in the school activities.¹⁸ However, it was apparent that the child-centred program very often was modified and adjusted to the pattern of the traditional public school whenever necessary.

The leaders of the new-school movement acknowledged that freedom without control, initiative without discipline, vision without knowledge and without mastery of materials, would not result in a product which would be satisfactory to the pupil himself -- and this pupil was the person most deeply concerned. The leaders who seemed to have sensed most thoroughly the new needs of the school combined freedom with control, self expression with direction, and impressed suggestion and guidance at all necessary times.

¹⁸J. Wiseltier, "Program of Art Education", National Education Association Journal, Vol. 22, February, 1933, p. 53-55.

Students in the new school did both good and bad work. It was necessary that teachers make suggestions in order that the students could develop taste and discriminating judgment. The teacher was expected to create in the student the desire to learn how his work could be improved, and this necessity introduced the principle of guidance.

This principle of guidance really dates back to the kind of good instruction carried on by leading art teachers since the beginning of art education in our schools, as advocated by Whitford, Tannhill, Windlow, Sargent, Bailey, Kirby, Dow and many others.

The adjustment of the art program to the new ideas of education required the development of a well-balanced method of teaching in which freedom and carefully controlled guidance were to be combined. The real key to the problem of guidance in art appeared in the specific or immediate objectives listed by the North Central Association in 1925,¹⁹ as a basis for the reorganization of the curriculum.

Many of the art educators, who were familiar with the research work and the experimentation which had been going on prior to 1932²⁰ in the teaching fields of all subjects,

¹⁹North Carolina Educational Association, "Report of the Committee on Standards for Use in the Re-organization of Secondary School Curricula", North Central Association Quarterly, Vol.1, March, 1927, p.434. (See Appendix No.10, p ²⁰²).

²⁰R.S.Hilpert, "Art", op.cit., p.46.

agreed that the unit concept of organizing the program of study advocated by Morrison²¹ would furnish the answer to the problem of specific and immediate objectives through art instruction, creating a well-balanced teaching procedure which included the development of fruitful knowledge and the development of attitudes, interests, appreciation, mental techniques, and right habits and skills.

The art teacher recognized that, although art was different in nature from other subjects, there were definite understandings and learning factors to be communicated to the student. The art teacher attempted to stimulate the development of knowledge, attitudes, interests, appreciations, mental techniques and like activities. The educator aimed at cultivating good taste and discriminating judgment on the part of the pupil so that he could choose with confidence between the good and the bad in matters of art. Instruction of this nature was suited to the needs of the average student, as it was related to his growth and personal requirements, to his home, his community and his enjoyment in the use of art products in the world about him. A problem-solving and learning technique under careful guidance thus became a part of the teaching procedure.

By 1932, greater emphasis had been placed upon art appreciation. Work offered in art appreciation aimed at

²¹Henry C. Morrison, The Practice of Teaching in the Secondary School, Chicago, University of Chicago Press, 1931, (no page number).

giving the student some understanding of art and some ability to contribute to the world in which he lived.²² In this sense, art was related to the social objectives in a vital and significant manner. Art appreciation came to mean something vastly different from mere "picture study", and was referred to by a new name, "art in daily life". This new name for art appreciation was an attempt to overcome the popular idea that the purpose of art appreciation was to study only painting and sculpture.²³

While the term "art appreciation" gave way to "art in everyday life", so did the term "correlation" give way to "integration". The new term, integration, was used to describe the fusion of subject matter in the curriculum. It did not mean only that art was being related to other subjects, but that, in some places, art was actually taken into other teaching areas and taught along with other subjects.²⁴ One of the most important aims of this integration of art was to acquaint children with the experiments of community planning,²⁵ with past and present, and to

²²Alfred Howell, "Art in a Changing Society", Western Arts Association Bulletin, Vol.18, 1935, p.31-38.

²³R.S.Hilpert, "Art", op.cit., p.46.

²⁴K. Tyler, "Modern Methods in Teaching Art, Psychological Aesthetics Stimuli", Design, Vol.39, October, 1937, p.7-9.

²⁵S.E.Wider, "Art Education for the Community, the Nation, the Universe", School Arts Magazine, Vol.37, April, 1938, p.248-252.

encourage experiences in art which would lead to the planning of cities and communities which would be more beautiful and functional than those with which they were familiar.

Efficiency was a matter of importance, and it was recognized that the values of education should be measured by the contributions they made to effective living. The educational values most often ascribed to art in the public schools were those concerned with individual growth in the control of the materials of an ever-changing world, of interests and of understandings and feelings.²⁶ Therefore, sensitiveness to and appreciation of art in all its forms was considered important.

The Federal Council on Art Education in its report of 1934-1935, interpreted the value and importance of art appreciation as follows:

A knowledge of appreciation of art is essential (1) to our social life, because most well-informed people are today discussing art matters; (2) to our industrial life, because quality in most manufactured products is determined largely by the element of art that enters into their design; (3) to our business life, because the art quality in advertising and in the arrangement of goods for display is an important factor in promoting sales; (4) to our spiritual life, because pictures, buildings, statues and the common things of daily use take on a new

²⁶g. MacGregor, "Art, an Integrating Force in Education", Design, Vol. 38, September, 1936, p.36.

significance when their artistic meaning is understood; (5) to our mental life, because the study of art is now considered one of the fundamentals of a liberal education; (6) to our understanding of current events, because newspapers and other periodicals contain numerous references to works of art, and (7) to the all-round development of boys and girls because they are even now facing art problems in their daily life as children and because they, in their time, will face critical aesthetic issues of the utmost importance.²⁷

In the public schools, art instruction was carried on in such a way as to meet both the general needs of the many for art appreciation and the special needs of the few for sensitive art training leading to employment in an art occupation or profession.²⁸

The art program was one of extremes in which the fancy and imagination of creative students was developed no less than the power of realistic observation and representation. It was a program in which tradition and reason came in for equal shares of emphasis, and in which there was equitable relationship between work and play, information and activity, production and appreciation. Art within the school demanded that art experiences should promote balance in living, the integration of experience.

"Core courses" were springing up on every hand by 1939, and offered a promising step to the solution of the gravest problem confronting art education -- the absence of any

²⁷Federated Council on Art Education, Report of the Committee on Art Education in the High Schools of the U.S., Providence, Bear Press, 1934-1935, Part I, p.20-21.

²⁸L.M.Grubert, "Changing Philosophy of Art Education", Design, Vol.39, June, 1937, p.3-4.

art program for the average pupil in many of the nation's senior high schools. These core courses, which were new to the curriculum, professed to start with the needs and interest of children, rather than with any accepted body of subject matter; among these needs and interests of the students were the arts.

Many of the art needs and interests were so obviously important in daily living that they were incorporated into the new program as units of activity and were directed by the art teacher, while the social study and home-economics teachers²⁹ sat on the side lines, contributing what they could to an understanding of their subjects which found expression in art.³⁰ In other units of the core-course program, in which art was not the central consideration and was directed by other teachers, important art aspects were taken into account. Those aspects were suggested by the art teacher in the initial planning of the unit, and were treated in accordance with these suggestions by the teacher who directed the unit. Typical units or activities in this type of program which art teachers directed are as follows:

²⁹D.W.Erway, "Place of Related Art in Home Economics", Journal of Home Economics, Vol.30, June, 1938, p.384-385.

³⁰H.H.Giles, "Travels of a Curriculum Associate Among the Secondary Schools", Educational Research Bulletin, Vol.17, No.8, November 16, 1938, p.237-247.

Modernism in Art
Art Propaganda
Problems of the Artist
The Museum
Other Periods and Movements in Art
Art in Industrial Design
Art and Civilization

In dealing with such topics as these, art teachers were guided, in this program, by certain principles, which those who were responsible for the organization of the program could usually be prevailed upon to accept.

A complete statement of these principles was not available, but it included such items as:

1. All pupils should develop sensitivity to art values in daily living -- not merely in art projects.
2. All pupils, with very few exceptions, should be able to sing, and should enjoy singing.
3. All pupils, among their other leisure-time activities, should be able to do something with their hands which they enjoy.

The development of these core courses occurred just prior to 1940, and is of importance here, for it was one of the most significant movements for art which had occurred in America. Primarily only large and progressive secondary schools participated in this type of program, although the number of schools adopting core courses gradually increased in number.

Changes in society and in education by 1925 made apparent the need for a re-statement of the aims of art education, of a clear direction, and of new objectives to fit the current needs. The importance of adequate objectives in art education was well stated by Professor Tannahill:

A clear statement of objectives in the course of study is very important and is a matter of much discussion and thought. Frequently stated objectives are vague and terms are not understandable, or they are too general. Too long a list of objectives makes for confusion also....

So important is the statement of aims in the minds of some teachers that due consideration of objectives constitutes to them the most vital part of the course. Are objectives the primary consideration? It is true that if teachers have a clear, definite aim they can, if at all resourceful, find subject matter and method to carry out these purposes. Is much of the confusion in selecting and organizing subject matter due to the fact that objectives are not clear or are forgotten?³¹

The Missouri State course of study in art³² included a clear statement of general objectives for all pupils and additional objectives for talented pupils. The first group lay within the scope of the general art course, and the second within the area of the special art course.

³¹Gallie B. Tannahill, "Problems in Art Education", Teachers College Record, Vol.28, March, 1927, p.699-700.

³²Missouri, Department of Education, Courses of Study in Junior and Senior High Schools, Bulletin No.1, Jefferson City, Mo., State Department of Education, 1925, p.112-113. (See Appendix No.11, p. 203).

Since 1920, Professor Whitford³³ had been advocating general and special art courses. In his article "Determining Aims of Art Instruction for the Secondary School", he also listed objectives separately. The purposes of the general art courses were stated as:

To develop control of muscles (hand and eye).
 More extensive drill and practice for technical proficiency.
 Observation: beauties of nature, the fine things about us.
 Training in originality, invention, and imagination.
 To teach the fundamental principles of art.
 Knowledge of color harmony.
 Training in use of harder and less pliable materials.
 Stimulate self-expression.
 Introduction to perspective, foreshortening, and convergence.

The purposes of special art courses as stated by Professor Whitford were as follows:

To build a good practical art foundation with emphasis directed toward either the fine arts, industrial, commercial, or domestic art.

To provide for:

1. Ability to understand and appreciate art quality. To see and know fine things in nature and excellent works of man. Increased satisfaction, contentment and true enjoyment resulting from a familiarity and knowledge of beauty.
2. Ability to produce art quality in various forms.
3. Training of pupils who may become leaders in the movement to raise aesthetic standards, styles, and taste of the American public.
4. Interesting, encouraging and preparing talented pupils to enter the profession of art teaching.
5. Better citizenship, a richer, broader and more cultivated life and the influence of good that will come from this.

³³W.G. Whitford, "Determining Aims of Art Instruction for the Secondary School", School Review, Vol. 28, December, 1920, p. 766-767.

Other helpful findings dealing with objectives and purposes of art education were contributed by Professor Good,³⁴ who made an analysis of other state and city courses of study in order to determine the available objectives emphasized. Some overlapping occurs but varying terminology has been used in stating similar objectives.

According to these findings, to discover aptitudes appeared three times, to develop creative power, the cultivation of a sense of beauty in form, shade and color, to develop good taste and aesthetic judgment, and to awaken an appreciation of the best in the life of an individual, each appeared twice. Each of the following purposes was stated once:

- Develop power of expression
- Develop artistic taste and skill
- Clearing and fixing of visual impressions through drawing
- Individual acquisition of drawing as means of interpretation and expression
- Develop fundamental intellectual processes
- Citizenship
- Worthy home membership
- Proper use of leisure time
- Develop art appreciation
- Discrimination in matters involving taste
- Enjoyment of leisure

It is apparent that not only had there developed a marked trend in art in education along lines of general art appreciation for every child, but there was impetus in the direction of more effective consideration for the talented

³⁴Carter V. Good, "The Objectives and Status of Art Education in Secondary Schools", Journal of Educational Method, Vol. 7, February, 1928, p. 209-212.

student. This is confirmed by the report of a Subcommittee on Art in 1928,³⁵ supported by the North Central Association of Colleges and Secondary Schools. Headed by Professor Whitford, this committee made a careful survey of the literature dealing with art education and of the most important city and state courses of study in art. The objectives determined by the survey which, in the opinion of the committee, most nearly satisfied the modern educational standards were of three major types, the social objectives, the vocational objectives and the leisure-time objectives.

The committee interpreted the social objectives as those leading toward the development of better citizens and enriching life in modern society; the vocational objectives were those leading toward a profession in the arts or industrial arts; and the leisure-time objectives were those dealing with specific pastimes, recreational or avocational hobbies, and the organized interests of leisure. The broader and more general aim was for efficiency, well stated by Professor Whitford:

Efficiency is the slogan of our age
The present day program in education seems to be
for a maximum of learning in a minimum of time....³⁶

The main emphasis was on how the student could gain more practical knowledge in the short period he was in

³⁵North Carolina Education Association, "Report of the Sub-Committee on Art Education", North Central Association Quarterly, Vol.2, No.4, March, 1928, p.479-503.

³⁶W.G. Whitford, "Research on Art Education", School Arts Magazine, Vol.25, January, 1926, p.269.

school. An example of one experiment carried on to achieve "efficiency" in the educational program was the Dalton Plan of Art in Education introduced into the high school in Reading, Pennsylvania, by Professor L. V. Francesco³⁷ in 1927. This was a laboratory type class, involving the same methods as those used by Dalton, Massachusetts, in 1919. This plan was a "contract" made between the pupil and the teacher involving subjects of the regular curriculum. The two, teacher and pupil, entered into an agreement whereby the pupil would undertake to do a given block of work in his subject during a specified length of time, varying from several weeks to a month or more. During this time he was free to work on whatever activities he wished, when he wished, and for as long as he wished, except for the one condition that all the work in a block must be finished before another contract could be undertaken.

A valuable point in this plan of teaching was that pupils of superior ability were given opportunity to work at their own rate of speed. There was nothing to cause them to lose interest in the work, nothing to hinder or control their progress. The average student was stimulated to catch up with his fellow-student, to gain time, to get another contract, and to do something new. The slower pupils, while not hindering the others, worked very hard to fill

³⁷L.V. Francesco, "Art Education under the Dalton Plan", School Arts Magazine, Vol. 27, December, 1927, p. 235.

their contracts on time. Even though this plan promised valuable results, it never was as successful nor did it have the wide vogue in this country that it had abroad.³⁸

By about 1940, the National Education Association, the North Central Association of Colleges and Secondary Schools, the Progressive Education Association, and other school organizations agreed on criteria for curriculum which embraced pupil adjustment patterns showing considerable similarity in major aims. Elmer A. Stephen,³⁹ in discussing the objectives of music and art in education listed the five major objectives as appreciation, health, citizenship, economy, and leisure. Whitford, in his article "Changing Methods in Art Education",⁴⁰ stressed as important aims the acquiring of fruitful knowledge, development of attitudes, interests and appreciations, development of mental techniques, and the acquisition of general habits and skills. Later on, Whitford condensed these aims in three broad terms, functionalism, appreciation and creation.⁴¹ Differences occurred primarily in respect to classroom procedures and in methods of organizing and presenting subject

³⁸John S. Brubacher, A History of the Problems of Education, New York, McGraw-Hill, 1947, p.400.

³⁹Elmer A. Stephen, "Music and Art Education", Education Magazine, Vol.60, November, 1939, p.141-144.

⁴⁰W.G. Whitford, "Changing Methods in Art Education", School Review, Vol.41, May, 1933, p.362-367.

⁴¹W.G. Whitford, "Art Education as Euthenics", School Review, Vol.46, December, 1938, p.745-753.

matter, rather than in broad objectives or aims. In general, modern schools were promoting educational programs which included training for health, worthy home membership, civic education, ethical character, wise use of leisure-time, exploratory vocational activities, and command of fundamental processes. These were the cardinal principles advocated by the National Education Association,⁴² and the art program followed the same objectives.

The Federated Council on Art Education, in its report of 1934-1935,⁴³ stated that art appreciation was essential to our social life, to our industrial life, to our business life, to our spiritual life, to our mental life, to our understanding of current events, and to the all-round development of students. Statements of objectives of art groups and participants in the core program from other areas -- notably social studies, home-economics, and administration -- varied somewhat in emphasis, but were surprisingly similar in fundamental concepts of what was most valid and important in art experience.⁴⁴

⁴² "The Seven Objectives of Education" (Editorial), National Education Journal, Vol. 23, March, 1934, p. 88.

⁴³ "Report of the Sub-Committee on Art Education", op.cit., p. 479-503.

⁴⁴ "Report of the Committee on Art Education in the High Schools of the United States", op.cit., p. 20-21. (See Appendix No. 12, p. 205).

II. During the War of 1939-1945

During the war period, 1939-1945, art education was critically restricted due to two major consequences of war conditions:

- (a) The curtailment of personnel for research and teaching. Many of those previously active in education were now in the armed services or allied war work; and
- (b) The lack of necessary funds to support social inquiries and educational projects formerly available from foundations and similar sources.

Art teachers who remained at their posts in the schools were so overtaxed with added teaching and committee work that any task which did not have direct bearing on either scheduled academic or wartime duties was, of necessity, pushed aside.

Yet the war period brought into bas-relief the signal progress made by art in education in the American schools in the previous four decades. This education, thus far, proved to be a flexible tool readily adaptable to the economic needs of the nation under the adverse conditions of an industrial and military crisis.

Three areas in the art education field showed increased activity. One, directly affected by the war, was the question of what the artist and the art teacher could do of immediate and practical value to the war effort. The

second had to do with the place of art in inter-cultural co-operation, spearheaded and stimulated by war-time concern with Latin American and Asiatic cultures. The third, which at the time appeared to have no obvious connection with the war situation, were the studies in the field of aesthetics. These studies examining and evaluating art activities from the scientific, philosophic, and psychological points of view were in a few instances begun in the period prior to the war and completed in the war period. However, the greater number were written, or initiated and developed in the chronological confines of the war period.

In the first area of war-time art activity, the teachers of art demonstrated their eagerness to employ their skills in ways with the greatest potential military value, to direct their ingenuity and initiative toward devising new avenues for art which would assist in furthering the war effort, and to leave no doubt about their willingness to forego, or even violate, any conventional artistic standards which limited the authentic field of art to the studio and classroom. The leading art educators in America crystallized the thinking and action in art education in the schools and in the extra-curricula activities of instructors and students to assure that art would make a practical, vital contribution to the nation's war effort.

Kirby, art supervisor in Pennsylvania, advocated that:

Every art teacher and supervisor.... "be on his toes", discarding the trivial for the functional economical in the use of materials; imaginative in the substitution of new and "waste" materials; co-operative with all agencies in the realization of the fact that art, artists and Art Education are important in war and peace.⁴⁵

Camouflage, which at first thought seemed to offer the artist a wide field for war-time service, actually, in World War II, afforded very limited opportunities.⁴⁶ Both Fox⁴⁷ and Kirby⁴⁸ pointed out the multitudinous answers to the artist's individually, and art education classes' generally, ever-present query: "How may we help most?". Specific war-time needs were listed by these authorities, too similar in character to require separate listings.

The Fine Arts staff at Teachers College prepared a comprehensive publication⁴⁹ dealing with Art Education and the War both from a general and specific point of view. In this publication, Fox⁵⁰ discussed the function of art

⁴⁵C.V.Kirby, "Art Education to Meet Present and Future Needs", Education, Vol.63, No.1, December, 1942, p.229.

⁴⁶A.Howell, "Camouflage in the Secondary Schools", Design, Vol.44, No.9, May, 1943, p.12-13, and L.M.Grubert, "Camouflage", Design, Vol.44, No.9, May, 1943, p.5 and 7.

⁴⁷M.S.Fox, The Use of Art and Artists in Times of War, Cleveland, Cleveland Museum of Art, 1942, p.1-23., (See Appendix No.13, p. 206).

⁴⁸Kirby, op.cit., p.229-231. (See Appendix No.13, p. 206).

⁴⁹Columbia University, Art Education and the War, New York, Teachers' College, Columbia University, 1943, p.1-73.

⁵⁰M.S.Fox, "The Present Crisis and the Museum", Art Education and the War, ibid., p.1-17.

museums in the time of crisis, and Bennett⁵¹ and the members of a committee of art teachers presented the practical possibilities in creative painting, sculpture, and architecture as related to military, civilian, and industrial life.

MacGowan,⁵² Miller,⁵³ and others of the National Education Association Department of Art Education are in agreement with the opinion of Winslow who delineates the objectives for Art Education in wartime in a democracy:

Art, like democracy, is dependent for its existence on freedom of the individual to express himself. Self-realization is therefore an objective common to both democracy and art.

Art is today not only helping to build morale on the home front, but it is also furnishing effective, informative, educative, and inspirational material for the armed forces.

Art like democracy is ever dependent for its way (of) existence on the freedom of the people to express themselves creatively.⁵⁴

All art educators were quick to recognize the necessity of converting the energies of art to practical uses during the war-time era, without permitting its peace-time role as a builder of healthy social morale to be lost sight

⁵¹R.M.Bennett, et.al., "The Study of Art in War Time", College Art Journal, Vol.2, November, 1942, p.13-19.

⁵²C.MacGowan, "Art Education in America at War: A Statement of Objectives", Bulletin, Vol.8, Washington, Department of Art Education, National Education Association, 1942, p.8-9.

⁵³M.E.Miller, "Art Education in Wartime", Bulletin, Vol.9, Washington, Department of Art Education, National Education Association, 1944, p.9-27.

⁵⁴L.L.Winslow, "Art and the War Effort", School and Society, Vol.57, March 20, 1943, p.324.

of during this time when its utilitarian functions were emphasized. Bradley⁵⁵ was a leader in the movement of developing visual aids specifically for the armed services.

According to Howell⁵⁶ the usefulness of art in time of war is determined by three basic factors: first, the value of art and related activities as morale builders that prevent tragic maladjustments which emanate from strain and shock; second, the role of art in the actual prosecution of a war; and, third, the importance of art in the dissemination of propaganda.

The global scope of World War II focused the interest of American education, both in its practical and aesthetic aspects, on wider knowledge and understanding of foreign cultures. In the light of this more detailed knowledge of the cultures of other nations, leaders in art education in America saw latent hopes that in art would be found the key to a better world understanding. Winslow, in his discussion of "Art Education toward World Realization",⁵⁷ stated that, in a sense, art could be regarded as a basic and universal

⁵⁵C.G.Bradley, "A Department of Fine Arts Integrates with War Service", School Arts Magazine, Vol.43, March, 1944, p.219-224.

⁵⁶A.H.Howell, "How Does Art Contribute?", Design, Vol.44, No.6, February, 1943, p.18-19.

⁵⁷L.L.Winslow, "Art Education Toward World Realization", Educational Administration and Supervision, Vol.30, No.2, February, 1944, p.97-104.

language understood by the peoples of all nations; that the study of a nation's art opened the door to a better understanding of the populace of that nation, and that an appreciation of their art creates good-will.

The need for more inter-cultural study in the schools was stressed by Melchior⁵⁸ in explaining the place of art in the United States Government's Inter-American Demonstration Center Project. Cherrington⁵⁹ pointed out the values of inter-cultural education from the standpoint of the State Department's cultural relations program, and Tchou⁶⁰ delineated the teacher's role in developing world citizens. Glace and others⁶¹ looked to art in education and cultural contributions of art as the most logical and permanent road toward national and international understanding.

The wartime studies in the field of aesthetics, written from a scientific, philosophic, and psychological

⁵⁸W.T.Melchior, "The Inter-American Demonstration Center Project; The Place of Art in the Program", Bulletin, Vol.8, Washington, National Education Association, 1942, p.124-128.

⁵⁹B.M.Cherrington, "Intercultural Education", Bulletin, Vol.8, Washington, National Education Association, 1942, p.107-111.

⁶⁰M.T.Tchou, "The Teacher's Part in Developing World Citizens", Bulletin, Vol.8, Washington, National Education Association, 1942, p.111-121.

⁶¹M.F.S.Glace (editor), "Tomorrow Challenges Art Education", Yearbook of the Eastern Arts Association, Brooklyn, Eastern Arts Association, 1944, (no page number).

point of view, mirror the artist's and art teacher's concern over the pressure of war placing too great emphasis on the purely practical value of art and art education, and the fear that the greater spiritual and inspirational values of art would be sacrificed on the altar of utility, thereby eventually losing their rightful place as the true soul of art.

Mursell, in his discussion of the arts in general education,⁶² pointed out that art was a means by which emotional values and meanings are made explicit, objective, public and communicable. Munro⁶³ devoted an entire study to the three objectives of art education, which he designated broadly as:

1. Selecting and transmitting an important part of the world's cultural heritage;
2. Developing successful professional artists who are qualified to make a livelihood from the pursuit of their art; and
3. Developing some students who, by virtue of genius properly nurtured, could make original and permanent contributions to art.

⁶²J.L.Mursell, "The Arts in American Education", Educational Forum, Vol.8, January, 1944, p.151-157.

See also Mursell's article in Teachers College Record, Vol.46, February, 1945, p.285-292.

⁶³Thomas Munro, "Three Objectives for Art Education", Art in Education, Jersey City, Art Education Association, 1942, (No page number).

Read⁶⁴ and Moholy-Nagy⁶⁵ made a plea for a new type of art in education for free men and for the closer alliance of this education with the spiritual as well as the practical problems of every-day living. Howell⁶⁶ prophesized that the post-war trends would reveal: development of the appreciation of beauty; training powers of observation and visual judgment; development of free creative expression; realization of the unity of all art; and evaluation of art in terms of life objectives.

In spite of the faith in and reaffirmation of art educators of art and aesthetic training having a vital role to play in general education, the Forty-first Yearbook of the National Society for the Study of Education,⁶⁷ devoted to philosophy of education, made virtually no mention of art's

⁶⁴H. Read, The Education of Free Men, London, Freedom, 1944, p.1-32.

⁶⁵L. Moholy-Nagy, "The Task of This Generation: Reintegration of Art into Daily Life", Bulletin, Vol.9, Washington, National Education Association, 1944, p.71-75.

⁶⁶A. Howell, "Art Education in the Post-War World", The School, (Secondary Edition), Vol.33, September, 1944, p.17-21.

⁶⁷National Society for the Study of Education, Philosophies of Education. Forty-First Yearbook, Bloomington, Public Schools Publishing Co., Part I, 1942.

place in general education. The Harvard Report⁶⁸ on the objectives of general education, however, gave recognition to art and other humanities as did Baxter⁶⁹ in his report for a Commission of American Colleges on the aims of liberal education. In their appraisal of summer art workshop programs as a part of teacher-education in general, Faulkner and Davis pointed out the trend toward emphasis on creative self-expression:

During the last twenty years or so our American culture has been displaying steadily more confident understanding of the urge toward creative self-expression and its meaning in life. Nor is this somewhat unwonted interest confined to a deepening appreciation of old-world masterpieces in various fields, on the one hand, or to enthusiasm for peasant crafts and folk art, on the other, though both have been on the increase since the middle nineteen twenties.⁷⁰

Realizing that little progress had been made in the secondary schools toward utilizing the values of art for growth of personality, Faulkner and Davis recommended that teachers in service should have work-shops available for participation in art.

As a landmark in the development of a functional art program for a typical American community, the Owatonna Art Education Project has already been discussed in the study

⁶⁸Harvard University, Committee on the Objectives of a General Education in a Free Society, General Education in a Free Society, Cambridge, Harvard Univ. Press, 1945, (no page number).

⁶⁹J. P. Baxter III, "Commission on Liberal Education Report", Association of American Colleges Bulletin, Vol. 29, Washington, May, 1943, p. 269-299.

⁷⁰R. N. Faulkner and H. E. Davis, Teachers Enjoy the Arts, Washington, American Council on Education, 1943, p. 1.

by Ziegfield and Smith.⁷¹ It is again listed here in order that the enumeration of studies made or culminated in the wartime period will be as comprehensive as possible. The Owatonna publications voiced the marked trend toward realistic art programs for the secondary schools.

The war period was replete with studies on the subject of training of the art teacher, both from the aspect of training pointed to wartime service, and the role the teacher would assume in the post-war period. Curriculum builders took more cognizance of art's place and value in both secondary school and college, yet the "cultural" or "humanistic" element was still strongly emphasized in general education, and the need for instruction in the visual arts for all college students was not generally recognized. Although stress tended to shift to the value of the appreciation and understanding of the role of art in social culture, many educators still championed the chronological approach to the study of art -- minute historical scholarship, names, dates, and facts for their own sake -- as the most satisfactory method to be followed.

Goldwater⁷² prepared a comprehensive survey of art teaching in American colleges in which he pointed out the

⁷¹E. Ziegfield and E. Smith, Art for Daily Living: The Story of the Owatonna Art Education Project, Minneapolis, University of Minnesota Press, 1944, (no page numbers).

⁷²R. J. Goldwater, "The Teaching of Art in the Colleges of the United States", College Art Journal, Vol. 2, Part 2, Supplement, May, 1943, p. 3-31.

various types of introductory history and studio courses given; the early classical emphasis and the usual lack of balance between theory and practice; painting and other phases.

Ogden⁷³ insisted that art teachers must be well-grounded in theory and practice, general and special subject matter. Roy, in his study of proper art teacher preparation in wartime, listed revisions in curriculum and aims of art education that should be made:

First, it is essential that there be finer discrimination in the selection of candidates for admission and graduation from the teacher preparation institutions. Second, changes should be made in existing courses of study in the training institutions, which will supply subject matter and procedures in keeping with the times. Third, the student training to become an art teacher should develop a definite appreciation and understanding of the ideals and workings of Democracy and what we fight for.⁷⁴

In dealing with the professional preparation of the art teacher in time of crisis, Glace⁷⁵ stressed the three-fold nature of adequate teacher training: (1) the acquisition of technical art skills; (2) an understanding of the problems of education; and (3) the attainment of a cultural background.

⁷³R.M.Ogden, "The Fine Arts as Humanistic Studies", Journal of Aesthetics, Vol.2, Spring, 1943, p.59-68.

⁷⁴V.A.Roy, "Preparing the Art Teacher for Wartime Service", Education, Vol.63, No.4, December, 1942, p.205-207.

⁷⁵M.Glace, "Preparing the Art Teacher", Education, Vol.63, No.4, December, 1942, p.241-244.

He emphasized the necessity of correlating teacher training with war aims:

The prospective art teacher must understand clearly that in the present crisis art education not only must continue to be a means for the development of enriched personalities and social adequacy, for satisfying innate desire for beauty, for translating traditional culture in terms of present living, for providing for vocational outlets, but also it must implement the new interpretation of these aims which the war has occasioned.

In his treatment of the teaching of art to the college student, Munro⁷⁶ stressed the value of aesthetics in undertaking to select the most important elements in the world's cultural heritage, for transmission to youth. This knowledge should be imparted to the student, Munro stated, from a theoretical, historical, and practical point of view, and should bring the student into first-hand contact with modern as well as ancient art.

In a discussion of the teaching of art in a liberal arts college, Young⁷⁷ was in accord with the views of Munro and outlined an integrated theoretical approach as the appropriate method to be pursued in the teaching of art.

⁷⁶T. Munro, "Art Aesthetics, and Liberal Education", Journal of Aesthetics, Vol. 3, Spring, 1944, p. 91-106.

⁷⁷J. D. Young, "Art a Core for Democratic Education", College Art Journal, Vol. 2, January, 1943, p. 51-54.

III. Since the Second World War

Although art in education on the secondary school level was very much alive and active during the war years, with the return of peace an upsurge of interest in the field and a shift of emphasis from the wartime role of art to the pattern of peace-time needs occurred. The studies and investigations of art educators now stressed in addition to the place of art education in the total educational program and to its role in furthering international understanding, art as it related to personality development and the adjustment of the individual to society.

Of special interest to art educators in the training of art students was the study conducted by Bettelheim,⁷⁸ using as inventory 170 items and as subjects 246 college students enrolled in the same art course. The analysis of the students' response revealed such contradictory and divergent opinion in their aesthetic philosophy, it was obvious that all needed a better understanding of the role of art in society. McGrath and others⁷⁹ recommended, in a study on general education, that in the interest of

⁷⁸B. Bettelheim, "What Students Think About Art", General Education in the Humanities, Washington, American Council on Education, 1947, p.177-234.

⁷⁹R.J. McGrath et al., Toward General Education, New York, Macmillan, 1948, (no page number).

emotional security and good citizenship, fine arts should have a larger place in general education.

It was also recommended by McGrath and his co-writers that one non-verbal art course be required of all students; that this course be taught as an "art and not from an historical or technical point of view". Ziegfield made similar recommendations,⁸⁰ and, in making them, urged that art offerings involve student participation experiences. Rannells recognized that the good teacher of art must be able to guide and take part in this participation:

There can be no denying the special need for competence among teachers of art in the high schools because here the problems are increasingly technical ones and, in consequence, much of the teaching has to be done by demonstration.

In the high schools a teacher must be prepared and ready to teach art, and to do it by precept and example.⁸¹

In a discussion of art in the American college and university, Pepper⁸² pointed out that generally art as a subject was accepted at the college level, yet there was a decided difference of opinion as to the character of the art offering that should be made. He stated that courses in practice, in theory, and in criticism, as well as in

⁸⁰E. Ziegfield, "The College Art Program in General Education", Journal of General Education, Vol. 2, April, 1948, p. 238-248.

⁸¹R. W. Rannells, "Teaching Arts in the High Schools", Design, Vol. 47, No. 5, January, 1946, p. 3.

⁸²S. C. Pepper, "Art in the American College and University", College Art Journal, Vol. 5, March, 1946, p. 194-200.

history should be made available to the college art student. In discussing functionalism in art, McLaughlin advocated:

If teachers are to participate in and contribute to schools where a functional youth-needs curriculum is operating without regard to subject matter fields, they must have an opportunity to pursue "courses" of that type while in college. Consequently, a curriculum designed to prepare modern teachers for modern schools must get far removed from the traditional "air-tight" subject matter courses and provide more which cut across departmental lines and are organized on a functional, experience basis.⁸³

According to Gayne⁸⁴ there are a limited number of American colleges and universities offering the type of instruction and opportunities in art recommended by McLaughlin. Conspicuous among these has been the University of Minnesota where a decentralized pattern of art education has been evolved. Emphasis is placed not on art itself, but on the purpose for which art is used.

In this decentralized method, art subject matter could be selected, organized, and taught by instructors whose major art interests and experience coincided with the vocational ambitions of their students, as related to art. Broadly speaking, in this decentralized pattern, the college or university art department has three functions.

⁸³S. J. McLaughlin, "Preparing Teachers for Today's Schools", Education, Vol. 67, No. 4, December, 1946, (no page number).

⁸⁴C. Gayne, "New Directions in Art Education", Design, Vol. 47, No. 1, September, 1945, p. 3-4.

It must first meet the vocational and professional responsibilities and standards of the institution of learning. Second, it must offer courses particularly pointed to the professional training of art teachers at the college level; and third, each department would include in its curriculum courses for general education and recreation.

The decentralized pattern offered unique advantages in the training of art teachers. The field of art education had become too comprehensive to be served by the purely academic type of art department. Vocational exploration now elected art education as a co-ordinating agency for guiding its students into specialized fields with job opportunities for earning a livelihood after college; and, in addition, the courses offered were planned to give the student a well-rounded background in art knowledge and appreciation which would enable him to lead a happier and more constructive life whether or not he chose any avenue in the field of art as a career.

Payant⁸⁵ stated that the teacher and art educator realized the greater benefit art could bring into modern living by means of this revised method of teaching in which the education of the whole person replaced the old ideal of memorizing facts or the distation of set techniques.

⁸⁵F. Payant, "A Talk to Teachers", Design, Vol. 46, No. 1, September, 1944, p. 3.

More teachers today really agree with the philosophy of education based on what is called meaningful activity -- or the activity concept. In this pupils learn, feel and create in ever increasing capacity as they attack parcels of life or situations that really interest them and challenge every effort within them.

Following this same trend of reasoning, Horrocks listed the characteristics of a good teacher as:

1. A Superior Individual
Personality Intellect Scholarship
2. An Experienced Individual
Physical, social and mental development with boys and girls.
3. A community leader.
4. A citizen of the school.
5. An interested citizen.
6. A Prepared Individual
--- in his teaching field,
--- in teaching techniques, and
--- in related areas to his teaching field.⁸⁶

According to Winslow⁸⁷ the curricula in the modern art schools and teachers' colleges have been revised to meet adequately the professional needs of the secondary art teachers. As the trend in education tended to re-evaluate art as a general subject, the importance of the art teacher in the school program became the subject of special interest and discussion.

Howell⁸⁸ discussed the evolution of the art teacher's role in the total school program of modern education in which

⁸⁶J.E.Horrocks, "The Design of a Professional Curriculum for Teachers", Educational Administration and Supervision, Vol.32, No.4, (no page number).

⁸⁷L.L.Winslow, "Art Education for the Post-War Period", Design, Vol.46, No.1, September, 1944, p.4-5.

⁸⁸Y.C.Howell, "The Art Teacher in the Total School Program", Art Education Today, 1949-1950, New York, Teachers' College, Columbia University, 1950, p.41-45.

the art teacher becomes a guide and resource counsellor aiding in the growth and development of the students. To develop such teachers, Alford⁸⁹ urged training which offered an historical, philosophical, as well as technical background. Lowenfeld⁹⁰ recommended active creativity on the part of the teacher to enable him to acquire first-hand philosophical insight into the creative experience and, also, to develop a clearer understanding of materials and how the student would find his own expression in terms of them. Jules⁹¹ pointed out the benefits to both artists and the school when the teacher was qualified both theoretically and technically to demonstrate the creative process.

Paramount in the plannings and programs of art educators in the post-war period was the use of art as an instrument for fostering and furthering international understanding. It was with this purpose in mind that Pelikan reviewed the report of the Curriculum Committee in Intercultural Relations of Milwaukee, and felt that certain of the Committee's recommendations relative to the fine arts were especially worth following:

⁸⁹B.M. Alford, "The Secondary School Art Teacher", College Art Journal, Vol.9, Spring, 1950, p.279-283.

⁹⁰V. Lowenfeld, "Must a Teacher Produce Creatively", Art Education Today, 1949-1950, op.cit., p.11-13.

⁹¹M. Jules, "The Creative Artist as a Teacher", ibid., p.15-17.

To make fuller use of the several fields of art for the development of intercultural understanding and behavior. This function can be achieved by:

- (1) Making greater effort to stress the contributions of more persons of more cultures to the several fields of art.
- (2) Using to a greater extent the art of groups in tension areas.
- (3) Creating more chances for every child within his limitations to achieve the successful experience of art, thereby eliminating frustrations that might sublimate themselves in intercultural tensions.⁹²

De Francesco felt that in art education should be demonstrated a desire for kinships with peoples of other lands, for a deeper knowledge of their arts, their aspirations and motives:

... education's biggest task in the years immediately ahead is the promotion of understandings and appreciations that will advance the cause of world unity. Art, itself being a universal mode of expression, is in a unique position today. As never before, its material and methods can be most effective in the attainment of this educational objective because art represents the unchallenged common denominator.⁹³

In art, Dix⁹⁴ found a unique avenue to intercultural education because art is a natural mode of exchange between cultural groups; a universal means of human communication and understanding; and a most persuasive way of communicating human and intercultural values.

⁹²A.G. Pelikan, "Art, a Factor for International Peace", Education, Vol. 66, No. 6, February, 1946, p. 356.

⁹³L.L. DeFrancesco, "A New Leitmotif for Art Education", Education, Vol. 66, No. 6, February, 1946, p. 350-352.

⁹⁴L. Dix, "Art in Intercultural Education", Education, Vol. 66, No. 6, February, 1946, p. 343-349.

Mather emphasized that we must:

Educate for world peace and security by developing understanding of and appreciation for the cultural achievements of the peoples of the world.⁹⁵

Notable among the art organizations that gave significant attention to the place of art in international understanding was the Eastern Arts Association which chose this topic as a subject for one yearbook (1946)⁹⁶ and in the following year dealt with Art Education in a Free Society.⁹⁷ In his study Youth Looks at Youth,⁹⁸ McKibbin outlines an established program in which pictures, the work of American students interpreting American life, are exchanged with the work of students of other countries.

In the post-war period the art museum became firmly established as an educational instrument, and was so recognized by both art educators and museum directors. Low⁹⁹

⁹⁵B.F.Mather, "Art Education Looks Ahead", Education, Vol.66, No.6, February, 1946, p.375.

⁹⁶Eastern Arts Association, Art Education for One World. 1946 Yearbook, Kutztown, Eastern Arts Association, 1946. (no page number).

⁹⁷Ibid., Art Education in a Free Society. 1947 Yearbook, (no page number).

⁹⁸M.A.McKibbin, Youth Looks at Youth, Related Arts Bulletin, Vol.6, No.4, New York, Related Arts Service, October, 1946, p.1-4.

⁹⁹T.L.Low, Educational Philosophy and Practice of Art Museums in the United States. Contributions to Education No.942, New York, Teachers' College, Columbia University, 1948, (no page number).

discussed the educational philosophy and practice of the art museums in the United States and arrived at the conclusion that the paramount purpose and objective of the art museum was educational. He also outlines a course for the training of school teachers in the use of museums.¹⁰⁰

Slatkin advocated a definite program of museum education formulated on a basic philosophy of social-aesthetic principles. First an evaluation of the type of audience -- whether of lecture type or in the gallery category -- was to be made. Then the materials and methods which curator, lecturer, or art educator should employ to best serve the type of audience visiting the museum could be more readily organized to satisfy the aims and objectives of the group.

There is a need for a professional journal of museum education as a forum for the discussion of these materials and methods, techniques and objectives, teaching aids and measurements of appreciation and understanding. Such a journal could make available the results of practical demonstrations, including scientifically constructed tests of gallery tour efficiency. Display techniques, school exhibitions and study aids are directly related to teaching and lecture methods.¹⁰¹

Christison¹⁰² outlined a six-year course, leading to a master's degree in museum educational practice for the

¹⁰⁰T.L.Low, "A Course for Training School Teachers in the Use of Museums", College Art Journal, Vol.8, Winter, 1948-1949, p.124-128.

¹⁰¹C.E.Slatkin, "Aims and Methods in Museum Education", College Art Journal, Vol.7, Autumn, 1947, p.30 and 32.

¹⁰²M.B.Christison, "Museum Education: Some Practical Considerations", College Art Journal, Vol.7, Autumn, 1947, pp.314-316, and 318.

adequate preparation of the museum worker. The required work covered: a thorough study of art history, actual studio experience, a course in design, psychology, history, a general course in educational theory, European literature, music appreciation, reading knowledge of French and German, philosophy including history of criticism and history of religion, classical mythology and the lives of the saints. Such subjects as public speaking, layout, radio techniques, and museum apprenticeships were recommended as especially appropriate for inclusion in the six-year course. Christison stated that although the museum served special high school student groups with after-school-hours lectures at the museum itself, the more widely-spread method, so far, had been for the museum to take its services into the high school through exhibitions, extension lectures or radio programs available at the school. He stressed the value of this procedure to the student.

The student of Latin can gain much from an illustrated lecture on classic art or the influence of Roman civilization. A slide talk on 16th century England will do much to give the student of Shakespeare an understanding of such terms as "Native tradition" and "renaissance". The exhibition is also a satisfactory technique for bringing museum material into the high school. A simple display can illustrate the importance of the work of art as an aesthetic object, as a technical achievement, and as a social or historical document. Opportunities to cooperate with high school radio workshops also offer challenging opportunities to museum educational departments.

Nugent¹⁰³ gives an account of the experimental project sponsored by the Los Angeles County Museum of History, Science and Art in co-operation with the City and County secondary schools of Los Angeles, in which the superior art students were given an opportunity to work with other students of like age and ability. The project also provided working contacts between the students and well-established artists. This was primarily a seminar devoted to discussing art problems as they became a part of the experience of the students. The problems discussed arose from: personal relationships within individual environments; choice of specialization in professional fields; selection of the correct kind of professional training; the establishment of criteria of self-criticism from technical and ethical aspects of art; and the economic status of the artists. In solving these problems, the students supplemented their library research with frequent visits to the museums for study of their galleries. They also submitted their own work for class criticism.

The objective of museum education, as set forth by the literature on the subject, is, by aiding the student to understand and enjoy the collections in the museum, to widen his general store of art knowledge and better qualify him to comprehend and evaluate its contribution to human progress.

¹⁰³F. Nugent, "Experiments in Superiority for Young Artists", California Journal of Secondary Education, Vol. 23, May, 1948, p. 286-289.

During the war period and the post war era, the aims and objectives of the art educators were to help art education serve the military and economic needs of the nation -- in war, to further the war effort, and after the war to aid in sifting the soldier back into civilian channels and to bring about permanent international harmony. Winslow interpreted these aims and objectives with his recommendations on how they could be achieved:

Develop with pupils the conception of art as a way of life; individual, social, economic, civic.

Discuss the relationships existing between democracy and art.

Acquaint children with the American artists contributing to the establishment or carrying on of democratic way of life.

Call attention to the importance of display, and also of concealment, as important objectives of art in times of war and peace.

The study of art leads to an understanding of all people.

Point out the desirability of expressing one's feelings toward others. Make use of art as a vehicle for expression of personal convictions.

Emphasize the importance of art knowledge for the consumer of manufactured products, since art education helps one to be a good producer and user of products during periods of war and peace.

Encourage children to conserve natural and artistic resources.

Art education helps one to improve one's efficiency as a worker that one may produce more artistically, skillfully, expressively.¹⁰⁴

In his discussion of postwar art education, Kirby gives the objectives formulated by a group of art educators in Pennsylvania:

¹⁰⁴L. L. Winslow, "Art Education Toward World Realization", Educational Administration and Supervision, Vol. 30, No. 2, February, 1944, p. 97.

- I. The art program should set as its chief goal the development of creative personalities.
- II. The art courses should be implemented to foster international understanding.
- III. The art program should promote the development of regional and communal art backgrounds.
- IV. The art program should seek and promote closer relationship with industrial, economic and commercial development.
- V. The art program should be extended and unified in rural communities.
- VI. The art program should be pointed-up to develop individual and national taste through understanding of the arts, past and present.
- VII. The art program should function as Guidance in the the life of young people as a requisite to living.
- VIII. The art program should make increased provision for pupils with unusual ability.
- IX. The art program should be made of direct value in the rehabilitation of veterans and industrial workers.
- X. The state program for art teacher education should be re-oriented, wherever necessary, in order that the broad concepts of the foregoing statements may be realized.¹⁰⁵

Rannells¹⁰⁶ stated that Art Education at the junior high school level should chiefly concern itself with the development of understandings, appreciations, and abilities pertaining to art itself; that it must take into account the personal and social objectives of general education through the experience of art. After a detailed discussion of the goals for art education in the junior high school, he summarized its objectives, broadly, as the understanding and appreciation of art and skills in art; and personal and social development in art.

¹⁰⁵C.V.Kirby et al., "Postwar Art Education", Design, Vol.46, No.7, March, 1945, p.3-5.

¹⁰⁶E.W.Rannells, "Objectives of Art Education in the Junior High School", The School Review, Vol.54, No.1, January, 1946, p.32 and 35.

Two months after the close of the war, Winslow,¹⁰⁷ in re-stating his views on the ultimate aim of art education, returned to the objectives formulated by the Educational Policies Commission (1938) and applied them to art:

Education in art is directed toward the realization of beauty in individual conduct which will result in improved personality, through an appreciation of true art quality and will give the student an acquaintance with the rich heritage of the human race, and an acquaintance with some of the best art of his own day.

In the volume Art in American Life and Education,¹⁰⁸

D'Amico emphasized as significant aims:

To keep individuality and creativeness of expression as the most important values of the art experience; to enrich the personality of the student and contribute to his emotional, mental and physical health.

Typical of the art objectives for the secondary level of this period are those pointed out in the Missouri Bulletin on Art and Allied Arts:¹⁰⁹ The preliminary general statement of objectives attempted to meet both the requirements of general education and the specific requirements of art education. The first four objectives, related to the broader aims of general education, dealt with: aesthetic

¹⁰⁷L. L. Winslow, "Peacetime Objectives for Art Education", Education, Vol. 66, No. 6, February, 1946, p. 388-389.

¹⁰⁸V. W. D'Amico, "Art and Individual Development on the Secondary Level", Art in American Life and Education, Fortieth Yearbook of the National Society for the Study of Education, Bloomington, Public School Publishing Co., 1941, p. 544.

¹⁰⁹Missouri Board of Education, Fine Arts: Art and Allied Arts, Secondary School Series Bulletin, No. 8B, Jefferson City, Mo., Board of Education, 1941, p. 13.

attitude, knowledge of art, utilization of art resources, and a social attitude developed through art: the last three, related to the specialized purposes of art education, dealt with the development of taste, talent, and self-realization. Relative to the objectives it sets forth for art education, this Bulletin states directly:

To help students develop acceptable standards of taste in art for the choices and decisions which they must make as intelligent consumers in their selection and arrangement of things intimately connected with daily life.

To discover in the student special abilities or aptitudes in art and to provide rich constructive experience for their development.

To supply through art a means of self-realization and individual expression, for significant recreation, and a basis for the continuation of art education and of preparation for a vocation.

The secondary school art courses of this period stressed art as a practical tool in war; art as a way of life; art in inter-cultural understanding; and art as an instructional unit of the museum. Both the average student and the talented student were provided with courses designed to meet the demands of their individual ability. The courses for the average student were planned to enable him to adjust himself to his visual environment; to function in his life and character as an integrating power, enriching his living; and to help motivate his interests and to clarify and organize his thinking. For the talented student, art courses stressed the possibilities of art as an immediate means of earning a livelihood upon leaving high school,

while permitting the pursuit of an additional cultural subject; and, were pointed to the improvement of everyday living standards through learning about the art needs of the home and the community.

The following selections from courses of study in practice at different schools serve as examples of the character of work being done at the time in secondary Art Education.

Girls' Polytechnic High School (Portland, Oregon)

The influence of China on the color and design of the American women's costume today¹¹⁰ was presented as a teaching unit encouraging creative expression through art in designing garments for the high school girl. The costume design class in the Girls' Polytechnic High School was composed of girls who had been studying figure drawing, color and design for one term.

The areas of life from which the course was formulated were: (1) a unit of experience in seeking to understand the culture and costumes of the Chinese; (2) a unit dealing with experiences arising when one seeks to understand and appreciate the arts, handicrafts, and costumes of these people. In the first unit, the culture and customs of the Chinese as reflected in their costumes were emphasized; and in the

¹¹⁰Oregon, Dept. of Education, The Contributions of China to the Color and Design of the American Women's Costume Today, Portland, Board of Education, 1945, p.1-34. (See Appendix No.14, p. 209).

second, the colors and designs, used in Chinese carving, cloisonne, embroideries, paintings, screens, silks, costumes, tapestries, and the influence of these colors and designs in women's costumes worn today.

A unit on Painting, developed by the University of Minnesota and the Owatonna Public Schools in the project known as the Owatonna Art Education Project,¹¹¹ had as its underlying purpose the elevation of the lives of the people of the community.

According to Grove, growth and development within the pupil were the factors of major concern in final evaluation; therefore, art education had been properly planned and pursued only when the pupil showed growth and development in

- a. freedom of expression
- b. originality
- c. ability to experiment
- d. constructive imagination
- e. satisfactory emotional expression
- f. self evaluation.¹¹²

Grove states that the ultimate test of the value of the student's art education was the student's ability to apply his art knowledge to life situations.

Tyler defended psychological testing in high school as a means of finding latent talent among the students:

¹¹¹Owatonna Art Education Project, Art Units for the High School, No.9 - Graphic Arts, Minneapolis, University of Minnesota Press, 1944, p.1-29. (See Appendix No.15, p. 211).

¹¹²F.I.Grove, "Evaluation in Art Education", Design, Vol.44, No.3, November, 1942, p.26-27.

Art testing is not a dehumanized laboratory study of the behavior of the pupils under sensory stimuli in a tasteless amplitude, but instead a new opportunity for relish and appreciation.¹¹³

Todd recognized the importance of evaluation for the art program in general.¹¹⁴ Erdt found in evaluation the practical and aesthetic measure of the art education program's true worth.¹¹⁵ Lawrenz stressed its service as a tool for job analysis and for counselling when the student chose art as a vocation.¹¹⁶

During this second quarter of the century, the teaching of art made its greatest strides and gained its firmest footing. The two chief objectives of art were appreciation and beauty of expression. Most educators of this period realized that art had a contribution to make to the student beyond the acquisition of technical skills.

During the war and the post-war decade, 1940 to 1950, art education was faced with the problems of functioning with curtailed personnel for both research and teaching, and curtailment of funds to support inquiries and educational

¹¹³K. Tyler, "Testing High School Art Education", Design, Vol.44, No.10, June, 1943, p.7.

¹¹⁴J. Todd, "We Need to Evaluate our Arts Program", Education, Vol.66, No.6, February, 1946, p.383-387.

¹¹⁵M.H.Erdt, "Evaluation is the Goal", Education, Vol.66, No.6, p.392-395.

¹¹⁶A.S.Lawrenz, "Measurement in Art from the Vocational Guidance Approach", Education, Vol.66, No.7, March, 1946, p.454-460.

projects. The art teachers who remained at their posts were overburdened with an additional load of teaching and committee work and could not attempt creative or research art assignments unless directly related to the war effort.

In the war years, the areas which showed increased activity were: art in wartime; art in inter-cultural co-operation; and scientific and philosophical studies in aesthetics. In the post-war period, areas of greatest activity were: art in general education; art in inter-cultural understanding; and the art museum as an educational instrument.

The training of art teachers diverged widely from the traditional "air-tight" subject matter courses once the sole curriculum province of the would-be art teacher. The modern art teacher was trained in the acquisition of art skills, in the understanding of the problems of education, and in the attainment of an educational background best suited to interpret art on a functional basis to the student.

CONCLUDING SUMMARY

The basic principles, on which art education for the high school student had been planned, were, that at the end of his four years of study in art he would have developed a better knowledge of material things in the world about him, and that his knowledge of art principles would give him a deeper appreciation of the good work of the ages and a workable understanding of art in its relation to his own life.

From 1900-1910, the manual training movement gained new and broader significance in secondary education. It was regarded not merely as a method of developing manual dexterity in the student, but as a study which helped him to think more clearly and to develop the habit of seeing things as they actually were.

Henry Turner Bailey's survey of instruction in the fine and manual arts in the United States, published in 1909, gave a comprehensive picture of the place of art education in the high schools at that time. He reported on high schools of the traditional type which prepared the student for college into which art instruction had been introduced. In the 620 schools covered in the Bailey

report, art was found to be elective in the majority of the high schools of the United States.

Art education enlarged and diversified its areas of training and became an integral part of general rather than special education. Drawing, originally stressed as the chief activity in art education, was now but one among many: painting, design, manual training, the crafts, and art in industry.

The chief purpose of the instruction was to develop in the student the power of appreciation of art as applied to everyday living. The refinement of this appreciation, the refinement of judgment and taste was to come in the advanced years in high school after the proper foundation had been laid in the earlier years of art education.

The revision of college-entrance credits by the Committee on College Entrance Requirements in 1911, which permitted ten of the total fifteen required courses to be electives, added impetus to the choice of many of the new courses now offered in the field of art to the high school student.

Many high schools by this date offered special art courses with a professional or vocational objective as their goal. Classes were conducted in the fine art of painting, the industrial arts of jewellery, pottery, costume designing, millinery designing, and commercial and mechanical drawing and designing.

Such organizations as the newly formed Federation of Arts, the Western Drawing and Manual Training Association, the North Central Association of Colleges and Secondary Schools, and numerous museums, gave moral support and active encouragement to art in education.

Three major factors influenced and changed art education: the widespread organization of junior high schools, the great strides made by vocational education, and an increased interest in the theories and principles of the study of art.

More clearly defined and differentiated aims were evident in the planning of the art curriculum of the junior and senior high schools. Art was a required subject in the junior high schools, and an elective subject at the senior high school level. However, there was a growing trend to urge a course in art appreciation as a requirement for freshmen in senior high schools.

By 1924, the high school student was offered three general areas of study in the field of art: courses in drawing and design related to industrial and constructive work, including household arts; general art courses which gave instruction in descriptive drawing for all students and special work for the student with special interests; and courses in history and appreciation of art which introduced the students to the great masterpieces of art and also pointed out to them salient characteristics of styles in furniture for home decoration.

The junior high school period was recognized by the teacher as essentially the "try-out" phase of the student's art education. It was, therefore, a period in which the teacher endeavoured to constantly evaluate the capabilities and capacities of the student to achieve the special aptitude and vocational objectives of the program.

The effects of World War I on the high school art of the period were to influence the subjects chosen for design; to emphasize concentration on work directly connected with the war; to evoke widespread discussion of art value; to make art education help to answer the demand for leadership, spiritual growth, and intellectual and aesthetic maturity; to explain the necessity for the care and scientific application of color and for economizing in all areas of art in everyday life.

The period beginning in 1924 was significant because of the noteworthy contributions authors and teachers made to the great movement of art appreciation. The fundamental principles of art had not changed, but the interpretations and applications of these principles evidenced numerous changes.

The Dalton Plan introduced the laboratory type of teaching. The students who completed the year's work in less than the prescribed time were given the opportunity to spend the time gained on other subjects. Efficiency

was the slogan in this plan, with the objective of a maximum of learning in a minimum of time.

The trend toward the practical application of art education to other courses of study in the student's curriculum was evidenced by its correlation with music, drama, geography, mathematics, languages, mechanical arts, and nature study. Art continued as a required course in the junior high schools and as an elective from the ninth to the twelfth grades. The courses offered in art education of the period fall into two broad divisions: the general arts course which stimulated the student's interest and broadened his understanding and appreciation; and the special arts course which prepared the student for some specific profession. The aim of this latter course was strictly vocational.

The literature after 1925 revealed the increased emphasis that was being placed on the educational approach to the teaching of art rather than the "student centered" concept still evident at the beginning of the year 1932. Although creative expression in art continued to receive attention, in the new art program stress was placed on the significance of the creative effort in life-needs and social objectives and on its educational value to these ends. The curriculum offered endeavored to incorporate this new trend in art instruction in its relation with social studies, home economics, and other activity programs.

The unit conception of organizing and administering the art courses in the curriculum, either as independent subjects or in inter-relationship with other activities, became the accepted method of art education.

During the period of World War II, 1939-1945, art education in America functioned under the adverse conditions created by the advent of the war. Curtailment of personnel for research and teaching, curtailment of funds to support inquiries and educational projects, and the fact that art teachers who remained on their jobs were often too heavily burdened with added teaching and committee work to accept tasks without direct bearing on their regular or wartime duties, were the major factors in the "marking-time" atmosphere of American secondary school art education.

The three areas which showed significant activity during the war years were: art in wartime; art in inter-cultural co-operation; and scientific and philosophical studies in aesthetics. In the post-war period, the areas receiving greatest emphasis were: art in general education; art in international understanding; and the art museum as an educational instrument.

The courses of art study were formulated around four general topics: art as a practical tool in war; art as a way of life; art in inter-cultural understanding; and art as an instructional unit of the museum.

The courses were planned to meet the needs of both the average and the talented student. Art education was offered to the average student to enable him to adjust effectively to his visual environment; to function in his life and character as an integrating force that enriched his living; to help to motivate his interests; and to assist him in clarifying and organizing this thinking.

Some teachers of the period employed evaluation in art as the goal of their instruction, whereas others used it chiefly as a counselling device.

Method and professional skill in art became essential qualifications for the efficient art teacher of the period. The teacher was more than a mere hearer of lessons or entertainer.

The art teacher had four predominant characteristics. He was a man of learning. He was endowed with the yearning for the education of man. He was in sympathetic touch with the world of man about him, and, he was a trained artist who did his work with the skilful and intelligent hand of the true artist.

The professional training of the high school art teacher, after 1910, stressed three essential elements: scholarship, acquired from a sound background of culture and general knowledge offered in a good college curriculum; theory, based on courses in pedagogy, psychology, anatomy,

perspective, color theory, composition and practice teaching; and practice, and participation derived from courses in drawing and painting, design, craft work, modelling, and home decoration.

Colleges and universities offered courses for teacher training in the theory and practice of teaching art in the secondary schools, community art methods, public school drawing, industrial arts in education, methods of instruction in high school art and elements of fine arts. In this training it was generally recognized that art could never be taught by the academic textbook method; that creative strength should be exercised, developed and applied to definite and varied projects; that the teacher should not only have natural ability in one area of work but a wide experience in many lines.

During the war and in the post-war period, art continued as a required subject for the junior high school student and as an elective for the senior high school.

An analysis of the teaching of art in this study discloses that: art appreciation stands out as paramount among the aims and objectives; art remains an elective study in the senior high school; sound scholarship was a constant requirement in the preparation of the art teacher; and the extensive volume of subject-matter content, continually outlined in the art courses, remained constant.

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APPENDIX 1

OUTLINE OF WORK SUBMITTED IN 1909 BY THE WESTERN DRAWING AND MANUAL TRAINING ASSOCIATION¹

Approximately one-third the time should be given to representative drawing and two-thirds to decorative composition, constructive and decorative design, construction and applied design.

- a. Pictorial. -- Plant study (flowers, sprays of leaves, seed pods, etc.); object study (perspective); landscape, roof studies, buildings, etc., (perspective); pose drawing; composition.
- b. Decorative Composition. -- Plant forms, object study, landscape, pose.
- c. Decorative Design. -- Plant analysis (for the purpose of design); conventionalized plant forms; decorative units, borders, surfaces, corners, rosettes, posters, book-covers, etc; stencils -- wood block printing; historic ornament; arrangement of straight lines, and of straight and curved lines; geometric design; lettering (printing), illuminating; schemes for interior decoration.
- d. Constructive Design. -- Designs for pottery, leather, metal, book-binding, furniture, cardboard construction, textiles, etc.
- e. Crafts. -- Pottery, leather, metal, book-binding, furniture. (Choice of one or more of the above crafts)
- f. Applied Design. -- Design applied to the crafts and to cardboard, textiles, etc.

¹W.T.Bawden, "Associations", Manual Training Magazine, Vol.1, No.5, June, 1909.

- g. Illustration.
- h. Talks on History of Industry and Art, on civic planning, domestic architecture and decoration.
- i. Instrumental Drawing to be given as needed to meet the requirements of practical designing and construction.

Note: Mediums used: Pencil, charcoal, watercolor, crayons, brush and ink and a combination of the pure mediums.

APPENDIX 2

EXAMPLES OF TYPICAL COURSES OFFERED IN THE PUBLIC HIGH SCHOOLS¹

First Year

Subjects Studied: Simple lettering in the application to cover, page, poster, or card arrangements without decoration. Principles of decorative design in two-dimensional and surface enrichment for patterns related to special "center" to be developed.

Methods of Study: Lettering: The ability to letter with precision, clearness, and ease should be acquired by every pupil. Plain, well formed alphabet of Gothic capitals should be learned. Fine card or page arrangements would depend upon the happy proportion of margins, page, and lettering area. The last area must again be spread into well related parts of possible title, initials, decorations, and text. Decorative Design: Design is first an arrangement of mass. These masses may be further subdivided. The forms and relationships of these masses and their parts and several kinds of decorations of lines should be studied and experimented with. By such experiments abstract units and other decorative forms may be obtained. Masses, lines, or units in balance or rhythmic relations produce borders, enclosed decorations, or continuous surface pattern. Simple conventional forms of buds, flower, leaf, or fruit should follow the same use of abstract units in more advanced problems of a light nature.

Required Sheets: Eight carefully finished designs, well mounted and lettered with appropriate distinguishing titles, should be made during the year by every pupil. These mounted sheets should measure, complete, about ten by fourteen inches. These eight required sheets are left, as to their subject matter and general treatment, to the

¹R. B. Farnum, "Present Status of Drawing and Art in the Elementary and Secondary Schools of the United States", U. S. Bureau of Education Bulletin No. 13, Washington, Superintendent of Documents, 1914.

guidance of the teacher. They should illustrate adequately the foregoing required instructions, however, and be ready for inspection when desired. Such work is to be selected from the regular class work of each student for the year, and under no circumstances is it to be produced under forced or special conditions or worked up and recopied from hasty sketches for exhibition purposes. An honest estimate of each pupil's ability as shown in his regular finished work is what is desired.

Preservation of Drawing: Each pupil should preserve his drawing individually in folder or portfolio. He should be led to take pride in the completeness and excellence of the set. Each set should be neatly lettered with the student's name, grade, plate number and date.

SECOND YEAR REQUIRED WORK

Representation

Objects to be Studied: Cylinder, cone, sphere, their parts or combinations. Common objects of allied shapes showing foreshortened circles, such as jars, vessels, vases, barrels, pails, dishes, etc., including such important details as lips, spouts, handles, and feet. Cube, prisms, pyramids, and parts and combinations. Common objectives of allied shapes, showing foreshortened straight edged forms, such as books, boxes, tables, chairs, cabinets, etc.

Methods of Study: Drawings are to be made from actual objects in various proportions and at different levels, both below and above the eye. Study of single objects should precede group. Drawings should be made in properly accented outline. Profusion of form, correct perspective and construction should be intelligently studied and preserved. Memory drawings of the foregoing objects in the various proportions should be constantly made and ability developed to draw them from descriptions or directions.

Required Sheets: Twelve well fashioned sheets, measuring about ten by fourteen inches, are expected from each pupil at the end of the school year for supervision, together with the practice or other sheets as may be related to the same. These sheets are not to be especially prepared for this purpose, nor redrawn or elaborated upon under forced or unusual conditions from incomplete or unsatisfactory

sketches or material. They are to be selected from a large assortment of regular year's work of the student, to serve as a standard of fair judgment of his ability.

Materials: Pencils, crayon, or charcoal.

Preservation of Drawings: As stated under Design, first year period.

THIRD AND FOURTH YEAR GENERAL RECOMMENDATIONS

The student will, at the beginning of the third year, elect either design or representation. The elected will be pursued throughout both years.

Design:

Objects Studied: The general field of design touched upon in the first year should be intensively developed during the third and fourth years. The work should include: 1. Design for objects of three dimensions where they may be desirable in connection with the "center" to be developed. 2. Surface enrichment of a more advanced type than previously studied. 3. Advanced lettering and arrangements for books and allied subjects.

Methods of Study: Constructive Design: The principles of design as related to construction are to be intelligently studied and applied in the constantly enlarging circle of possibilities that open to the student. The effect of mechanical methods, of structure, and of different materials on design as well as the necessity for the use or purpose of the object controlling its form, must never be lost sight of. Examples of the best historic and modern design should be shown in prints or other reproductions, and wherever possible in actual objects. Articles of distinct interest connected with the student's life should form the subject matter of the course, and the products should so far as possible, have a value to the student outside the mere study put upon it. Decorative Design: Design for the flat or for surface enrichment should proceed during this course with the production of patterns for use in leather, textiles, sheet metal, wood, etc., in their simple forms. The best precedent in each of these crafts should be adhered to by the teacher and

precision of workmanship, distinguished by simple motifs executed with great care, should be encouraged instead of attempts by marked originality of elaboration. The important and preventance of conventionalized forms in design should be taught and the subject developed and practiced in simple forms in the above problems. The "center" chosen may be different from that followed in the first year. Lettering: In the field of lettering, the development of good alphabets should form a basis for advanced problems for covers, pages, posters, cards, announcements, book plates, etc. Such work should also combine with preceding decorating problems in a variety of ways.

Required Work: The finished work of these two years should include eight sheets as a minimum requirement. Treatment of home interiors forms a variety of problems, first, in schemes of spacing and color for the enclosing surfaces of the room; second, for the furniture; third, for the hangings and similar useful articles.

Representation:

Objects Studied: Advanced representation in the third and fourth years should cover the subjects of still life; nature forms, including fruit, flowers, vegetables; botanical and biological specimens; cases of historic ornament or the antique. The medium employed may include pencil, charcoal, crayon, water color, or ink.

Methods of Study: The study of advanced representation should be pursued with a greater appreciation of and more earnest effort to excel in careful draftsmanship, truth of values, correct rendering of color, and in general, a more mature and sympathetic treatment of the subject than was possible in the previous courses. Examples of masterly drawings by artists or students, in original or reproduction should constantly be in view as incentives to high technical efforts.

Required Sheets: The two years work in this subject must produce eight large, well executed sheets as a minimum requirement.

Preservation of Drawings: Drawings in either of the courses of the third or fourth year should be preserved, mounted, and lettered generally as specified under first year's work. The advanced nature of the letter work, however, should be evidenced in the greater care and refinement of its final presentation.

APPENDIX 3

SAINT LOUIS, MISSOURI, COURSE OF STUDY¹

Subjects to be Taught: (General Course for all High Schools)

Object Work

All Still Life Studies

Plant Life Studies

Life Work

Human Figure

Landscape

Out of doors, including buildings, rough studies, street scenes, landscapes, etc.

Design -- both decorative and constructive, including actual making of things.

Collections -- the collections of art pottery, draperies, books, casts, showing ornaments, art journals, alphabets, (one set for each teacher), initial letters, examples of designs, Japanese books, prints, reproductions, reproductions of pencil and ink sketches, and all materials belonging to the school should be where the student may have access to them and make use of them.

Design

Throughout the four years course, the aim should be to give the pupils an understanding of the underlying principles of good design, and the ability to enjoy and appreciate good design when they see it.

Methods of Work

Pencils and Charcoal: More time should be given to pencil work than to charcoal.

Landscape: In addition to the work in landscape using water color alone, very interesting effects can be obtained by making studies using charcoal and flat tones of color over it.

¹R. B. Farnum, "Present Status of Drawing and Art in the Elementary and Secondary Schools of the United States", U. S. Bureau of Education Bulletin No. 13, Washington, Superintendent of Documents, 1914.

Water Color: All water color, except design, is to be done on wet paper. No opaque colors should be used in representation (still life, plant studies, landscape, etc.) on wet paper.

Working upon the same study or exercise along any of the lines of work planned, should be continued only long enough for each pupil to have made a sufficient effort to carry out the idea of the exercise.

Talented pupils and those that work very rapidly should fill the time by doing more of the same sort of work. In sketching, studies may be done from different points of view.

Each pupil should write his name, class and date on all papers and pieces of work when completed.

Materials:

Helps in Lessons and Design: Japanese books, textiles, illustrations of surface, borders, units (rosettes, bilaterals, radiating designs, simple complete units, elements and combinations) should be collected and used in lessons in design.

Plant Studies: Plant studies should be kept fresh and be arranged artistically. Glasses of wet sand will keep the plants fresh long enough to work from. The arranging of plants should be part of the pupils' training as well as making sketches and studies from them.

Shadow Boxes: All studies requiring backgrounds and involving the study of light and shade, should be arranged in shadow boxes.

Models: Human Figure: In the latter lessons, a great deal of interest will be added by interesting costumes in the study of the human figure.

Still Life: Special attention should be given, in the composition of groups of still life. To color combinations, both in regard to the objects themselves and also to the background against which they are arranged.

The form, size, texture and arrangement must be considered in relation to one another.

Studies must be placed both above the eye and below the eye, much greater proportion of time should be given to the studies placed below the eye.

First half of the first year

(Allowing five weeks for incidental interruptions)

	<u>Weeks</u>
1. Design - Leading Principles	4
2. Plant Study - Pencil	3
3. Object Study - Pencil	4
4. Out-of-door Study	1
5. Life - Human Figure	2
6. Domestic Art	1

Second half of the first year

(Allowing five weeks for incidental interruptions)

1. Design - Block Print	4
2. Plant Study - Charcoal (full values) .	3
3. Object Study - Charcoal (full values).	4
4. Out-of-door Study	1
5. Life - Human figure	2
6. Domestic Art	1

First half of the second year

(Allowing five weeks for incidental interruptions)

1. Clay Modelling	4
2. Plant Study - Water Color	3
3. Object Study - Charcoal (full values).	4
4. Out-of-door Study	1
5. Life - Human figure	2
6. Domestic Art	1

Second half of the second year

(Allowing five weeks for incidental interruptions)

1. Clay Modelling	5
2. Plant Study - Water Color (full values)	3
3. Object Study - Water Color (full values)	3
4. Out-of-door Study	1
5. Life - Human figure	2
6. Domestic Art	1

First half of the third year

(Allowing five weeks for incidental interruptions)

	<u>Weeks</u>
Art History - one single period a week	15
All other subjects counted in weeks of four periods each.	
1. Design - Leather	6
2. Plant Study - Water Color (full values) .	3
3. Object Study - Water Color (full values).	4
4. Out-of-door study	1
5. Life - Human figure	2

Second half of the third year

(Allowing five weeks for incidental interruptions)

Art History - one single period a week	15
All other subjects counted in weeks of four periods each.	
1. Design - Leather book	6
2. Plant Study - Water Color (full values) .	2
3. Object Study - Water Color (full values).	4
4. Out-of-door Study	1
5. Life - Human figure	2

First half of the fourth year

(Allowing five weeks for incidental interruptions)

Art History - one single period a week	15
All other subjects counted in weeks of four periods each.	
1. Metal work - Bowl	5
2. Plant Study - Water Color (full values) .	3
3. Object Study - Water Color (full values).	3
4. Out-of-door Study - Charcoal with water-color	2
5. Life - Human figure	2

Second half of the fourth year

(Allowing six weeks for incidental interruptions)

Art History - one single period a week	14
All other subjects counted in weeks of four periods each.	
1. Metal work	5
2. Design - stencil	4
3. Plant Study - Water Color (full values) .	3
4. Life - Human figure	2

Art History

Third Year

I. Ancient and Middle Ages

	<u>Weeks</u>
1. Assyrian and Egyptian architecture, sculpture and painting	4
2. Greek architecture, sculpture and painting	10
3. Roman architecture, sculpture and painting	6
Pagan and early Christian art	
4. Saracenic architecture and decoration	1
5. Byzantine, and Romanesque architecture, sculpture and painting	3
6. Gothic architecture, sculpture and painting	6

Fourth Year

II. Renaissance and Modern Art

1. Art in the thirteenth and fourteenth centuries	2
Sculpture precursors of Renaissance	
Beginnings of paintings	
2. Art of the fifteenth century	3
3. Art of the sixteenth and seventeenth centuries	7
4. Renaissance in Germany	2
5. Renaissance in Spain	2
6. Art in the Netherlands, including engraving	3
7. Modern art, French, German, Swedish, Dutch, American	10

APPENDIX 4

LOS ANGELES, CALIFORNIA, HIGH SCHOOL COURSE OF STUDY¹

General Notes:

The outline is not arranged according to the order in which each topic is to be presented, but according to the amount of time to be given.

Work from prints and out of door study must be arranged according to weather, material that can be obtained, etc., and should be done whenever all conditions are favorable. Throughout the course, growth and development -- in finished work -- should be the aim.

The time allotted included all preliminary work -- that is, all practice work done by the pupil in the development of the lesson by the teacher.

The amount of work done in the allotted time by the average pupil should be the measure of the amount of work to be accomplished.

Art

Purpose: The purpose of a course in art is to attain the artistic habit of mind; to cultivate appreciation and enjoyment of the beautiful by observation, by reproducing what is seen, by cultivating the imagination through evolving new creations, by helping students to acquire a sense of power through skill in technique and a knowledge of the principles of harmony of color; to utilize in the practical affairs of life their technical attainments; to give labor aesthetic expression; and to assist in raising the standard of civic art in the community.

¹R. B. Farnum, "Present Status of Drawing and Art in the Elementary and Secondary Schools of the United States", U.S. Bureau of Education Bulletin No. 13, Washington, Superintendent of Documents, 1914.

Scope: The scope of the work in art in the high schools includes practice in handling the different media of artistic expression; pictorial representation of objects within and without the classroom; studies from life; designing; illustration; domestic decoration; clay modelling; applied art work in wood, metal, and other materials; art history and art appreciation, either by lectures or by the study of text.

Method: In teaching pupils to see with understanding, to do without loss of individuality, to repeat again and again without discouragement in order to acquire skill, it is necessary that the teacher be master of many methods. Variety of methods as well as of work is necessary to bring out the different powers of the individual. To become adept in developing a love for proportion, rhythm and harmony in different pupils, a teacher must approach them at different angles and with different methods, with the idea of thought in the conception, delight in the work, and adaptation to purpose and environment.

B7 **Object Drawing:** Simple groups in outline, color schemes in flat tones; perspective outline studies from books, boxes, etc.

Plant Study: Flower, seed pods, etc; composition, decorative treatment.

Landscape composition.

A7 **Color:** Color charts, color schemes, making of color book.

Design: Work from plant study of previous term; block printing, stencils; apply to simple articles of use.

Picture Study: Landscape compositions applied to book covers, etc.

A8 **Color:** Color schemes, complementary and analogous; study of color prints; application of color schemes.

Design: Study of space relations, applied to articles; abstract problems developed from plant study; stencils.

B9 Object Drawing: Proportion; composition; perspective.

Plant Study

Lettering

Optional: Design in connection with special work; applied art.

A9 Plant Study

Design: Space relation; space filling.

Lettering

Applied Art

Optional: Design in connection with special work.

B10 Freehand sketching: Perspective, interiors and exteriors, or design for special work.

Object Drawing

Composition

Lettering

A10 Historic ornament

Design: Invention and adaptation

Applied Art

B11 Cast and pose drawing

Figure composition, decoration

History of art

A11 Historic ornament

Design: Constructive and decorative

Applied Art

B12 Continue B11

A12 History of Art

Applied Design

Applied Art

Domestic Art Outline

B9 Design: Spacing, tucks, ruffles; for outline, darning, couching, etc., applied to simple bag or border.

Color: Complementary and analogous schemes; freehand sketches; proportion; composition.

A9 Design: For needlework, scallops, French embroidery, applied to towels, waists, doilies, etc.

Color:

Freehand sketches

B10 Design: For needlework; long and short, solid; pillow top; costume design.

Color: Interiors; home plans

A10 Design: Lettering and monograms, applied to household linens.

Costume design

Color schemes

Home plans.

APPENDIX 5

TYPICAL ART COURSE COMBINING SHOP WORK AND DESIGN¹

Design

Designs for objects to be constructed in the shop by turning

- a) Between centers
- b) Face Plate
- c) Combinations

Designs for rectangular objects
Studies of proportion
Designs for stools, tables, etc., combining turned and rectangular forms

Designs for personal use-- book plates, envelopes, lettering, etc.

Perspective Drawing

Cylinders - Foreshortened circles
Forms showing beautiful curves

Relation of working drawing to the perspective of cylindrical and conical forms. Level of the eye. Relation of axes of cylindrical or conic forms to the long diameter of the ellipses.
Turned forms, wheels, machinery.

Foreshortening of rectangular surfaces
Convergence of receding parallels. The vanishing point, level of the eye. Simple measurements of relative sizes of objects in drawings. Parallel perspective -- street rooms, objects.

Angular perspective
foreshortening three dimensions, two or more vanishing-points, drawing from large objects, corners of the room, buildings, etc. Relation of perspective to working drawing. Sketches of objects from the working drawing. Simple light and shade.

¹M.A. Sheehan, "The organization of Washington Junior High School", The High School Journal, Vol. 3, No. 7, November, 1920.

Design

Designs for architectural details such as gates, doorways, or simple porches.
Plan and elevation.

Perspective Drawing

Perspective from plan and elevation of architectural details.

APPENDIX 6

PENNSYLVANIA COURSE OF STUDY¹

First Year

Principles Emphasized

Topics

Harmony of shapes, subordination
Unity

Envelope design, page for correlator, heading for correlator, nature drawing

Lines of Growth
Foreshortening
Rhythm

- a) Repetition
- b) Size
- c) Direction
- d) Curvature
- e) Shapes (including a, b, c, d)

Borders
Surface patterns
Designs in circles
Designs for pottery

Nature - Leaves
Flowers
Birds
Landscape composition
Decorative composition

Subordination

Balance

Selections from photographs
Window sketching
Still-life a) from the objects
b) compositions

Perspective

Color

Color charts
Hues
Values

Variation
Typical schemes
Methods of producing harmony

Methods of producing fine qualities

Color rhythm

Intensities

Typical schemes
Qualities
Decorative compositions
Designs
Color schemes in nature
Drawing for illustration of literary selections
Out-of-door sketching

Composition

Unity

Subordination

Balance, etc.

¹Pennsylvania, Department of Education, Course of Study in Art Education, Years I-XII, Commonwealth of Pennsylvania, Harrisburg, 1923.

Second YearPrinciples Emphasized

Composition
 Methods of emphasis
 Unity
 Lettering--Spacing
 Form and style
 Perspective
 Parallel
 Angular
 Action and structure of
 the human figure
 Color harmony

Topics

Out-of-door sketching
 Decorative composition
 Book plates
 Pages of lettering
 Page designs for annual
 Roads, rivers and rooms
 Boxes, furniture, rooms,
 buildings
 Pose drawing
 Book illustrations
 Room interiors
 Posters
 Nature drawing

First YearTechnique Emphasized

Lettering
 Pen and ink
 Pencil outline
 Detail drawing
 Direct brushwork
 Hand modelling, clay
 Painting with underglaze
 color
 Charcoal
 Chalk and charcoal on
 gray paper

References

Book covers
 Page designs
 Posters
 Ancient and modern lettering
 and illuminating
 Scientific drawings
 Designs:
 a) Greek fret, Greek colonnade,
 Doric frieze
 b) Indian designs, Giotto's
 tower
 c) and d) Anthamion, Palmette,
 Lotus
 e) Parthenon frieze
 Santa Barbara
 Madonna of the Chair
 Shaw Memorial, etc.
 Greek vases
 Picture by Millet, Corot, Inness
 and others

Techniques Emphasized

Pencil outline
 Flat tones of main values
 Use of water color
 Flat washes of color
 Charcoal
 Water color

Second YearTechniques Emphasized

Pencil
 Crayon
 Pen and Ink
 Work for reproduction
 Zinc etching
 Charcoal
 Pencil

Pencil
 Chalk and Charcoal
 Colored crayon
 Water colors

References

Pictures and magazines illustrating the use of perspective principles in all drawings
 Prints, pottery, costumes, etc.
 Pictures
 Textiles
 Pictures

References

With pen and ink - Hall
 Pen drawings - Magainnis
 Books and magazine illustrations
 Pictures
 Photographs
 Illustrations of modern engineering
 Construction of the human figure - Vanderpeol
 Pictures - drawings
 Pictures
 Textiles, etc.

APPENDIX 7

LOS ANGELES CITY HIGH SCHOOLS COURSE OF STUDY

An Outline for the Study of an Object whose Primary Function is Utilitarian¹

1. A. Purpose or intended use
B. The material
C. The tools used and the form of construction
2. A. Fitness of the object to its purpose
B. Fitness of its form to its material
C. Fitness of its decoration to material and function
D. Influence of the tool and construction upon the decoration
3. A. The refinement of the proportions
B. Beauty of lines and shapes
4. A. The enrichments of the object. Do they enhance:
a) Form
b) Function
c) Materials
d) Structure
B. The decorative motives
C. The imagination of the designer
5. The Unity of the whole
a) Order in variety
b) Consistency in treatment
c) Harmony of colors
6. Quality of Workmanship
7. Your own response: Do you derive pleasure from this object? In what way? What do you imagine might be the feelings of the one who uses such an object? Of the one who made it?

¹Los Angeles Board of Education, "Visual Arts",
Course of Study Monographs. Los Angeles City High Schools,
Board of Education, 1923

An Outline for the Study of a Piece of Sculpture²

1. Subject
2. Character
 - A. Relief
 - B. Round
3. Purpose
 - A. Decoration of architecture - exterior or interior -
landscape
 - B. Commemoration
 - C. Expression of Form
 - D. Expression of thought or feeling through form
4. The sculpture's language:
 - A. Modelling
 - Clay
 - Wax
 - B. Material
 - Stone
 - Wood
 - Marble
 - Bronze
 - Ivory
 - C. Composition
 - Lines from different points of view
 - Suggestion of solidity
 - Light and Shade
 - Suggestion of textures
 - Treatment of details
5. Your own response: What does this piece of sculpture mean to you? What is your judgement of the artistic quality of the lines? the shapes? the play of light and dark? the idea expressed?

An Outline for the Study of a Building³

1. Location and climate
2. Purpose:
 - Temples: Individual worship; general meetings

²W.G. Whitford, "Brief History of Art Education in the United States", Elementary School Journal, Vol. 24, October, 1923.

³H.T. Bailey, "Art Education in Cleveland", Art and Architecture, Vol. 16, October, 1923.

Theatres
Residences
Public Buildings
Commercial Buildings

3. Material:

Why?

Manner of covering openings or spaces:

Lintel: plain; corbelled

Arch: Round, pointed; horseshoe

4. Plans, elevations, and perspective views
5. What do you think of the proportions of the building?
of the decorations?
6. Does this building arouse any emotion in you? If so,
what?

An Outline for the Study of a Picture⁴

1. Look at the picture. Remember that no reproduction can
give the full effect of the original.
2. Subject - the dominant interest:
 - A. People
 - a) Portraits
 - b) Imaginary
 - c) Combinations
 - B. Animals
 - C. Still-life
 - D. Landscape
 - a) country
 - b) city
 - c) marine
3. Background or setting: The subordinate interests
 - A. How does it influence the picture?
 - B. Why was this background chosen?
 - C. The time of day, of the year; lighting; atmosphere.

⁴Walter Sargent, "Art Courses in High Schools",
School Review, Vol.22, No.2, February, 1916, p.107-115.

4. The artist's purpose:

- A. Decoration
- B. Instruction
- C. Record
 - a) Facts
 - b) Aesthetic impressions
 - (1) Illustrations (story?) religious, historical, allegorical, mythological, literary, incidental
 - (2) Portraits (personality shown how?)
 - (3) Appearance (shy, appealing?)
 - (a) actual
 - (b) imaginary
 - (c) any subject

5. The artist's language: how has the artist accomplished his purpose?

- A. Composition -- How is the line-character balance central theme supported?
 - Mass-arrangement harmony
 - Color - quality and rhythm relations
- B. Technique --

Drawing	Note different requirements of etching,
Color	painting, etc.
Textures	
Brushwork	

6. Your own response:

- A. Intellectual:
 - What does the picture tell you?
 - Depending largely upon your supplementary knowledge, partly upon your convictions and beliefs
- B. Aesthetic
 - What feelings do you get from the picture?
 - Depending partly upon your own sensitiveness to relations of lines, shapes, tones, and partly upon your own ability to yield to the influence of the picture.
- C. Does the picture stimulate your feeling of reverence, awe, joy, calmness, enthusiasm, love, hate?
- D. What do you think would be the effect of seeing this picture frequently?

APPENDIX 8

SPECIALIZED COURSES OFFERED BY SOME OF THE LARGER CITIES IN THE U.S.¹

Academic course: In all academic divisions of the high schools pupils were required to study drawing for two years, two periods a week. The first year was devoted to the subject of applied design. Decorations in color were made for application to a variety of materials, and in a large number of classes, particularly in girl's schools, designs were worked out in the materials themselves. In the second high-school year the required work consisted of representative drawing done in outline from familiar objects.

Commercial course: In the three-year commercial course offered in various cities, drawing was a required subject only in the first year, two periods a week. Pupils were required to study lettering and later to make a variety of signs, advertising cards, etc., as a practical application of the alphabets learned.

Fourth-year Elective courses: Special forms of work were offered as a one-year course in the fourth high school year on a basis of five periods a week, with five additional periods of home work. Six different subjects could be pursued in this fashion by high schools which organized classes for this purpose. The subjects were: Applied design, technical drawing, commercial design, interior decoration, history of art and mechanical drawing.

Three-Year Elective Course: The three-year elective course was offered by any high school which desired to organize classes for this purpose. The work was presented on a basis of five periods a week, with five periods of home study throughout the three years. This presented art as so-called "major" subject. In the first year representative drawing was studied from a large variety of nature forms and in a different media: Pencil, pen and ink, tempera, etc. In the second year the study of color was pursued, and later, the principles of design. A number of very carefully executed plates were required. In the third year the work was differentiated to meet the needs of the high school and could be offered as applied design, interior decoration, etc.

¹W. Sargent, "Art Courses in High Schools", School Review, Vol. 24, No. 2, February, 1916.

Industrial-art course: This course was organized only in the Washington Irving High School of New York. It offered to girl students an intensive course of training for professional work. The course was three years long. Six periods of drawing each week were required in the first high-school year, and twenty periods in each of the second and third years. The first-year work and the first half of the second-year work was in representative drawing done from a large variety of models in different media. In the second half of the second year, the principles of color and design were studied; and in the third year, the pupils could elect to study commercial design, costume illustration, or textile design. The elected subject was pursued under very careful supervision for the entire year, and the student who desired to do so could further elect six months' postgraduate work in the school. The object of this course was to furnish practical designers for the trade, and the placement bureau was successful in securing positions for practically every graduate who wished employment. These professional courses were under constant scrutiny by representatives of the trade, and every effort was made to prepare the students to meet the conditions required in the art industries.

One-year Course of Art Appreciation: The general purpose of this course was to present in simple form the principles in such manner that the learners should become increasingly sensitive to the aesthetic elements of their surroundings. The pupil was taught that art is a practical and necessary thing and that no one can escape from displaying taste, or the lack of it. The pupils learned that the principles of art are universally applicable in the daily round of existence, and that what is called "art appreciation" was only a brief way of describing the application of these principles to all forms of industrial and fine arts.

This course was given in tentative form in the school year, from September to June, one period a week. All pupils who could elect the work were invited to participate, then an experimental class was organized. The eventual purpose of the course was to offer the work as a required subject in the third high-school year.

The work consisted of weekly talks on "art appreciation" with abundant illustrative material offered in the form of pictures, photographs, lantern slides, and blackboard sketches. The students either took notes from

dictation or were given notes in hectograph or other form, which they could copy into their notebooks and illustrated by copies of the drawing made on the black-board by the teacher and by clippings cut from the newspapers and magazines, with graphic comments written under them by the pupils.

The students were required to recite upon their notes, either in the form of a brief recitation weekly or every second or third week.

The first term's work was confined to the explanation of the principles of design, and color, and the application of these principles to dress, interior decoration, industrial and commercial art. The second term's work dealt with the application of principles to paintings, sculpture, and architecture. Museum visits were strongly urged, and pupils were required to make notes of the museum work visited and to incorporate these memoranda in their notebooks.

APPENDIX 9

ART COURSES OFFERED BY BOSTON UNIVERSITY IN 1916¹

Mechanical and Projection Drawing: This course is intended primarily for teachers in secondary schools. The recent inclusion of mechanical drawing among the subjects in which examinations are given by College Entrance Examination Board makes it desirable for many teachers of mathematics or science to give courses in this subject to candidates for these examinations. Also, in meeting the demands for industrial or vocational education, the schools find that drawing as a graphic language is fundamental to other studies.

The course will, therefore, be planned to give not only the technical information and training needed by teachers, but opportunity also for discussion of methods and relative values of topics. While previous experience in mechanical drawing is desirable, it is not necessary

¹Boston University, Bulletin, 1916-1917, Vol. 5, Part 2, Boston, September, 1916.

APPENDIX 10

IMMEDIATE OR SPECIFIC OBJECTIVES FOR CONSIDERATION IN DEVELOPING COURSES IN ART EDUCATION ACCORDING TO WHITFORD¹

1. Acquiring fruitful knowledge: Guidance in factual material or learning products. Knowledge and understanding of the fundamentals of art and the use of this knowledge in everyday life.
2. Development of attitudes, interests, and appreciations: Stimulating keener observation and enjoyment by providing wide experience in art through use of visual material, that is, appreciation of beauty. Creating a desire to possess beautiful things through contact with good art.
3. Development of mental techniques: Judging, analyzing, and evaluating as a consumer (problem-solving technique). Developing an ability to make discriminating judgments with regard to art quality as used in one's environment. Developing originality, invention, imagination, and the like.
4. Acquiring general habits and skills: (a) Discovery of aptitudes and talents: providing opportunity for activities so that pupils may discover their special abilities. (b) Expression: developing the ability to express their ideas in creative form. (c) Skill: providing experience for developing a limited amount of skill in the use of certain art materials. This experience might result in original creative art activities or in the successful use of materials already created, as, for example, the correct assembly of objects and materials in home furnishing, in dress, and the like. This result may be interpreted as the acquiring of right habits and useful skills in living.

¹W.G. Whitford, "Changing Methods in Art Education", School Review, Vol. 41, May, 1933.

APPENDIX 11

COURSE OF STUDY IN JUNIOR AND SENIOR HIGH SCHOOLS, JEFFERSON CITY, MISSOURI¹

A. Objectives for all pupils:

1. To develop his capacity to enjoy his surroundings by making him conscious of their beauty as well as of beauty in the productions of great artists and craftsmen.
2. To increase his judgment and taste in regard to what constitutes beauty in his possessions and surroundings, and to arouse his desires to make these as beautiful as possible.
3. To have such experience in creative work, and in selecting, arranging and judging finished products that he may:
 - a. Have the pleasure which comes from even the simplest experiences of this type.
 - b. See the possibilities of art as a factor in many vocations or as a vocation in itself.
 - c. Develop an interest in art processes and in the lives of art workers as well as in finished products of art.

B. Objectives for talented pupils (in addition to the above objectives):

1. To develop a thorough knowledge, judgment and appreciation of workmanship and of finished products in various fields of art.
2. To acquire a knowledge of vocational opportunities and rewards in art and related fields.

¹Missouri Department of Education, Courses of Study in Junior and Senior High Schools, Bulletin No.1, Jefferson City, Mo., State Department of Education, 1925.

3. To have sufficiently broad technical experiences as to lay a good foundation for a future specialization as well as to afford a basis for intelligent choice of a field in which to specialize.
4. To have, when he has chosen his special field, a somewhat more intensive study of that field, in order to confirm his choice and develop his ideals of his future work.

APPENDIX 12

STATEMENT OF OBJECTIVES FOR ART ACCORDING TO THE FEDERATED COUNCIL ON ART EDUCATION 1934 - 1935¹

I. The two chief objectives of education -- to aid the development of each individual and each group to the maximum use of their capacities, and to foster the development of democracy by the practice of it in schools -- are served by the arts. The arts, well taught, involve freedom of ideas, of choice, of discussion, of action, limited by the requirements of the situation rather than by externally imposed values and methods.

II. The arts give a wide range of opportunities for learning by doing.

III. The arts offer natural opportunities for student and teacher to think together on individual problems. Success or failure is immediate. It is not a matter of credit-points. It is obvious and concrete in the work and in the feeling of the worker.

IV. The arts offer such a large number of media that all people can find understanding, expression, satisfaction, and success through the use of them

V. Work in the arts involves the whole person, through the use of them

¹H.H.Giles, "Travels of a Curriculum Associate Among the Secondary Schools", Educational Research Bulletin, Vol.17, No.8, November 16, 1938.

APPENDIX 13

WAR-TIME NEEDS AS LISTED BY FOX¹ AND KIRBY²

THE POSTER AND CARTOON

Physical fitness -- health advice, diet,
exercise.

Safety Warning -- information.

Conservation and best use of food-stuffs and
materials.

Precautionary advice -- "what to do" information.

Instruction on behavior in emergencies.

Dramatizing the "Four Freedoms".

Encouraging purchase of War Savings Bonds and
Stamps.

Promoting the salvaging of rubber and metal
scraps, cardboard, paper, and other materials
needed by war industry.

Morale and stimulation.

Warnings about espionage, sabotage, enemy infil-
tration, loose talk.

DESIGN

Thought, plan, imagination in the design of war
industry, camps, hospitals, homes, raid shelters,
and factories.

¹M.S.Fox, The Use of Art and Articles in Times of War, Cleveland, Cleveland Museum of Art, 1942.

²C.V.Kirby, "Art Education to Meet Present and Future Needs", Education, Vol.63, No.1, December, 1942.

Design to improve the appearance of all working and living quarters.

Design for military uniforms, economic civilian garb, and insignia, such as armbands, banners, medals, and others.

CRAFTS

Development of fundamental skills; introduction to occupation.

Ability to make home repairs and the renovation and preservation of home equipment.

GRAPHIC ARTS

Maps, charts, graphs, diagrams, and other drawings for instructional purposes.

Descriptive drawings of war equipment and materials, camps, homes, shelters and other projects.

Camouflage concealment.

MEDICAL ARTS

Drawing -- operations, wounds.

Plastic surgery and sculpture in restorative treatment of injuries.

Occupational therapy for re-adjustment of mind and body, and general rehabilitation.

ART AND CAMPS

The value of improved aesthetic conditions.

Recognition of men in camp with artistic interests and abilities.

Provide instruction in arts and crafts.

Exhibits of art from within and without.

Mural paintings for social centers.

Art lectures, chalk talks, and other art demonstrations.

Portraits of camp personnel.

Painting of scenery and designing of costumes for stage productions.

ART MUSEUM AND GALLERIES

Guidance of these sources of enrichment and entertainment free to the people. A release from worry and uplift for a dejected spirit.

APPENDIX 14

OBJECTIVES OF ART COURSES OF GIRLS' POLYTECHNIC HIGH SCHOOL, PORTLAND, OREGON¹

I. Understandings

- A. Principles of design are flexible guides to be used in producing a desired result.
- B. The customs of racial groups are regarded with understanding and without prejudice.
- C. Choosing wearing apparel with discriminate judgment often results in permanent pleasure.
- D. The active employment in art is a form of participation in it.
- E. All good design grows out of the function or purpose and all ornament is inherent in the design and not applied to it.

II. Aptitudes and Appreciations

- A. An interest is aroused in costume design as a vocation.
- B. By willingly cooperating with fellow students an attitude of democratic living is experienced.
- C. A respect and admiration for Chinese art is awakened.
- D. A desire to develop an intelligent appreciation for the things we wear, use and see about us.
- E. A respect for technical skill and contributions offered by designers and artists in their own fields.
- F. Happiness and joy in a leisure-time activity is appreciation.

¹Oregon, Department of Education, The Contribution of China to the Color and Design of the American Women's Costumes Today, Portland, Board of Education, 1945.

III. Special Abilities and Skills

- A. The ability to create designs for her own clothes.
- B. The ability to use the proper tools and shop techniques required to bring about the desired results.
- C. The ability to use color and to know how to study it so the results are beautiful and successful.
- D. The student creates original designs.

APPENDIX 15

A UNIT ON PAINTING DEVELOPED BY THE UNIVERSITY OF MINNESOTA AND THE OWATONNA PUBLIC SCHOOLS¹

Painting

- I. Introduction of Unit
- II. Objectives and background

A. Objectives

1. To understand and appreciate the importance of painting in modern life and in cultural history of mankind.
2. To understand the cultural, social, economic, esthetic, and personal factors influencing the development of painting.
3. To develop some ability in painting, both for personal enjoyment and as a means of learning to appreciate this field of art.
4. To be able to select good painting, either originals or reproductions, for use in one's own home.

B. Background

1. Importance of the Field
2. Why people paint pictures
 - a. Communication
 - b. Discovery
 - c. Expression
 - d. Persuasion and instruction
 - e. Documentation
 - f. Wall decoration

¹Owatonna Art Education Project, Art Units for the High School, No.9 - Graphic Arts, Minneapolis, University of Minnesota Press, 1944.

3. Subject matter in painting
 - a. General tastes and interest
 - b. Appropriateness and function
4. Great Art
5. Kinds of Painting
 - a. Descriptive painting
 - b. Romantic painting
 - c. Architectural painting
6. Facts and Principles
 - a. Organization in Painting
 - b. The Principles of Design
 - (1) Balance
 - (2) Rhythm
 - (3) Emphasis
 - c. The Painter's Vocabulary
 - (1) Line and Form
 - (2) Color
 - (3) Space
 - (4) Texture
 - d. The Painter's Materials
 - (1) Transparent water colors
 - (2) Opaque water colors
 - (3) Fresco paints
 - (4) Oil paints

APPENDIX 16

ABSTRACT OF

The Teaching of Art in the United States from 1900 to 1950

The purpose of this study is to bring together facts and data concerning the teaching of art in the United States from 1900 to 1950.

Public school art instruction in the United States did not get under way until 1900, and was given impetus by the manual training movement. The line dividing the fine arts from the industrial arts began to disappear after the Louisiana Purchase Exposition in 1904.

The American Federation of Arts, formed as a result of a changing attitude toward art education after 1908, did much to further public acceptance of art appreciation. The organization of the Junior High Schools created a demand for more art teachers and more art courses.

Efficiency and initiative replaced the emphasis on technique and representation which had previously characterized the teaching of art. Art history, appreciation, and design courses were offered in many schools, along with an increase in the time allotted and the academic credit given.

Universities and colleges began to offer special courses for teachers planning to teach art, and qualifications for art teachers were evaluated.

During the first quarter of the twentieth century, art was more generally accepted by educators. The greatest value of the program lay in appreciation. Art gained a place in the curriculum on a level with other subjects. Teacher training was noticeably affected.

From 1940 to 1950, art education met the problems of functioning with curtailed personnel and funds for both research and teaching. Art teachers could not attempt creative or research art assignments unless directly related to the war effort.

In the war years, the areas of art in wartime, art in inter-cultural cooperation, and scientific and philosophical studies in aesthetics showed increased activity. In the post-war period, the greatest activity was found in art in general education, art in inter-cultural understanding, and the art museum as an educational instrument.

The modern teacher of art was trained in the acquisition of art skills, in the understanding of educational problems, and in the attainment of a general educational background.

An analysis of the teaching of art in America in this half-century reveals that: art appreciation is paramount among the aims and objectives; art remains an elective study in the senior high school; sound scholarship is a

continuing requirement in the preparation of the art teacher; and the extensive volume of subject-matter content, continually outlined in the art courses, remained constant.