Part IV

AN ILLINOIS PAIR
A Case Study of School Art in Champaign and Decatur

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1. TOWARD PARITY THROUGH PERCEPTION

These words are displayed prominently on the board at the front of Cole Williams’s kindergarten room. Clear acrylic boxes of moths and insects lie open to view while a recording of rustling grass and chirping crickets recreates the sounds of summer. Huge moths and six-legged creatures, in rich oil pastels, crawl along an opposite wall. April’s theme is “insects.”

The subdued scene of students quietly taking tests changes abruptly as Williams announces time is up and they can all stretch—by imitating straight lines or curved lines. The kindergartners and first graders retreat to an isolated nook where they reach upwards, arms very close to their bodies, then drop at the waist, arch their backs and curl their heads in, or snake along the floor like Wiley paintings come alive.

A few moments later they have focused on the lines and compositions of art prints resting on the chalk rail: Paul Klee’s Head of a Man, Charles Demuth’s I Saw the Figure Five in Gold, or Horace Pippin’s Victorian Interior.

Williams moves the last reproduction into better view. He asks if the work is organic or geometric, hard or soft, lonely or friendly, slow or quick—using polar pairs to prompt scanning and descriptive analysis. He then invites the students to provide descriptors. Students volunteer “shaky or steady,” “gentle or gruff,” “horizontal or vertical.” They point to horizontal and vertical elements. The scanning session continues:
"Is it balanced or unbalanced?" "Balanced. No, not balanced." "What if I cover up the chair?" "It's not balanced." "This chair (he points to the left) balances this chair on the right."

"How else is this balanced?" "The pictures on the wall. But the frames aren't the same." "Where is the center or focal point?" "The flowers on the table."

"What colors do you see? Look at the bookcase." "Red. Green." "Where is there another yellow?" "There" (student points to a triangular shape).

"What shape does it make?" "A triangle." "What would be around this picture if it were in a gallery?" "A frame."

"What would the painting feel like? Rough or smooth?" "The painting would feel rough." "The paint would be thicker in some places or have a different texture. I have a new word for you—brushstrokes! That's how the artist puts the color down on the canvas." "Like Van Gogh?" (child points to a print of Starry Night hanging on the wall). "Yes."

"Who would live at this house? Kids? Pets?" "No, grandmas and grandpas." "Is it a place where you go and sit down with your feet on the floor or do you swing them over the arm?" "Put your feet on the floor!"

This classroom illustrates how art is taught at a few schools in Decatur and Champaign, Illinois, particularly Centennial Lab School, Enterprise Elementary School, Washington Elementary School, and Columbia Middle School (the latter two in Champaign). Centennial and Columbia were the primary sites in this case study. Their art programs were viewed from several perspectives, including those of classroom teachers, the arts “coordinator,” the principals, and the children—with attention to what art education professors are perceiving here. Emphasis was given to initiatives for changes that were coming from outside the formal administration of schools and classrooms.
BROUDY’S PHILOSOPHY OF EDUCATION

Major efforts to improve instruction in the arts in Champaign and Decatur since 1980 appear to be stimulated more by Project HEART (Helping Education through Arts Resources for Teachers), an outside agency, than by the school districts themselves. Both districts have attended much more to reading and math needs, and even to music and physical education needs, than to art, and have shifted the responsibility at the elementary level from specialists to classroom teachers. Nancy Roucher (pronounced Rucker) and her Project HEART associates have provided guidance and materials for classroom teachers facing a task for which they are untrained. Operating through the Macon County Regional Office of Education with federal funds channeled through the State Office of Education, Project HEART has invested heavily in reforming the teaching of the visual and performing arts.¹

The philosophy of Project HEART is drawn largely from the general education philosophy of Professor Harry Broudy. Broudy is an aesthete and scholar still active in his tenth year of retirement from the faculty of the University of Illinois. An important tenet of Broudy’s philosophy is equivalent emphasis on perceiving and making art. Those who teach art are expected to provide extensive scanning activities and opportunities for criticism, with use of exemplars and reference to classic works and historic circumstances, as well as opportunities for studio production. Moreover, such learning should be seen as general education.

Broudy emphasizes development of the imagination, with emphasis on disciplined image-building rather than fantasizing. As a part of all thinking, the imagination is seen to provide conceptual structure, model, and metaphor. Its development can be served particularly well through visual art, dance, movement, literature, theater, and music. Its development has a central place in aesthetic education. Students are expected to relate all the arts not only to each other but to all thought and experience.

In his writings Broudy has specified four domains for providing structure and direction to the aesthetic education curriculum.² Students and teachers are urged to direct attention to sensory, formal, technical, and expressive properties of works of art. With assistance from Carol Holden, a Broudy associate, and people from Project HEART, these domains found their way into the Decatur District’s “Learning Objectives” and are cited in each in-service session for art instruction.

To utilize the four-domains, classroom teachers use polar pairs as illustrated in the opening vignette.³ The pairs selected by Cole Williams are fairly simple, of course, to suit the perceptual experience of six-year-olds. Sensory properties (the first domain) such as texture are referenced as polar extremes—e.g., “rough or smooth.” Balance, a formal property,⁴ might appear as “symmetrical or asymmetrical.” Brushstrokes refer to technique and medium, such as oil paint thickly applied, unlike the two-dimensional transparency of watercolor.

Expressiveness, the fourth domain, is perceived in meanings—what an element within the work or the work as a whole “says” to the observer. Eventually the learners will create their own images, but training should first require that qualities expressed be perceived as being in

¹For additional information on Project HEART, contact Ms. Nancy Roucher, Project HEART, 2240 East Geddes, Room 18, Decatur, Illinois 62526.
³The use of polar pairs can be traced through art history, especially to the use of terminology such as static-dynamic, linear-painterly, etc. See Heinrich Wolfflin, “Principles of Art History,” in M. D. Hottinger (trans.), The Problem of the Development of Style in Later Art G. Bell & Sons, London, 1992.
⁴In Enlightened Cherishing, University of Illinois Press, Urbana, 1972, Broudy draws upon the principles of aesthetic unity of Dewitt Parker, The Analysis of Art, Yale University Press, New Haven, 1926.
the image.\textsuperscript{5} This analytic bent is to bring discipline to the approach, assuring more external, less internal, interpretation of the art. Students are to draw meaning from what is visible in the work. Having perceived sensory and formal components, Williams's Centennial pupils considered art's expressiveness. They saw Victorian Interior portraying a simple, old-fashioned room. Williams then invited them to go beyond, to imagine a grandmother's parlor and obligatory good manners.

Broudy followers are advocates of thematic teaching, particularly using themes that give opportunity for integration and draw imagery from science, the humanities, and personal experience. Williams's unit on insects was no less a unit on aesthetics than a unit on entymology. Unity is found in diversity.

Perhaps the most important tenet of Broudy's philosophy exemplified in these schools is that art is "necessary, not just nice." Art is basic to the curriculum, not just an incidental enrichment. It has a demanding cognitive discipline, potentially useful for all rhetoric. Broudy asserts:

This cultivation will not take place spontaneously or incidentally. The full range of feeling is not expressed by the popular arts nor by the fortuitous encounters of daily experience. For this purpose, the whole tradition of art is needed, just as the whole tradition of science is needed to infuse the population with the import and potentiality of scientific thought.\textsuperscript{6}

Art classes in which the visual arts are presented as casual browsing or as a hobby-craft are acknowledged by the Broudy group with regret.

Not all Champaign and Decatur art teachers attribute their views of education to Broudy, but many support the idea that perceptual scanning is worthy of curricular time. Many others have yet to consider the issue. Kay Hall, a former P.E. teacher now working at Project HEART, observes:

If you're not trained in the arts you don't realize there is a system, that a set of elements is organized. Elementary teachers think of art as being without a foundation—something to be sensed instead of studied. They consider art "cutesy things," crafts instead of problem solving. There is a pervasive attitude of: "students can get that on their own." People are skeptical.

But such disdain of the arts is rare among teachers at Columbia and Centennial Schools.

\textbf{ORIGINS IN DECATUR}

Decatur, Illinois, does not look like a place with a lively arts program. Large trailer parks and other low-cost housing are visible as you drive in from Interstate 72. The smell of soybean and corn syrup industries hangs heavy in the air. Railroads and processing plants surround the approach downtown. But there on a carwash a billboard proclaims the arts. The evidence in schools and community centers indicates that such proclamations are to be taken seriously. The arts have a special story here in Decatur.

In 1945, Margaret Fassnacht was appointed Supervisor of Music. Her predecessor had done a highly regarded job of teaching piano in the schools. Fassnacht began to bring in the performing arts. Particularly for fifth and sixth grade pupils she organized concerts by the University of Illinois Symphony. The success of the concerts led to Fassnacht's appointment.

\textsuperscript{5}Ibid., p. 76.
\textsuperscript{6}Harry S. Broudy, \textit{The Whys and Hows of Aesthetic Education}, CEMREL, St. Louis, 1977, p. 16.
to the Illinois Arts Council and strengthened a voice in those quarters for training students in aesthetic appreciation as well as in production.

A turning point for the arts in Decatur came in 1967 when Margaret Fasnacht and Howard Brown, now Superintendent of the Macon County Regional Office of Education, organized the first visit of the Paul Taylor dancers. They performed for a County Teachers Institute (for teachers of all curriculum areas). In Howard Brown's words, "The arts in Decatur had been in a parlous state until we did that." Rather gleefully, Margaret Fasnacht tells of athletic coaches who arrived with briefcases stuffed with papers to grade during the performance. Afterward, she asked how much work they had done. "They were chagrined, they hadn't even opened their briefcases." Slowly the performing arts became legitimate entities in the curriculum. The problem of how the arts might best be included remained (and for the District still remains) unresolved. Financially 1967–1970 were lean years for Decatur schools. Nevertheless, support for the arts crystallized and the Decatur Area Arts Council was formed. The concept of the "artist-in-residence" gained currency, particularly in dance. The school district sent visitors to Columbus, Ohio, to explore possibilities.

The role of the Arts Council changed greatly in 1974. During Jacqueline Snoeyenbos's presidency in 1975 and Nancy Roucher's presidency from 1976–1979, the artist-in-schools program gained momentum and developed diversified art forms. Workshops in the arts were conducted for parents and for low-income people in their own neighborhoods. The aspirations of the Decatur Area Arts Council outran its resources.

It was Nancy Roucher who enlisted local businesses to sponsor the arts, particularly in education. Of course it was not a single-handed effort; Decatur is a city with a proud history of voluntarism. Nancy Roucher had strong support from Regional Superintendent and former Arts Council President Howard Brown. They became a potent combination in advocacy of the arts in Decatur.

In many ways the Decatur artist-in-resident program was successful. But in Decatur as elsewhere, teachers were at a loss to sustain the work once the artist departed. Larry Ecker described the difference between being an art teacher and being an artist in the schools.

Functioning as an artist primarily allows me to pursue what is interesting to me and not to be responsible for transmitting a body of knowledge and, with some sense of equity, attending to four sections of sixth graders.


The project received a $20,000 planning grant in 1979. A $110,000 grant for implementation was awarded in 1980–1981 and repeated in 1981–1982. In the spring of 1982, federal budget cuts eliminated Title IV funds. The Project was kept alive by a block grant of $19,000 from the State Board and backing from the Macon County Regional Office of Education, including office space in the Macon County Teacher Exchange. For 1983–1984 the Illinois State Board (from Chapter II—ECIA) awarded the Project $50,000 to expand its activities throughout central Illinois. Present indications are that the demand for the Project's services far exceeds what it can provide, even with extra assistance generated by training Project HEART teachers to conduct workshops.

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NANCY ROUCHER AND PROJECT HEART

Nancy Roucher combines a passion for the arts with intelligent advocacy, skillful entrepreneurship, and a commitment to the development of people. She works hard at making things work. She knows how to work from outside the system, to capitalize on its strengths but to remain unfettered by its hierarchies and inertia. What Nancy Roucher has been able to achieve in Decatur required help from others as well as her initiative, tenacity, and imagination.

A mother of two daughters, Nancy Roucher was dissatisfied with local nursery schools. She gathered “a band of remarkable women” and started her own. When the children reached school age she became dismayed by the elementary schools. So again, after an attempt at innovation within the Decatur school system failed to satisfy, she and her friends started their own school. “The New School” lasted from 1970–74. Though considered a success, like many alternative schools of that time it exhausted those who worked in it. The sons and daughters were returned to the public schools, many of them to Centennial School, a district experimental magnet school where Project HEART is active today.

To Nancy Roucher these advocacies brought two important realizations. She learned she was a skilled publicist (800 people came to hear John Holt speak at a public meeting she organized on alternative education), and perhaps more important, that an alternative school could bring performing artists into the classroom. How they might be incorporated into the formal curriculum was not worked out until Project HEART got under way—but the idea had
passed its public hearing. Roucher longed for the chance to bring the arts to youngsters in school. Associate Superintendent Bob Turner encouraged her. But first, working with Junior Welfare (Junior League) and the Decatur Area Arts Council, she created the Neighborhood Arts Program for lower income residents and the Carriage House Learning Center, which offers arts and science classes for children throughout the city.

Ironically, it was the failure of the first proposal to create Project HEART that brought about its intellectual strength. Roucher sought help. Ideas came from Harry Broudy's writings on aesthetic perception and from Carol Holden's translation of these ideas into curricular elements. The practical application of Broudy's philosophy gave Project HEART pedagogical meaning and provided a cognitive substantiality that appealed to teachers. Several years earlier the district had brought Holden in to help conceptualize goals. Later she outlined the pedagogy in (1) graduate classes that Nancy Roucher and Michele Olsen attended and (2) subsequent extension courses for teachers who were to become the Project HEART cadre. According to Roucher, Carol Holden is "the real linkage between the two cities." But it was Nancy Roucher who transformed casual encounters into sustained program development and daily service to teachers.8

CHAMPAIGN AND DECATUR

Champaign and Decatur are distinctly different Midwest cities.9 The landmark for Champaign is the silvery white, saucer-shaped roof of the University of Illinois Assembly Hall. Champaign and Urbana, twin cities within a single community, are "home" for 35,000 students and their faculty. It is a university town. Fast food advertising punctures the landscaping and beauty of campus buildings and tree-lined streets.

Champaign employs 60 percent of its workers in white collar jobs, Decatur only 45 percent. Decatur unemployment recently was 10 percent, Champaign 5 percent. These brief comparisons suggest marked differences in social climate, with consequences for the visual and performing arts. What is surprising is that educational differences do not appear great when one looks at youngsters' day-to-day arts experience in school.

There are many more opportunities for children to engage in the arts in Champaign. The Krannert Center for the Performing Arts has major performances each week. The Krannert Art Museum and many campus organizations work hard at directing the attention of young people to the cultural activities they sponsor. Such diversity is not Decatur's—but the proselytical thrust of its local organizations, notably the Arts Council, may more than compensate.

The Broudy ideas reached the Champaign schools in more ways than one. Carol Holden had worked with Washington Elementary teachers during the 1970s. (Washington was

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8Typical HEART activities: planning, organizing, and running workshops; training in-service instructors; orientation and scheduling of artists; maintaining a resource center; observing teachers; consulting with teachers and administrators; developing lessons; and program evaluation. For an example of the last and a reflection on all of the above, see Beth Alberty, Project HEART: Looking towards Lasting. An Analysis of Interviews with Teachers, Project HEART, Macon County Educational Services Region, Decatur, July 1982.

9Basic school district statistics are:

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<tr>
<th></th>
<th>Elementary Schools</th>
<th>Middle Schools</th>
<th>High Schools</th>
<th>Students</th>
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<tbody>
<tr>
<td>Decatur</td>
<td>20</td>
<td>4</td>
<td>3</td>
<td>15,000</td>
</tr>
<tr>
<td>Champaign</td>
<td>10</td>
<td>3</td>
<td>2</td>
<td>8,200</td>
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Champaign’s first magnet school.) Holden’s student Michele Olsen enthusiastically applied the concepts in her classes at Kenwood School. Michael Cain, later to become principal of Columbia Middle School, then an administrative intern at Kenwood, was impressed.

In the early 1980s Michele Olsen was working for Project HEART in Decatur. When Columbia Middle School was established in 1982 Olsen wanted to teach there. She, Cain, and District Superintendent Eldon Gleichman visited Decatur’s Baum Elementary so that the two men could see classroom application of Broudy’s ideas. Both decided to shift emphasis from performing arts to the visual arts. Olsen was hired to teach aesthetic education at the new magnet school. To round out the aesthetics team Carolyn Hertz was brought in to teach music and artist Larry Ecker to teach studio classes.

By late 1983 when Project HEART began a series of staff development workshops in Champaign, the Broudy ideas had already been firmly established in Washington and Columbia schools. The prospects seemed bright for a warm reception at additional schools but much depended on the willingness of teachers. As in Decatur, there were no funds to hire qualified teachers or to qualify existing teachers through in-service training. Nevertheless, they pushed ahead on a small scale.

AIMS AND PRIORITIES

In 1976–77 national concern about the state of the arts in general education led the Illinois State Board of Education to develop an “Illinois Plan for the Arts in General Education.” In June 1978, the Board implemented a five-year plan to assist local schools in developing Arts in General Education Programs. It did not specify any requirements for arts curricula. Over the years the school districts of Champaign and Decatur have responded by extending existing goal statements and sequences of “learner objectives.” But there has not been an equivalent reallocation of resources to the arts. Over the last decade, financial support has remained essentially the same (with inflation considered), time and effort priorities for other subject matters have increased, and enrollment of secondary students in the visual arts has dropped considerably. An externally funded program such as Project HEART is welcomed, but it is a small-scale response to district-wide needs.

In the two cities student learning objectives are of similar content but are presented differently. In Champaign, each objective is said to be achievable by 75 percent of students at the relevant grade level; in Decatur, objectives are categorized for each grade level as “Minimal,” “Typical,” or “Challenge.” The following examples indicate content and detail of the statements:

Students recognize that some compositions can be “artistically” right but not necessarily “realistically” right (i.e., artists have often broken all the rules of perspective and proportion and yet have produced works of great beauty and effect. (Grade Five, Champaign.)

The Student will apply knowledge of sensory, formal, technical, and expressive elements in judging the merits of the art object through a reasoned process (Judgment).

Typical: Recognize the artistic merits of the entire form. Judge how well compositional parts are related to create form. (Grade 8, Decatur)

Although a minimal inventory of materials is available in both cities, it is clear that most generalist classroom teachers do not feel competent to carry out such objectives. And they are

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not tuned in to their community resources. In the words of one elementary school principal: “My teachers don’t use community resources because they don’t know how!”

In the past the elementary schools relied on centrally based specialist teachers. Financial retrenchment reduced their numbers to one in Decatur\(^1\) and to none at all in Champaign. (No clearer message about local esteem for the arts in education has been found.) For the future, art specialists are not seen necessarily as the answer. Many teachers are asking for in-service training rather than teaching assistance.

The districts’ formal curriculum statements give “equal space” to arts curriculum objectives but the true priorities are apparent elsewhere. Arts-related general education goals receive fairly small time allocations. “Critical thinking” ranks high in parent surveys and School Board goal priority statements, but in most teachers’ minds the arts seldom arise as a way of achieving it. The dominant “back-to-basics” concentration requires that either the arts are squeezed in at odd times or they are used instrumentally in the teaching of other subject matters.

In Champaign each elementary grade level is given suggested time allocations for language arts, social studies, science, health, music, physical education, “opening procedures,” and “supervised free play.” For art, the curriculum guide states:

No time is specified for art; however, an ongoing sequential art program should be integrated into the regular curriculum.

For teachers under enormous pressure to include things in the school day, such a statement adds to personal tension and relegation of the teaching of art to disordered Friday afternoons.

There is great diversity at this site in attitudes toward teaching of the arts. Exasperation is rooted in concern for the fate of teachers and children. Prejudice against the arts is rare; passionate support is to be found in a few places. Among teachers two clusters of opinion indicate feelings: (1) The arts are seen as valuable but expendable, especially in times of economic crisis. (2) The arts are seen as integral to education experience—in Broudy’s terms, “a primary form of knowing.” Some comments from teachers illustrate both points of view:

1. How the hell can I even care about teaching the “visual arts” when kids are graduating who can’t read or do simple math problems. Arts are a nice thing to teach as an elective, but we need to educate for intelligent citizenship and jobs, instead of arts! Is a good background in “visual arts” going to keep kids off welfare and earning money? I doubt it! This is not the 1960s!

2. I see the arts as vital to basic education. Through the arts, children develop their abilities to perceive, understand, create, and evaluate. A wide variety of aesthetic experiences can motivate students to attain greater academic growth as well as develop personally and socially. Arts education enhances student critical-thinking skills as students learn to judge the artist’s purpose for his or her work and evaluate whether or not that purpose was achieved.

The latter position is becoming more widely known and, in some circles, increasingly accepted. It is reflected in dismay expressed by some teachers responding to our questionnaires.\(^12\) Opinions that gave the arts a central role were rare but often articulate. The following words came from an art specialist in Decatur.

\(^1\) Her post appeared to have been saved by “representations” to the School Board by Nancy Roucher on behalf of the Decatur Area Arts Council. Art specialists were cut more than other specialists because teachers indicated they would have greater problems handling music and physical education by themselves.

\(^12\) According to our all-teacher survey in both cities, “improving aesthetic aspects of life” was regarded as very important by only a few, far fewer than the comparison issues of “teenage drinking and drugs” and “developing new energy resources.” Only at the high school level was “underemphasis on the arts” considered to be interfering with youngsters getting a good education. Seen as more interfering were racial discrimination, bilingualism, overemphasis on testing, and ineffective teaching.
Quality art experiences provide the avenues through which every student can grow in perceptual awareness, imagination and invention, and visual articulation. Without these attributes students cannot obtain their maximum capacity in any field of study. Art has a structure, a body of knowledge, a sequence, and is academic. Children and youth who learn about art and its relationships and express themselves through the media of art receive educational experiences vital to their basic education.

Interviews with principals and the survey of all teachers in both cities indicated only modest support for the inclusion of the arts in the curriculum. Almost everyone said arts education is important, but that it ranks after an aggregate of things (which easily consume the school day).

In a context of districtwide cutbacks the creation of Columbia as a magnet school in Champaign has been contentious. Some consider it an overconcentration of scarce resources in one school. During planning there was concern that the school might not be attractive to students despite special offerings in the arts (including aesthetic education), computers, and science. One parent, who is also a teacher, expressed feelings that tracked from (1) initial distrust of the School Board because the Magnet School proposal was "elitist,"\(^{13}\) to (2) skepticism because of the youth of the appointed staff; to (3) excitement as the program unfolded; and finally to (4) disgust as highly competent people not reappointed were replaced by "involuntary transfers."

![Decatur art student. Photo by Robin McTaggart.](image)

Murmurs of elitism were not heard in Decatur. Some tension there seemed attributable to conflicting valuations of art education. The concern was expressed by proponents having to squeeze the arts into the program only after commitments to the "basics" were honored. Opponents resented the occasional implication that those who put math and language first were uncaring and simplistic. Some favored greater "balance" in the curriculum, but the perceived press from inside and outside the Champaign and Decatur schools remains supportive of

\(^{13}\)The charge of elitism stemmed from the fact that Columbia Principal Cain had been allowed to "handpick" his staff and that senior administrators' children attended the school. After a proportion of enrollment places were set aside for youngsters from the immediate neighborhood of the school, the plan was to allocate the remaining places randomly to any applicants of appropriate age. From the administrators' perspective there was doubt that the school would be filled. They saw the enrollment of their own children in the school as a way of legitimating the school, and as an expression of faith. As it turned out, the number of applicants did match the number of places fairly closely. This did little to quell the distrust of a few teachers, many of whom already felt demoralized by negotiations over salary and working conditions, the demise of several programs, and involuntary transfers.
"back to the basics." Any efforts by administrators to promote an arts curriculum have been forestalled by a shortage of funds, lack of training for teachers, and a longing for the security of an uncontentious curriculum. No small amount of work would be required to get most educators to see the curricular imbalance that art educators see.

GUIDES AND ACTIVITIES

Curriculum guides in the Decatur and Champaign school districts permit flexibility and interpretation in terms of actual classroom teaching. As a result, regular classroom teachers who lack professional aesthetic or art education backgrounds have expressed much satisfaction with Project HEART workshops where lesson plans, supplementary readings, and "hands on" activities demonstrate how curricular objectives can be translated into teaching.

Although individual differences among teachers are honored, a common emphasis upon elements of design, scanning works of art, and experimentation with diverse media unifies curricula taught at Centennial and Columbia. All in-service workshops place importance upon the interface between perceiving and creating works of art.

For explicit teaching of art history and criticism, works selected for study (specifically for perceptual scanning) usually consist of "exemplars" from the history of art and architecture. There is a tendency to concentrate upon Western European and American paintings and buildings of the latter part of the nineteenth and early twentieth centuries.

In the domain of production, content is founded in traditional media—drawing, painting, printmaking, and ceramics—and skills that artists and architects of the past have had to master, such as draftsmanship or color mixing. High levels of proficiency, if required at all, are to be found mostly in high school courses. Instructional activities introduce diverse media ranging from pencil and ink to oil pastel in drawing, to experiments with elements of line and shape, frottage to create textures, and tempera and water colors to explore color mixing, painting media, and composition. Clay reliefs, papier-mâché masks, and ceramics activities are used to teach sculpture. Printmaking is taught in several forms, ranging from sandpaper prints to silkscreening.

The above activities necessarily require reproductions, materials, and facilities. Teachers and parents personally supplement the school's supplies and reproductions. Many find what the district has provided satisfactory. Decatur Centennial has additional work and storage space plus specialized materials such as silkscreens and kick wheels. Amid vivid, whimsical murals and in an open atmosphere, the Centennial library is often used for presentations by visiting artists and for displays of art works and art books. In Champaign, Columbia School and Washington's Design Lab are well equipped with rooms specifically set aside for art and aesthetic education. Kick wheels, kilns, and storage are provided.

The character of these programs is perhaps best evidenced by comparing classrooms at these schools with other elementary and middle schools. The common displays of macaroni and paper plate craft objects and identical colored-in dittoes have here been superseded by photograms, sensitive pastel drawings, and festooned Finnish fabrics. In the spring, as part of a unit on Impressionism and Post-Impressionism, one Project HEART teacher at Enterprise School, Joan Tinch, suspended branches, each with a different tint of pastel tissue paper "blossoms." Works by Monet and Van Gogh hung on the walls. The imaginative child experienced

14According to a former student, the Washington kick wheels sat idle and experimentation had become rare until Dorothy Frutchie revived things with a sequentially developed art curriculum based on the broader goals of the district curriculum.
something of the effect of walking into a peach orchard with Van Gogh or into Monet’s garden at Giverny. In such an environment students scanned and wrote about these artists’ paintings and then attempted studies of color and light, as in Monet’s haystacks. Ample here were manifestations of relationship between perception and expression, the common denominator among Project HEART teachers and specialists at Washington and Columbia.

At the senior levels of public schooling in these two districts the curriculum emphasizes production, not history and not criticism. The bias is partly a reflection of a serious problem: the expectation that art will be relief from the highly verbal, cognitive, and public-performance-oriented world of the “academic” curriculum. To teach art in that same way (such as by teaching “concepts”) is seen by students as something of a breach of faith. One popular middle school teacher commented: “These students want to make things to take home. I try to develop the concepts of criticism using the students’ own work but they find it uninteresting. Their lack of receptivity is a disappointment; their work is so trite.”

The “reputation” the visual arts have acquired in high schools means that reform involves arresting a spiral of decline. In both cities many regard the high school arts program as a “dumping ground.” One high school principal says that the visual arts have become so closely associated with “special education” that capable art students are reluctant to enroll. Nor do other requirements allow. College-bound students generally cannot fit art courses into their program.

High school art courses in Champaign and Decatur are taught by specialist teachers. Each has a typical (and commendable) latitude to carry out district objectives in a way consistent with the sophistication of each particular group of students and with the teacher’s talents. These teachers have their own professional networks—studio oriented for the most part. Educational philosophers they are not. If earlier oriented to the plight of art as general education in the school system as a whole, they have grown cynical at the prospect. They concentrate on the heterogeneous few who reach their workrooms. Rarely does a high school teacher get involved with Project HEART. According to Nancy Roucher, “I don’t deal with high schools. I’d like to try. But they don’t want the training.”

To what extent is the Broudy approach becoming the district curriculum in these two places? According to Nancy Roucher, progress is slow, but paced by teacher readiness rather than by administrative fiat:

We are slowly moving toward a formal Project HEART curriculum. Pat Tingle and Michele will work on it this summer. Carol did a scope and sequence statement. Michele and I worked on a guide for K-2, and she has her Aesthetic Ed “curriculum.” But mostly we are leaving it to the individual teacher. Teachers want more; it is important to their growing sophistication. We don’t want to get it too rigid.

The Decatur Public Schools have not “adopted” our curriculum because funds for materials and training are not available—and because they haven’t thought about it. I think they are waiting for me to take the next step. I will ask: “Would you like us to provide a program for in-serving elementary teachers? What do you want the role of the specialist to be?”

There are problems with a uniform curriculum. We don’t want to put the arts in the same lock-step mentality that good teachers have been fighting for years.

Broudy has emphasized agreement on broad goals and allowed for variation in teaching style:

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16Local teachers expect art teachers to become disillusioned. One high school art teacher eventually got himself reassigned as athletic director. By way of explanation another remarked, “You can only take so much.”

Given a common approach and design, there is ample room for variation. Just as for a musical theme, there is almost no limit on relevant variation, so given a well-structured design and rationale for a curriculum there is no inherent necessity for mindless uniformity. It is when there are variations but no theme or when many variations of many themes compete for attention that there is no hope for unity in variety.

Originality serves as one criterion of quality in a work of art. So also originality in teaching is a product of effective teacher training. Project HEART people are enthusiastic about diverse approaches to history, criticism, and production; but teachers longing for structure and standard routines especially are encouraged to see how perceptual scanning exercises are fundamental to all that follows.

GARY OLSSEN’S FIELD TRIP

Gary Olsen’s April field trip illustrated the opportunities for finding unity in diversity. A civic-minded Champaign architect, Olsen helped Carol Holden with aesthetic education seminars, worked in schools as an artist-in-residence, and provided a conceptual base for curriculum development in historic preservation education.

The side-to-side motion of the train and the early morning fog across the Illinois prairie perpetuate a half-sleep for most passengers. But for 32 students from Durfee school—some of whom have never ridden a train before—the excitement mounts. The train passes through Champaign, Kankakee, Homewood-Flossmore, and into the outskirts of Chicago. Gary Olsen, their own architect-in-residence this year, points out the University of Chicago, asking the architectural style of the buildings. “Gothic!” a number of students shout in unison.

In the Sears Tower lobby the students are fascinated by Calder’s gargantuan mobile, especially its rotation. They ask lots of questions about how it’s mechanized and what it might be, finally concluding the movement resembles that of the planets. They discover the title is Universe and break into smiles.

Leaving this modern glass-and-steel structure, the students soon find polar contrast in the elaborate gilded Art Deco interior of the Chicago Stock Exchange. Awestruck by its magnificence, they crane their necks to catch the whole.

Back on busy LaSalle Street, Gary strides ahead and then stops them to examine the Rookery’s exterior details. He asks them to point to where the stone has changed coloration. The noon hour rush, policemen’s whistles, and roar of vehicles drown Gary’s voice. Moving indoors to take a short cut reveals a dramatic staircase. Outdoors again, they head to the Art Institute for an hour, stopping first to look at Picasso’s leonine gift to the city. Waiting to cross a congested intersection, they huddle together.

After lunch another new experience—riding the “el!”—awaits them. “Look at the outside as well as the inside and think about what you wouldn’t see in Decatur,” directs Gary. The kids press to the window or collapse in quiet, listening to the clckety-clack rhythm. The el passes screened-in tenements. One sixth grader exclaims, “Look at that. It’s prisonlike.” Suddenly there are gracious homes along a curving boulevard. “Oak Park!” announces a muffled electronic voice.

A whirlwind tour ensues: First, a visit to the Frank Lloyd Wright home and studio where junior high guides meet the group. The group is impressed by the use of leaded glass, which eliminates the need for curtains, but their enthusiasm has waned. Now they seem more inclined to take photos, especially of Gary and their class.

Winding through the neighborhood lined with budding trees, Gary points out a unique feature here and there, noting especially how Frank Lloyd Wright houses are so distinct from these other quiet-street homes.
The walk ends at Wright's Unity Church. The pews are inviting.

This meditative retreat—with contemplation of efforts to restore the architect's original color scheme: mustard yellow, jade green, and warm gray—yields again to the fast pace of the city. Walking to Union Station two girls nudge one another. "Ooh, isn't that building neat!" A mirrored and steel facade reflects the fading sun of late afternoon.
2. TRAINING TEACHERS

Project HEART is primarily an in-service education program. The rationale is one of changing teachers—helping teachers change themselves. First there are matters of consciousness-raising and awareness of the availability of assistance, and after that, continuing sessions—many of them short and one on one—about particular ideas or materials. Such staff development is well along in Decatur, although still not in touch with a majority of elementary teachers. In Champaign the superintendent has arranged for Project HEART to provide a beginning, involving elementary school principals.

District authorities are reluctant to obligate teachers to a particular syllabus or teaching style. District objectives are documented but allow teachers great latitude as to what they will teach and how. Such looseness is partly attributable to the seemingly infinite list of matters teachers should address, and experience has shown these administrators that the quality of teaching and learning diminishes with strict imposition of curricula.\(^{17}\)

A few of the teachers in Champaign and Decatur have an awareness of the possibility of using art for developing intellectual prowess. Most teachers think knowledge of art is worthwhile, but of minor importance—except to those children or parents who are “artistic.” Art history, art criticism, and art production are not seen as central to thinking or experience, even though they could be “occasions” for certain important teaching.\(^{18}\)

The value of teaching youngsters to think critically is more debatable here than the reader might suppose. Most professionals and lay people believe that youngsters need to gain command of the knowledge their elders acquired. If advanced thinking is to be their lot, the youngsters are to get that in more specialized, possibly collegiate, courses. Basic knowledge is thought to be acquired by memorization and rule-following, not through reasoning, criticism, or creative thinking. As rediscovered by curriculum reformists in the 1960s, teaching students to “think on their own” is not only time-consuming and difficult, it is problematic. If they are allowed freedom along those lines, they assume it elsewhere too. Respect for authority—both social and intellectual—is altered. Parents and teachers and administrators become alarmed at the confusion in the classroom and the irreverence of the thinking.\(^{19}\) So the argument that a conceptualized art program will further the critical thinking processes of youngsters, generally as well as in art, is not only easily doubted, it offers an outcome that is not completely attractive.

But teachers do want to help youngsters acquire good things—knowledge and skills. Many respond appreciatively to the Broudy concepts. Aesthetic scanning and the development of perception strike them as respectable pedagogy.

Michele Olsen is among the best of the local in-service trainers of teachers. She does it naturally, she does it well, and she enjoys doing it. She appreciates having administrative arrangements handled by Nancy Roucher or others. It is the engagement with teachers (or students) that brings out the best in Michele.

\(^{17}\) Tests are also little used here to “upgrade” (which means control) the curriculum, statewide as well as district-wide. Unlike the teachers in Florida, for example, Illinois teachers see the testing requirements as not a major interference with children getting a high quality education.

\(^{18}\) These views were gained partly from an all-teacher questionnaire we administered in elementary schools in both districts.

TEACHER WORKSHOP CONDUCTED BY MICHÈLE OLSEN

About fifteen Centennial teachers gather in the school library after lunch. It is a rainy March afternoon. The children have a half day off—the teachers have to “go to school.” Joining as observers are Nancy Roucher, Pat Tingle (the principal), a Project HEART trainee, and two case study researchers.

Michele Olsen comments on her present classes at Columbia, reaffirming her emphasis of Broudy’s ideas on imaging. She speaks of her pupils’ interest in the Sistine ceiling, mentioning Michelangelo.

“What do you see here? Which arm is the stronger?”

She runs through questions quickly, sometimes not waiting for an answer. She comments on or repeats answers, but does not judge them.

“What did the artist do to create the effect of strength here?”
“Where did this slide come from? What lines do you see? Which is the stronger here? What did the artist do to create the effect of strength? Which hand would you rather hold?”

A few teachers offer quiet answers to perhaps half the questions.

“You wouldn’t get the full meaning of the E.T. scene, would you, if you did not know the Sistine ceiling?”

“Here is one you are familiar with. Who would you say is in charge here?”

A couple of teachers poke fun at women, “hanging in the background but directing men’s behavior.” Michele smiles, pauses, but goes on.

“What lines do you see? Long? Vertical?”

One teacher points out deep lines, then comments on the repetition of the pitchfork in the man’s face, and again on his overalls.

“Would you say this is a happy couple?”

Teachers murmur, are engaged; not all are serious, but most are.

She then shows a modern magazine picture of a middle-aged couple posed similarly to American Gothic, but wearing brightly colored jogging togs, towels around their necks.

“Here! Is this a happy couple? How is this couple different from the previous one? Which couple is younger? How did the two artists use colors differently?”

A teacher comments on muted-sepia versus the lively colors here.
"Yes, primary colors are dominant in the second portrait. You know what primary colors are? My kids say they are the ones you have to buy—you can't get them by mixing. Did you notice the backgrounds? Which one did the artist really work at?"

Carol Holden, Dandelion. Photograph. Courtesy of Carol Holden.

"What is the texture here? What kinds of lines do you see? Straight or curved lines? Harry Broudy says he can't see why people work so hard to get rid of dandelions in their yards. Isn't a dandelion as beautiful as a rose? Are these lines heavy or light? Would they just puff and float away? We can give our youngsters a store of images, a vocabulary.

“The kids notice right away that there are only 48 stars here. I wouldn’t notice that. I remember when I was little we were asked how the flag should be redesigned if there were 49 states. What is the image here? Is it a flat picture or three dimensional?”
A teacher asks if it is a painting or a sculpture.
“It’s a painting. How did the artist get that feeling of depth?”

“Here’s one to which students respond, ‘Pac-Man.’ You can almost hear it bleeping, can’t you? It’s Broadway Boogie Woogie. I was surprised the children knew what boogie-woogie is. It does make us think of movement, a street scene. What is going on? This sort of art is excellent for getting a creative writing assignment going. What use is there of primary colors here? Is it a noisy or quiet piece? What do the colors do? Does that red move out toward you?”

Several more slides are shown. Occasional comment continues, attention is sustained.
“What do slides like these do for you? It depends on the group, of course. My two groups of sixth graders respond quite differently. One gets more out of them. One thing I watch for is how they treat each other’s comments. I really discourage making fun of each other. And I am really pleased when I see that they are making each other comfortable, whether responding to art or creating it. I really stomp on them if they ridicule.

“Yesterday I was working with half the group. The rest were finishing architectural drawings. I asked them to work in pairs and analyze a Shorewood print, using concepts and elements we had stressed. From a pair with a Pippin painting I heard: ‘I like the color. I like the way it is symmetrical.’ Later they were to present their criticism to the group. One of those children is severely handicapped, but she was able to make these statements to Ann, her
partner. Ann told me, ‘I'd like to stand up with her when she presents.’ Ann was right. Before the whole group her partner froze up. But Ann fed the child her own comments. I was so pleased. And when the kids see her work, so poorly developed, they find something good to say, ‘That’s really a neat purple there.‘

“I ordinarily don’t allow kids to work alone. I want them to develop a sense of the group. I seek an opportunity for different leaders to appear. Think of the techniques you use to get children to feel comfortable. They need to learn those techniques too.”

Nancy Roucher comments that it is very important to get youngsters to attend to perspective, in viewing as well as in drawing.

A teacher asks how to get them to see things for themselves. “If I say it is something, they all agree.”

“We try to emphasize that there are no right or wrong answers. It is something like a Great Books program. Broudy says, ‘as long as you can point to it and say why you interpret it as you do.’”

A teacher, attending his first workshop, points to a Mondrian, says, “Take that blue box on the black stripes. How is that creative? How do we respond to youngsters who want to know if that is art? Is it because the artist thought of it first?”

“The Period is important. Doing something new is important. In a sense an artist sometimes is experimenting, sometimes playing around.”

The teacher persists. “Is there good creativity and bad? Don’t we make any value judgments? Can experimenting justify everything?”

“Of course art can be bad. I prefer not to get the youngsters tied up in that at first. It is better to help them with the elements, help them feel comfortable with art. Often I select student work to showcase. It won’t always be the best, but usually it is. The kids know what is best. I provide recognition. Lots of the kids would not finish assignments if I did not arrange some kind of recognition. I particularly want to reward kids who are failing elsewhere.”

Nancy Roucher comments on quality and creativity, emphasizing the importance of moving kids ahead cognitively, of helping them make new realizations.

A teacher says, “I think you reach a point where you have to say what is junk and what is great. It’s our duty to say it.” Pat Tingle says, “Isn’t it a matter of trying to develop recognition of expertise?”

A teacher says, “If a kid doesn’t accept great art, I could care less. Not everyone is going to be an artist! We want to know what the kid is telling us. If we cannot get a kid to view art, to appreciate it, are we going to say the youngster is incomplete?”

Michele does not really respond to the petitions for authority. She draws attention to what the teacher can do.

“I have been calling a few of the parents, telling them what their child is doing, something of their skill. Some parents are surprised, saying, ‘I had no idea Ben could draw.’

“As to being competent in the arts I suggest that people need balance, like a wheel. One needs lots of spokes. One needs lots of opportunity to succeed. Art helps us both with cognition and with technical skills.”

A teacher says, “I have the same feeling as Dick. Some kids do not find this their bag. I have a hard time making them do it. I can’t say it has to be taken as seriously as everything else.” Another teacher says, “It is up to us. We’ve made the art a frill. We can make it important.”

Michele says, “I have a few rules. One is that they have to participate. I tell them I will grade their participation. Second, they must be respectful of others. If not, they are out.
Sometimes that means out of the circle. It might mean out in the hallway. But actually, that doesn’t happen. I tell them in advance. I remind them. And they participate. And they are respectful.”

Over an hour has passed, and there is some restlessness in the group. Michele says, “OK, next we will have a movement exercise.” All participate. To various kinds of music, partners do “mirror-imaging” for ten minutes or so.

And then back to the round tables and slides. Michele introduces her architecture slides, asks the group to think about what life in these houses might have been like when the houses were new.

The houses were built from 1890 to 1930. The teachers make a few comments about horses and carriages, long dresses, stockmarket crash, respect for teachers, lunch pails, mom at home baking cookies, people old before 60, music. Seldom is a comment directly attendant to an element of the projected image. Michele asks more questions, then talks about an assignment her pupils just completed, drawing a house of their own preference in Victorian style. She shows several examples, briefly describing the “designers.”

She ends the workshop, commenting on the need for attention to common themes running through the various arts—how they are apparent in images, concepts, and perceptions. She asks the teachers to take this one idea with them: “When you approach an assignment involving art, have at least one or two concepts to stress, perhaps balance or line or texture.”
The teachers chat for a short while, some bringing individual questions or comments to Michele's or Nancy's attention. There seems to be a general understanding that in this school, art is an important part of what they are teaching, and that Michele and Nancy, though outsiders, are people they need to rely on, and can.

ADVANCED UNDERSTANDING

Michele Olsen seemed oriented toward teachers who had not previously attended a workshop. Those who had attended seemed not to mind. Among the newcomers were teachers skeptical of children being interested in perceptual scanning and teachers who challenged the Project to teach what good art is.

We observers thought the questions of evaluating art needed more response than they got. But subsequent interviews with Harry Broudy, Carol Holden, Nancy Roucher, and Michele Olsen produced variations on the following theme:

Critically evaluating art is important, but merely categorizing a piece as good or bad is not. The latter would be hurtfully simple. It directs attention away from learning how to perceive toward knowledge about individual works. Certainly some art is superior and some things called art are junk. Increasing knowledge of the best works is important. But coming to understand why they are best is of greater importance—and this depends on sophisticated perceptual scanning.

Thinking this over, Larry Ecker asked his sixth grade class if a ceramic black panther with a clock in its belly could be good art. Responses indicated that incongruity and conflict of form and function were not problematic—also, the question was not interesting. Now, panthers, those were something else!

In workshops, Project HEART people avoided directly asking the questions “What is art?” and “What is good art?” Looking for aesthetic quality in all objects and experience was more important. Developing an intellectual readiness was a prime concern.

After we observers had seen several workshops, we wondered what the second stage of in-service work was. In reflecting on a Sue Haslinger workshop, Nancy Roucher indicated disappointment at the difficulty of getting beyond introductory activities. Sue had wanted to get back to the Broudy concepts, but didn’t. “The time passed so quickly.”

One of the concerns here is that each workshop is a cafeteria of ideas, but with concepts nicely redundant, not noticeably advancing toward expression or imaging. The latter were apparent in responses of youngsters taking successive Michele Olsen classes, but were not apparent in the teacher workshops we saw. The teachers appeared to be getting additional ideas for projects and scanning exercises but it was not apparent that they were learning how to deal with the youngsters who already were or would soon become intellectually ready.

It was expected that Champaign and Decatur in-service trainers would be getting help from Carol Holden, a local arts educator known to be skillful at and to care about staff development.

AN INTERVIEW WITH CAROL HOLDEN

Carol Holden is currently the Director of Continuing Education at Eastern Illinois University. Earlier, she taught aesthetic education in the Department of Elementary and Early Childhood Education at the University of Illinois and in the Art Department at Illinois State.
“Yes, I am a disciple of Broudy’s.”
“Were there ways in which you extended Broudy’s ideas on aesthetic education, imaging, and perceptual scanning?”
“I worked with Harry Broudy to translate his theory and philosophy of aesthetic education into a methodology for use with preservice and in-service teachers. As part of my dissertation research I developed an introductory course in aesthetic education. Harry is a philosopher, a theoretician. He didn’t try to speak to day-to-day practice in the classroom. I did that. I developed the methods a teacher could use in several of the arts.”
“What specifically was your contribution to these ideas?”
“I introduced the concept of ‘polar pairs’ as a teaching tactic. To help a teacher orient pupils to the Broudy concepts, to get a concrete basis for later critical judgment, I had the teacher raise questions such as ‘Is this texture rough or smooth?’ and ‘Are these colors vivid or muted?’”
“And teachers have found these questions usable?”
“Very much so. It helps them keep away from asking, ‘Do you like it?’ One of the major obstacles we had to overcome was the idea that whatever a person liked was good art.”
“But aren’t the teachers still reluctant to help youngsters distinguish between good and bad art?”
“Yes. Most teachers need much more in-service help. They do not know how to move into expressive qualities and on to critical judgment.”
“Is there danger that children will learn merely to choose polar-opposites on dimensions that teachers propose and not learn to make creative suggestions as to what dimensions are needed for good description?”
“Yes, that is a danger. The teacher must learn to use the questioning technique fluently and test out creative responses.”
“What is the best available guide for teacher in-service training?”
“My dissertation. That’s one source. Project HEART is another.”
“You spoke of in-service training for more than a single art medium? Do you see integration of the arts as an important education goal?”
“I have strongly advocated involving children and teachers in different art forms. The concepts of aesthetic education become clear to different people in different ways. Many teachers are not comfortable with one medium, music, for example. It is important to point out that there are many doors to more effective imaging.”
“In what ways did you help Project HEART get started?”
“I taught a University of Illinois extension course in Decatur during the spring of 1975. Several elementary principals were enrolled, including Bill Cogan of Dennis School. Nancy Roucher wasn’t with us, but a close friend of hers was. She urged Nancy to talk with me about teacher training in the arts. Later I worked with Nancy and the Decatur Area Arts Council to plan some in-service workshops for teachers in aesthetic education. I helped Nancy with her proposal for support from the State Board of Education. I recognized some important omissions in her first proposal—which wasn’t funded. I helped her with the second proposal, and it was funded. Nancy and I talked at length about in-service training of teachers.”
“And things went on from there?”
“Yes, things went well for Project HEART. I continued working with Nancy and later with Michele Olsen to develop lessons and select exemplars for use in in-service training. But I don’t know. It seems we came so far, and yet we fall short. Not with HEART, but with a national awareness of Harry’s ideas.”
“But the Getty people are giving strong emphasis to Harry’s ideas.”

“That is true, but there is just too little support in most communities to do the job. Even in Decatur much more in-service is needed than will get done.”

Carol Holden was clearly discouraged. She had found Colleges of Education hardly more able and willing to support aesthetic education than were school districts. Faculties “advocated” change, but the idea of art for the development of cognitive imaging seemed to them “just another good idea.” At a time of campuswide financial constraint and program retrenchment, art education gave way to reading, science, and computers. Even on Harry Broudy’s campus, most teachers would graduate without having given his aesthetic education ideas a serious thought.

STAFF DEVELOPMENT PLANS

Current emphasis was on in-service, not preservice, teacher training. Most elementary teachers had not developed skills in art instruction because specialists had been available. No longer was this so. It was uncommon for teachers to collaborate in deliberative program evaluation, to ask “how could we improve our art in this school?” Yet they knew it was not strong. Nancy Roucher responded to their anxiety:

Yes, I pressure them to use the concepts. It’s the Jewish Mother complex. They look at me and they feel guilty. And that’s exactly what I want.

Roucher described a “mini-conference” to be held in the Danville schools the following week. She would head a staff of four, with Larry Ecker, Bev Klaven, and Sarah Davis. Scheduled to attend were 70 teachers, specialists, and administrators, grades K-6. Each would attend a 40 minute general introductory session, followed by three 35 minute perceptual-scanning sessions (topics: visual art, music, and drama), followed by a 20 minute wrap-up. There would be evaluation pretests and posttests, 10 minutes each. Obligated to work until 3:45, the participants had agreed to stay until 6:00; and Nancy Roucher had agreed to a stipend of $12 for each. It would cost her project $800.

Although much of the year’s attention would focus on artists in the schools, Nancy Roucher assured that this did not mean that Project HEART was relinquishing its primary concern for workshops for the classroom teacher. And she intended to work only with artists who saw the value of the HEART approach.20 The two agendas were not entirely compatible, but it wasn’t a choice really for Project HEART. From one source there was a bit of money for preparation for artist visits to schools and from another support for in-service to classroom teachers. The question was not “Which is best for kids?” but “What is being funded?”

PARENT AND COMMUNITY TRAINING

Nancy Roucher missed few opportunities to present Project HEART to the public. A school board meeting or community benefit was a chance to give people a few more ideas about

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20 She told of a Chicago dancer who, dubious of what Nancy was doing, reluctant to be “scanned,” indicated that scanning would interfere with communication between artist and audience. But she consented to give it a try. She did “Desert Woman,” a piece rich with hand gestures. Those who scanned the performance noticed lines of movement and changes in tempo, interpreting some of them in terms of the woman’s character. The dancer, we were told, saw the interpretations as just what she had been trying to project and agreed that scanning could enhance what she was doing.
what school art could be. The following account portrays part of a meeting of the Centennial Parent-Teacher-Organization Board. On February 24, 1983, a small group of parents and teachers had gathered primarily to discuss donation of a computer.

At about 7 o’clock the meeting is called to order; Nancy Roucher is introduced. She introduces Bob Stake, Robin McTaggart, and Marilyn Munski as evaluation people working for the Getty Trust.

“Some of you have seen these prints (Shorewood prints) before. Here is one of my favorites (Storm in the Jungle).

“Let’s scan this together. What do we see? Are the colors light or dark? Please point out the light colors. And the dark colors.” She waits until there is a volunteered response from someone in the group of 16 or so.

“What is the predominant color here? Green, that’s right. How many shades of green are there? What about lines? Do you see straight lines? Diagonal lines? Curved lines? Show me some of each.” She hands a pointer to someone up close, who does as bidden. “Where are these lines repeated?

“What occupies the most space? Jungle? Foliage? What are the shapes? Are they round?” Someone says “no.” “Aren’t there some repeated round shapes? Right. What about oval shapes? Yes, the leaves there and there.

“Remember, there are no right and wrong answers in the arts so long as you can justify what you see.

“What about the texture? Is it soft or stiff?” Someone says “soft.” The people are paying attention, caught up in the rapid fire of questions, but not really speaking out themselves. “Soft? Does everyone agree? Does some of it look smooth? Does some of it look prickly? Of course. So you see both kinds.

“Is this painting balanced?” “Yes,” several say. “Is it balanced symmetrical?” “No.” “Would you say it is asymmetrically balanced?” “Yes.” “Which is heavier, this side or that other side?” Someone says, “this side.” “But there is balance, isn’t there?

“What repetition have we in the painting? What rhythm?” There is some quiet discussion growing in the group, but still with attention to Nancy.

“You get the impression that there is a wind blowing from left to right. The rain is coming down. There are lines in the sky. They do make the left side heavier, don’t they?

“What French artist painted this tiger?” “Rousseau.” “What was his first name?” “Henri.” (She comments on the story, about The Painted Tale, something about Picasso and something about geometry.)

“What about energy quality in this painting? What of tension? You are noting, are you not, all this descriptive terminology? It is very important to aesthetic scanning.

“How would you describe this painting? Savage? Threatening? But the colors are soft. There is contrast here. It is exciting. What else do you see?” “It is a crowded picture.” “Right, there is no room to step right into the picture.

“Now how about this one?” She switches prints. It’s The Lawn Party. “It’s more peaceful. You see the contrast between vivid and quiet. Here we have pastel colors. We see soft lines and hard lines.

“Kids can do this for a long time. They can often see more than we can. They surprise teachers with what they can see. We haven’t always asked the right questions.”

Someone says, “The kids have it inside them.”

“Now I would like to play a bit of music for you.” She plays a tape to illustrate musical lines. One she calls “an irregular line, not a smooth line. This one is hopping, it jumps
around. Here we have thicker lines more tightly woven." Next she plays *Joy to the World.*

"Rejoice! Note the descending musical line."

"What about texture? Let me play you just a little bit of *Row, Row, Row Your Boat.* Note that it gets thicker as you begin to round, adding other voices. Thicker and thicker. There is texture in music too."

Roucher achieved two seemingly contradictory goals simultaneously: convincing parents and teachers that these art concepts are (1) easy enough to teach, and (2) intricate enough to be a respectable student accomplishment. She routinely treated these teaching tactics as slight modifications of existing teacher skills rather than the fundamental change in outlook that they were.

**THE TEACHERS**

With any innovative program it is important to take cognizance of a first and a second ring of newcomers. The first ring is made up of those who vigorously join in, wanting to be a part of the innovative mission. The program is moving in a direction in which they already have been moving. In curriculum innovation first-ring teachers become integral to the project, serving as part of its front line of trainers of other teachers. The second ring is made up of teachers who are persuaded that the project has ideas of importance, yet remain outside the project. They sometimes serve as illustrations or demonstrators of teaching, but are unlikely to carry the innovation to a third ring. One of the fallacious beliefs of curriculum reform movements is that these second-ring teachers will convert their professional neighbors and spread the movement further. It seldom happens.21  

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3. CONCEPT-BASED TEACHING

Project HEART teachers heard the Broudy words and warmed to their persuasion, but lifelong developing interpretations of curriculum and pedagogy would of course only be modified, not replaced. One teacher would continue to teach art to emphasize humanistic experience, another to make studio art a deliberated process, even as both strived to include more history and criticism. The complex intentionality of teaching is apparent in the following portrayals of teachers’ teaching.

A FIRST-RING TEACHER

As just defined, Sharon Cox was a first-ring teacher. A middle school social studies teacher at Columbia, she was vigorously engaged in the new commitment of that magnet school to the teaching of visual arts, and particularly to the Broudy approach. Untenured, she lost her position after the first year, but she was quickly brought into the staff at Centennial in Decatur. More than any other Project HEART or Columbia teacher, she added a historical dimension to perceptual scanning.

It is a small room with tall windows overlooking a side street. Facing the wall of blackboards are 34 chairs with writing arms. Some 32 sixth, seventh, and eighth graders will gather each day for 12 weeks for Sharon Cox’s class, “Humanities and the Arts.” It meets each afternoon for 75 minutes, parted in the middle by a 50-minute physical-education period.

On an early October day Cox divided her group in half, set 14 of them to sketching still life (the view of the objects limited to what could be seen through a paper-towel tube). The others assembled in the alcove across the hall, sitting on the tile floor around a projector. Two strips of wrapping paper taped to locker fronts provide the screen.

“We will be working with clay today but first let’s look at the architecture and sculpture that represents ancient Greek civilization. On the map here, please point to Greece. (Several do.) That’s right, here in the Mediterranean. What about Greece in 500 BC? The Greeks valued order and harmony. They cared a great deal about the proportions of things.”

The youngsters do not become quiet immediately, but generally are paying attention. The girls sit to the front. Andre, working the projector, sometimes is more interested in seeing the next slide than letting Cox finish with its predecessor.


“Here are more columns. Look at the repetition. The lines are repeated over and over in the stone. Yes, Amy?” “I think it looks neater than if it were brand new. There is more texture this way.” Judd adds: “Just out of curiosity I’d like to see it new.” Cox continues: “First the sculptor chisels the stone away—then time removes some more.

“Now this is a Caryatid. I sometimes forget how to pronounce it. It’s a sculptured figure which acts really as a column of support. This one, I believe, is the goddess Artemis. Note how the features are chiseled. We know it is stone but she appears to be wearing flowing robes. What rhythm do you see here?” Several comment. One voice, at first unacknowledged, repeated “Repetition” four times. “There is repetition here. Is it exact or alternating?” “It gets thicker and thinner.”

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"Do you recognize this hilltop?" Several voices: "Mt. Olympus." "Athens." "Acropolis." "And what is the building atop the Acropolis?" "The Parthenon." "Right, and there it is, isn't it?" "And here is another view of it at night." A child says: "Pretty!" "And then if we move in closer we see it like this. Are you starting to see some of the relief? Brian, would you come up here and point to some of the relief?" He does. "And where else?" He finds more.

"What did they do to create that relief?" "They cut it." "That's right, they cut into the stone. Also, they added stone or placed stone so that it stuck out. I think that is what they did here. Josh?" "Look at the way these trees puff out!" "Yes, okay." Undaunted, Cox presses on: "Remember, the Greeks liked order and harmony, everything perfect.

"We are going to start working with clay now. Remember what you can do to create relief. You can cut the clay away or you can add to it. You also can make impressions in it, regular impressions, by using some shaped object.

"After we move to the table each of you will make a relief of a house, perhaps the one you live in. Each of you will have an equal amount of clay. First you will make a slab. Then you add the shape of a house. And go on from there. Remember, you get texture by digging out, adding on, making impressions."

The students moved to the table, sat around it, working, talking. Playing with clay wasn't exactly new, but this was dignified by new concepts. (The other 14 students were now viewing the Acropolis.) Soon the time ended. No one was finished. Judd was trimming an
awning: “You have to be careful cutting these delicate parts.” Symmetry, balance, repetition, and order were easy to spot.

One of the things that most impressed her new colleagues at Centennial was Cox’s ability to put her teaching ideas into formal plans. One of her stated objectives read: “The student will recognize the complexity of analyzing a society or ‘history’ and how facts are open to interpretation.” Her plan would include a page and a half of activities, with reminders of the teacher’s oversight responsibilities. These plans were part of the collection Project HEART was making that ultimately might become a syllabus.

A SECOND-RING TEACHER

Janet Hale was a second-ring teacher. She joined the Centennial magnet school staff in 1980, helped install its “options program.” She was highly respected by her principal and colleagues. She became attracted to the Broudy ideas and desired assistance from Nancy Roucher. Hale did not acquire a taste for staff development limelight, keeping her concentration on the growing pains of rows and rows of youngsters facing her anew each term. She wanted them to be aware, to perceive, to come to understand. Her frame of reference was not the artistic achievements of the past but the personal experience of the present.

“Let’s go, we’re late getting started.” Janet Hale checks absences, noting those in gym and orchestra. She tells all to take out paper and write down the instructions. She designates an Area 1 where youngsters may finish the monochromatic art project previously begun. “Do you dip your brush in the paint? No!” And so on. She dispatches the Silk Screen Group to Area 2 (the blue rug) with similar reminders of procedure. Area 3 is study hall.

To this circle of eight Hale says with quiet emphasis: “I am a part of all that I have been. What does that mean? It means I am affected by the moral and value teaching of my family. And also of my teachers, my friends, my relatives. Is that right?” The students nod affirmatively.

“Could people you don’t know affect you?” “They could.” “How? Can you think of a time when people you didn’t know affected you?” “In Disneyland, a person came off calling for help.” “Was he coming off a ride?” “It was my grandmother.” “Did it scare you?” “Yes.” “Then you remember that experience, right?”

“It becomes a part of your memory.” “Unless it’s boring.” “Could it still affect you?” “It might make you think it’s always boring. You know, like raining for six hours is boring.” “So next time you prepare for it. Do things always stay the same?”

“Once I was at a party at my friend’s house. They let the dog out. A boy teased it with a squirrel’s tail.” “Does it make you afraid to have a dog?” “Not if we keep him at our house.”

“What are hereditary characteristics? Sometimes we say, ‘She acts just like her mother.’ Is the way we speak hereditary?” “My friend has a different accent. ‘Now ah’m talkin’ jus’ lak her.’ Or if someone goes to the South. Soon you’re talking just like them. It’s real easy to pick it up.

“A family has certain customs, traditions. Nowadays, some of them are beginning to be lost. Traditions aren’t cherished as they once were. I’m going to play a song and I want you to listen carefully to the words.

We may never pass this way again.
Part of all is seen,
But you may never do that again.
All people, you see, are part of memory.
(Three verses are played.) “What is it that she might miss? Isn’t it the chance for a certain relationship? Let me read you the first verse out loud.”

Life is a game, let it slip away.
Love, autumn sun, should be dying.
But it is just begun, evening in twilight.
Can you see far ahead? No.
The forest in darkness, secrets in the universe.

“What will you miss if you are not aware?” “People.” “If you had no sight what would you be missing?” “Color.” “Animals.” “Plants.” “Bugs.” “Insects.” “Creatures.” “Machines.” “Buildings.” “If we are unaware we will miss things. Remember how memories stand out. Don’t close off your minds.

“Your assignment is to design a poster with your own poem or small essay, with the title, ‘We May Never Pass This Way Again.’ You can type it. Last year someone typed it in a circle.” “How?” “I don’t know. I want to see your rough draft. Then I want you to mount it. (1) Theme, (2) Rough draft, (3) Mat. Any questions? It will be due in three weeks.”

Janet Hale repeated the sessions for each of the three groups. Twenty minutes later one girl had the following on her paper.

“I am part of all that I have met.”

1. My parents teach me to live by certain morals.
2. Relatives and friends do things and say things that I see and hear and remember.
3. I have inherited physical features from my parents.
4. Centennial. I’ve learned there, and made friends—it is an important place.
5. This country. Here I have found a way of life, etc.

Apparent in the following interview is Janet Hale’s enthusiasm for Project HEART. So also is the shared expectation that it is the responsibility of each teacher to decide what to teach. This exchange with Bob Stake occurred March 25 in her classroom.

Her class is involved in various Friday afternoon activities, one of which, weaving, she is overseeing. Other alternatives children have selected, this term or last: Jugband instrument making, jewelry making, stress management, cartooning, tennis, soccer, upholstery, creative writing, journalism, Spanish. Youngsters make three choices, teachers decide which they will actually do. Stake begins:

“I haven’t heard student activities here referred to as Project HEART activities.”

“I guess we think of HEART as a teacher/staff development program.”

“How has the Project done anything for you?”

“Yes, a great deal. My whole concept of arts education has been turned around. I have always been interested in the visual arts, always taught it. What I taught before were units, organized around media. I still organize to some extent around media, but now I stress the elements. HEART is responsible for that. Now I emphasize design much more. I emphasize the reasons why something is done.”

“Do you present any of your projects with historical emphasis?”

“When I looked at the write-up about what the Getty Trust was interested in I realized that I include very little art history. So I have been thinking I should try more.”

“Perhaps you were right and Getty is wrong.”

“No, I think we should be giving more thought to history here. Mary does. She gets kids into history of the theater. Our district textbook for grades 7–8 does go into some history. It’s Brommer and Horn, Art in Your World.”
"Do you use it much?"

"No. I really like The "I" in Identity for the humanities option (Dufour and Strauss, Encyclopedia Britannica Education). It has four units: Self; Family; Other Cultures; and Communications. The Self unit is good, but the Family is the best. I don't get as far as the fourth unit. It is very complicated."

"Janet, how do you accept the inattention so common from seventh graders? I saw a lot of it today as you were presenting that film (On Looking for Patterns)."

"It is hard for me. I come from a Catholic background, strict schools. The emphasis was on paying attention, discipline. I have found here that working in small groups is the most effective. You receive more attention and it is easier to keep students on task.

"The stress here in Centennial has been on doing your own thing. It is not uncommon for the students to tell you what they think. The parents too. So I go with the flow and try not to press my background upon the philosophy here, or perhaps I try to integrate both. The program here has changed a lot through the years. We have come a long way. Many of the students, though, were here in the early years, and at times are not as task-oriented as the staff would like."

"It used to be the free-school approach?"

"Right. Now it has become a lot more professional, more research oriented. But there is not as much discipline as there ought to be. I can get their attention when I need to but. . . ."

"What about this Project HEART emphasis on analysis? Is there a danger of doing too much of it?"

"Well, it can interfere with creativity, perhaps. I don't know. I took the kids to see a weaving exhibit. The works were really elaborate. Wow! The kids saw meanings, they were excited by the techniques, the difficulty of it all, the creativity, by the time it took to do such work. The rainbow braiding. The analytic approach helped all that. Project HEART helps us draw attention to the variety of things an artist does. It gives us new ways of thinking about things. I was awed by the creativity in a workshop we had on orchestration. So it doesn't necessarily interfere with creativity."

"Is there a tradeoff between discipline and creativity?"

"We have to work within limits. Kids' attitudes have changed in the last 15-20 years. Now they must express themselves. But Centennial is different from some schools. On the first project we give them, kids who come from other schools do not know what to do. They do not know how to organize their work. They need time to get used to not being told each step to take."

"They need help with project management skills?"

"With responsibility for thinking about what they are creating."

"And Project HEART has helped you orient their assignments to require that kind of thinking?"

"Yes. As I said, it has changed my whole concept of art education."

This interview with Janet Hale elaborated several key issues of this case study, particularly the competing grand purposes, including: (1) art for cognition; (2) art for self-expression; (3) art for generating interest in other subjects; and (4) integration of the several arts. Janet was more than just an admirer of Project HEART's emphasis on perceptual scanning; she was working to reorganize her teaching to capitalize on its intellectual power. But her purpose was more to promote student-centered learning, to develop personally relevant humanities education for each child. Furthering art education per se was less important to her. Of course these are not inconsistent aims, but they are competing aims. Each, if well done, draws enormously
on teaching time. Time spent on disciplined descriptive analysis is time not available for personalization, and time devoted to personal perception and meaning is time not available for art history and criticism.

Janet Hale wanted to draw more from traditional insights of what good visual art is, more from aesthetic criticism, but was already hard pressed to fit her primary-goal activities into the meager time per week available for arts and humanities.

AN ARTIST TEACHING

Larry Ecker was brought in as part of the Aesthetics Team. He had been teaching art at Champaign Central High School but was not a tenured teacher. In many ways he was the pride of Columbia school’s art program. He was a respected young painter, with a recent one-man show at Millikin University. Wearing the odd bits, e.g., green-painted clod-hoppers on Saint Patrick’s Day, he was a favorite of the kids. He followed his own art education ideas, but found high compatibility in what Broudy, Holden, and Osaen were advocating.

Sixth grader Karen arrives first for the hourlong class. She had been on the potter’s wheel yesterday, but it had come loose and she got splattered. “I wore brown today so it won’t show if . . .”

Ecker waits, then responds, “Hey, good! Did you have to go to bed without supper ‘cause you came home dirty?” “Nope.” “Okay, you can get started.” She dons an apron.

“Now, get your drawing of yesterday in mind. Which category did you use?” He talks with them about what they drew, why they drew it. All eyes on him. “What made your drawing look good? You changed your mind, didn’t you, as you went along. What told you that something should be changed?”

Later: “Today I want you to start on a new drawing. We’ll finish it tomorrow, or maybe not until Thursday. I want this one really good. I want you to use a combination of observation, fantasy, and recall, all three. It must be a full-page drawing, touching all four sides of the paper. You should start in pencil, then finish it in craypa.

“For the observation I want you to draw the shoes you have on today. One or both shoes. As long as your socks are reasonably clean you may take your shoes off.” Responses of “Pew!” and rolling eyes.

“Now for the environment, something out of fantasy. Maybe your shoe should be swimming in an aquarium. It could be in a space suit on the moon.” Several questions: “Could it be . . . ?” “Absolutely. The more outrageous the better. Okay. Let’s get your materials and do it.”

Back again, he asks, “Who’s stuck for an idea?” Toni raises her hand. “Okay, if you can’t do it, put your pencil away.” The tone and the lack of follow-up assure that he isn’t to be taken literally. Twelve minutes have passed.

Barb is brushing Melinda’s hair. “Barb!” “I’m done.” “Barbara, I hope we didn’t waste a lot of time yesterday working out big plans . . .” She sits down and studies her paper.

“Mr. Ecker, would you help me?” “Okay, where do you want to put the shoe?” Seven kids are working, eight are chatting. Jesse is not here today. He might be one of the special education children mainstreamed in this class.

Twenty-two minutes have passed. Larry interrupts, “Now that you have your idea well in mind I would like to show you a drawing by someone in the last class.” He holds up a picture of a shoe in a bakery shop window, comments on the humor of the juxtaposition. The contrast with their own lesser care of drawing is easily seen. He checks on Karen again, gets someone ready to replace her.
"Bonnie, you get ready to go on the wheel." Bonnie is happy to. Her paper is blank. Several youngsters have thrown away papers and started over, but most are working on their original sheet. Thirty-two minutes along. Twelve children are working more than chatting, three the reverse; the buzz is light. All are still in pencil. "Mr. Ecker, I want an F." "Okay, you've got it. You want to quit too, or just an F." "Naw, I don't want to quit." At the other end of the table Vince still has less than five minutes invested in his spaceship shoe. Linus hasn't missed a moment, and his shoe smacks of 1935 racing car, rich in detail—but no sign of environment yet. Benjamin hides Gary's shoe. Larry ignores them most of the time. He makes a suggestion here or there. He seems sensitive to the disruptions of disciplining, biding his time, watching for "those few moments you can get a point home."

With 32 minutes gone most have a pencil drawing. Alex asks, "how do you spell magazine?" Larry: "I don't know. Look it up in the dictionary. Hey, that's super, Alex." It's a shoe on a TV show called "PU Magazine." (A current CBS show is called PM Magazine.)

Then, with three minutes to go, Larry says, "Listen up, if you please." A few do not, so he says, "One of the first things we said was, when I want your attention I want you to stop right away. That way I can let you work longer, and we'll only take a coupla minutes to wind up.
Now, put your drawings right here in a pile, and put your materials on the table. And then line up." Vince already is at the door.

Then they are gone, except for Bonnie on the wheel. "Bonnie, you better hustle off to lunch." "Not hungry." "By two o'clock you will be." "Naw." "Okay, you can stay a while longer, if you really don't mind missing lunch period."

Larry says to the observer, "Last night I had an awful dream. I dreamed George Hardiman told me I was doing a terrible job; then Albert—he's an artist friend—told me my work wasn't any good. God, what a night."

According to Ecker this was one of his most difficult groups. We observed his other classes and chose to illustrate this one partly to portray the high social-orientation, low work-ethic of a great many children in these schools. Like many of these teachers, Ecker insists upon treating youngsters with respect, giving them opportunity to govern their own thinking and conduct, withholding constraint until he sees infringement on the work of others. Most of the children admired him, a few had "a crush" on him. Some parents credit him with a major assist in the "growing up" of their youngsters.

Ecker is studio-oriented. He emphasizes deliberated preparation, which occasionally involves perceptual scanning and criticism, and in rare instances, history. Like many artists, he seems to fear over-sacralization and over-interpretation. He wants to develop the personal meaningfulness of artistic experience. Developing rhetorical skills and a knowledge base seems a lesser priority.

A month later the school year was over. Ecker remarked that somehow he had been unable to bring this group as far as expected, but their last two weeks had been quite satisfying. It was not a time of personal satisfaction for him. He had been "let go." Contracts were not offered to any of Champaign's nontenured teachers. Columbia principal Mike Cain and Michele Olsen looked all summer for a way to get Larry back, but when fall classes began, his place had been reassigned to Jody Payne, an art specialist previously rotating among elementary schools. As Payne said, "Larry's is a tough act to follow."

AN ART SPECIALIST

Sallye Craig is the Decatur "art strategist." At the request of elementary-school teachers, she travels to 20 schools, reaching many classes about twice a year. Most teachers watch her "demonstrations" (resisting the temptation to use the time otherwise) and speak highly of her assistance. She considers her responsibilities to be both those of the in-service educator and specialist teacher.

"Are you all listening? Today we are making a design. Does anyone know what a 'design' is?" One kindergartner ventures: "Pretty?" Other responses follow.

"This is a design. What can you see?" "Circles and lines." "A rainbow."

"I like the way you have your hands quietly raised. Sometimes designs might look like things, sometimes like a rainbow. Who can see some shapes? Lines, rectangles, and circles?" Holding up an arrangement in each hand Craig asks: "What are these called?" "Designs!"

"Artists really think when they put shapes on the paper. And that is what we are going to do today." (Referring to two display "designs," one carefully composed, the other a scruffy mishmash using the very same shapes) "Which of these do you like best?" About half respond to each design. "This one looks better to me." "Why do you think it looks better?" "Because it has more purple." "Well, let's count, one, two, three; one, two, three. No, each has the same number of purple pieces. Do you want me to tell you why I think you like this one better? All
the reds are on top of each other here; this one has some purple on red. It is more interesting. This one has a big open space: it is not as interesting. These get lonely if they are by themselves, just as you would. And the red is on different parts of the paper.

"We will do the first two steps together. First, we draw a shape, for example, a big rectangle. I will have some scraps (after cutting it out), but they are interesting shapes, too, so I will keep them for my design. It's okay if they're not perfect. I like them better; they are more fun to look at if they are not perfect."

The children begin outlining and then cutting interesting shapes.

"I like the way you make the circle look bigger. Who is working quietly and waiting for the next step? Now I am going to show you the second step. Remember, we are going to be little artists and think what we are doing. What do we need to think about? What are we going to do?" "Think" (in unison). "I am going to tell you what I am thinking when I do my design—I can turn it around. It needs a friend. What color?" (Picks up purple.) "I can turn it around, too" (and overlaps it). "Now what do I need?" "Yellow" (several children). "Now what do I need?" "Green" (one child: "there isn't any"). "I am trying it around different ways to decide what I like best.

"Nobody is to glue until they know it is the best (design) they can do. Excellent, Matthew. John, I just love the way you are working so quietly. Now, I am going to show you how to make a shape inside a shape."

Sallye Craig folds a circle and cuts out a smaller one. Both it and the annulus are placed on the sample design; reiterating the points about contrast, cohesion, and introducing repetition as the eye moves around similar shapes. The children try their own, some not too successfully, but they are reassured because the shapes they have made accidentally are still interesting.

"Krista, I have never seen a child think as much as you" (to a child who cannot settle on a design). The children are reminded continually of the need for pieces to have "friends," to occupy the space, and to aim at contrast.

"Good job, Matt! When you finish gluing put your scissors and glue away and go and sit on the mat."

On the mat the children watch three playing a game, posing as different shapes and overlapping to make a design. Finally, several children are lying in the shape of a flower.

"I want to be what is picked off" (a petal). The remainder of the children now lie as petals. "How do petals lie?" "Quietly."

And the class is handed over to the classroom teacher.

Although Craig worked closely with Project HEART her lessons moved little toward parity among production, history, and criticism. (As long as HEART might need a control group for evaluation comparisons there was some desire to have her avoid teaching its concepts.) She clearly supported a deliberative, conceptual approach and gave the District a small assurance that all primary children would be exposed to certain ideas—e.g., principles of design.

A PROJECT LEADER

Teaching the perceptual approach in Champaign was best exemplified by Michele Olsen. She relied strongly on Carol Holden's "polar pairs." She drew youngsters easily into "scanning" Shorewood prints and other objects, recognizing that children were not often asked to speak in cognitively disciplined ways, gently drawing them toward more substantive description of what they saw. It was common for Olsen to reinforce youngsters for spotting connections out of class with ideas from class.
Sixth and seventh grade classes of 20 or so spent an hour a day with her for a half semester, a class called “Aesthetics.” During other quarters the students would take music, art, and computer science. A few students had come to Columbia because of its art program; others because parents supported the District’s magnet school approach to desegregation; and for other reasons. A few minority children were there because it was their neighborhood school.

Olsen’s room was a small one in the basement of Columbia School, crowded with tables, chairs, and banners. Children’s marker-drawings of Victorian houses lined the wall. On this occasion, Olsen had gathered a set of slides of sculptures and paintings of animals, well suited to the concepts and contrasts of the Broudys domains. In spite of her ingenuity, charm, and the respect for the youngsters, some of them soon tired of the exercise. The problem of maintaining complex thinking in a group with a low work-ethic is well illustrated here.

Michele Olsen was working with a new seventh grade class. They had started to put together a play for a Parents Open House in November, illustrating some of the problems faced by youngsters of their age. But she put that work aside with the comment, “Hey, I’ve got something here I want you to see.” She had projector and screen set up. It was time to work on scanning.

“Remember, part of what we are doing here is being a good audience. We have a large group here” (about 25 in a room better suited to 16) “so raise your hand if you want to talk.

“Okay, here is the first one. What do you see?” “It’s a sofa. It has trees and mountains and a lake painted on it.”

“Would you like to sit on it?” Chorus of no’s. “How would you describe it?” “It’s dirty.” “How do you know it’s dirty?” “See all that black at the bottom?”

“How would you describe it aesthetically? What about texture?” Comments indicated what it was like, what it gave an impression of, how it was made, what it was useful for, and what the purpose for painting the sofa might have been.

“Is it art?” Some said yes, some no. “Do you think it is good art? Why?” “It looks real.” “It shows the artist had imagination.” “The colors are good; there are contrasts.” “He thought of it first.”

“There is something to that, isn’t there? We have talked about Picasso being first in his style.

“Take a look at this one. How would you describe it?” It is a brightly glazed turkey. Several students comment. “Shiny.” “For cooking.” “Ugly.” “Would you say it was realistic or abstract?”
“Now, take a look at this.” Oldenberg’s Dual Hamburger “You have seen Dual Hamburger before. Which of these two sculptures is smoother? Which one is more realistic? Which one is more textured? Do these give you any clues as to which is considered better art?”

During these questions there is a gradual drop in attention, particularly among the larger children, who have seated themselves furthest from the screen. There is low chatter, some of it related to the objects being shown, some not. The room is warm. Few of those who raise their hands get called.
"Let's see another one. What do you see here?" "It looks like a duck diving through an ice block. But it hit the sand!" "Is it dead or alive?" "I think she's dead." "No, that represents water. The duck is just diving in water." "He looks scary, more dead than alive."

"This is a weird sculpture." "Why would an artist do something like this?" Olsen comments: "If he is a hunter he likes ducks. Ducks feed under water. He wants you to see how he looks under water." Another youngster says, "He did it to be interesting." "Yes, that's a good point, to get people's attention." "He put the head out there to show what it was. You can't really tell from just the tail." "Maybe it was a dream he had." Another seventh grader says, "It could be a miniature." "A miniature? Hmmm. It just occurred to me that he might have been an environmentalist. He sees Tupperware and other junk in the lake. Is this sculpture possibly a message about pollution?" "No, he's just interested in ducks."

"How many of you would say it's an example of good art? Let's see a show of hands." Twenty-five percent say good, 25 percent say bad, the rest don't respond.

Here is another slide. What do you see here?" "Repetition." "Is there any sense of rhythm? Do the repeating leopards give you a sense of movement?"

The verbal exchange has become more confined to the area around the screen. Toward the back of the room a few heads are rested on tables, some children work at distracting others: poking, crackling paper, yawning, playing with keys. But a large majority still pays attention, volunteering comments.

"Is this one serious or funny?" "Funny." "What's funny?" "The big boots." "It's all scrunched up." "It's lizardlike." "Are the arms skinny or muscular?" "It looks strong."

"Is the gorilla thinking?" "Conniving." "Devious." "Thinking about something he did."

Michele shows several more slides. Increasingly children name the animal as someone in the class, not so much for class attention but to draw response from that individual. Few seem to care to continue the exercise, which now has run almost half an hour. About half the class were active in the questioning; most saw the slides and knew something of the nature of questioning that was going on.

All that happened in a new class. Olsen was introducing the class to the process of scanning. She was trying to keep it from being a technical exercise, to draw their attention toward what stood there before them.

Like most HEART associates Olsen kept the atmosphere in low key, patiently working to get the youngsters to express themselves in a cognitively disciplined way. Most of these photographed sculptures were on an animal theme, whimsical. No one tied into Saturday morning cartoons, but they could have. Olsen was resisting the dichotomy, this is art and that is not, but was not ignoring the question "What is art?" In a few weeks these students would be recognizing polar-pair questions, and a few would be inventing some of their own.

From an eighth grade group Michele had taught a year ago the responses were much more sophisticated. The students asked about artist names; referred regularly to contrast, color, and mood; and pointed to places in the composition that illustrated their interpretations. With Hopper’s *Gas* the dialogue went as follows: “You probably haven’t seen this before.” “Is it Rockwell?” “No, but from the same period, probably the early 40s. It’s an American scene. You recognize the Mobil sign. It’s by Hopper.”

The students respond: "It isn't realistic. It's too clean and perfect." "It's a painting, not a photograph. Everything is so symmetrical."

"Would you say it is too perfect?" "Maybe. I don't like it." "Maybe it's something from the twilight zone." "What makes you say that?" "Well, there's no grease on the station. And the road disappears into the blackness of the trees."

"What is the artist expressing?" "Distance." "Disproportion." "Where do you see that?" "The guy there is too short; the pumps are too tall." "It's twilight zone because of the darkness down the road." "Does it make you think, 'Maybe this is the last chance to buy gas?'" "Maybe it's the last chance in life." "That's pretty heavy, but I like it when you guys really think."

This eighth grade class had learned the approach quite well. They lacked the intellectual maturity to put these concepts to use in reasoning and more advanced imagery, and they lacked exposure to collections and histories of art to advance in critical ability. Until those came, they needed practice and reinforcement. Unfortunately, it was unlikely they would be getting such exposure and practice in these school systems.

These impressive teachers from Project HEART and Columbia Middle School illustrated the practical application and workability of the Broudy ideas. What they found intellectually compelling was at first, to most children, not compelling at all. At first, it was teacher personality that kept students interested, and professional skill that kept them concentrating. Later on, the students "caught on" and provided some of the initiative themselves.

These teachers had a sense of history, but not "art history" so much as developmental process. It was prominent in their own thinking, but it came out much more as implicit curriculum than explicit. A desire to have the students know about art, and particularly about art history, was subordinate to other goals.

Even these excellent teachers were perplexed by the difficulty of moving from analysis to criticism. Their conviction was firm that criticism needed a disciplined conceptual base, but just how to move from sensory and formal properties to expressive and on to historic perspective, imaging, and judgment was guided by intuition, not program. The teachers were not dismayed by this state of affairs, partly because the students' perceptual scanning skills remained far from "accomplished" and partly because they surmised the tacit and intuitive approach was how esteemed mentors and role models had attained their critical powers.

The need for staff development was regularly in their minds, development for themselves and the need for it in the Districts as a whole. Thwarted by inadequate funds and redistribution of responsibility, they looked for opportunities to acquaint principals and peers with concept-guided art instruction for general education purposes. Their occasional workshops were well received, but in the larger sense, overrun by political and economic counter-currents. They could point to some children doing nice things; but except for a few best learners, they illustrated smallness of accomplishment against a greatness of need.

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22Still, as Broudy says, "Once the principle of the perceptual approach is understood the devices for exploiting it can be left to the teacher." And in fact he sees it better not to try to teach the expressive dimension directly (Enlightened Cherishing, pp. 75–76).
4. ART IN YOUTH EXPERIENCE

STUDENT EXHIBITS

To illustrate student achievement we will focus on four youngsters, trying to give a brief but holistic portrayal of their education in the arts.²³ It is obvious that few important sophistications can be attributed to any single lesson, but the influence of concept-oriented teaching and even Broudy ideas became apparent. It is also easier here to see that teaching competence requires adaptation to experiences and opportunities outside school.

To standardize the “exhibits” a little we asked each of four students to examine four works: first to compare Acrobat on a Ball by Pablo Picasso with A Clown by Honore Daumier, and to respond to Postion by Victor Vasarely, and to Thorn Heads by Graham Sutherland. At our request, under test conditions, each of the four children wrote an essay describing and judging Marc Chagall’s I and the Village. We also obtained samples of the children’s artwork.

Adrian is a “neighborhood kid.” His mother, Jenny, has changed our appointment a couple of times. She welcomes us warmly. Adrian is a little late. The frame home is modest, carefully decorated. Jenny has recently covered the soft rounded furniture with dark chintz, patterned with flowing orchids. A similar patterning of leaves can be found in the large Alexander palm growing nearby, and in the tropical wallpaper. On the television set, stereo, and occasional table are wooden figurines and busts, all in African motif. Two striking original paintings have been hung, honoring artist friends.

Adrian attended Washington School before Columbia. Jenny liked both schools, not so much because of the content of either program, but because Adrian “likes his teachers, and this year more than ever. He seems to be growing up.” Adrian “brought lots of art home from Washington School.” Usually it was displayed in the kitchen, sometimes on the refrigerator door. Jenny gives a sweeping gesture to indicate pride in her interior decorating and to explain the absence of Adrian’s work in the living room. He draws a little at home but does not have special materials. However, she is optimistic about Adrian’s interest in the visual arts, and despite his saying “every second day” that he would like to be a lawyer, she seems just as enthusiastic about the possibility of his having a career in the arts.

Adrian arrives home. His entrance suggests it has been a long day. He seems intrigued and slightly embarrassed that Diane has rung three times. We move into the dining room to show Adrian Acrobat on a Ball and A Clown.

Immediately Adrian’s studio experience is evident. “The texture is different.” He refers to the Daumier and explains:

It looks like he has used a crayon. He has taken the wrapping off it and (demonstrating the horizontal application of the crayon to achieve texture). He probably drew it first, then painted it, and then drew the scribbles. It was drawn in chalk, no, charcoal. Over here (the “torn” edge) it looks like he painted over some paper stuck on with something that peels off easily and then peeled it off to make the shape.

²³These four had completed seventh grade at Columbia. To select them we listened to several nominations by teachers, urging that they tell us about “ordinary kids” as well as “stars.” We did not pick the very best but still got three of four well above average. Our purpose was not to represent typical HEART achievement but to indicate what was easily possible for many youngsters to attain. We wanted also to show the conceptual nature of this achievement. Time constraints prevented us from including Decatur students.


Adrian's emphasis on technique is not continued with the Picasso. Here too Adrian first avoids the main figures. "This looks like a tornado (in the background), the way it's shaped like a mushroom." A direct question about technique is ignored. "They look like they are doing exercises or some kind of movement in dramatic arts."

To another question about Picasso's technique: "This was probably done in charcoal too. If it was paint you could still see the lines (brushstrokes) in it, even if he had tried not to have them there." He examines the detail of the man's leotard, noting its similarity to the girl's. He now says that parts of the work, at least, could have been painted.

He returns to the use of line in the Daumier, picking up the rhythm with his finger as he traces. "He has different shapes of line here: all lumpy here, squiggly here like a rope, others just go straight across." Adrian is uncertain why the artist has done the work in this way. A couple of first impressions confuse him. The figure standing on the chair prompts the question—"Is this an Indian?" The scene "looks like a cave," a recognition of the absence of background.

Comparing the acrobat in the Picasso with the clown on the chair in the Daumier shows Adrian's readiness to analyze movement. Gesturing with his own body, Adrian says the clown is "moving back like this, because the lines, his chest is curved, making it look like he is leaning back." When he tries it himself, he seems to realize that it is hard to move in that position. He contradicts himself (and the feeling of the work) by saying, "He looks like he is frozen in one spot." Adrian notes the absence of hands on the clown figure, saying, "Maybe he wanted to make a 'freak out' picture." Adrian shows no disrespect for the work in using the term. Next a digression to his Saturday morning art class. He gives a very detailed explanation of one of the Krannert Art Museum's oils to illustrate the use of shadow and reflection. "It was very real . . . it was real nice."

Adrian struggles a little with "mood." The Daumier is "not actually scary but it does not look so much of a pleasant mood." Perhaps he does pick up the nervous excitement but cannot articulate it. He reads the mood of the Picasso in terms of the moods of the characters. The man in the foreground is happy "because he's watching her. She is smiling." The background figures "look like they are enjoying themselves with the little dog and the horse eating the grass."

A question inviting Adrian to say how line, shape, and color might have been used to convey mood draws talk about how the artist has created the lightness of the girl's leotards, "by erasing the already applied paint." As with most of the students of this age interested in art, the inferential leap from technique to expression seems very difficult.

"What kind of a girl is this?" "She doesn't look like she's from America." "What is her occupation?" "She's a dancer." "What makes you think she is a dancer?" "She has this little thing on (a leotard) and it looks like she is warming up. This is her instructor." "Is there anything about her appearance that suggests she is a dancer?" "The way she is standing and the way her body is shaped, not shaped but the way it is smooth (tracing the line of the figure)." Adrian gestures grace in a turn sideways.

"What about this guy? Is he a dancer?" "Maybe he's a football player but he could be a dancer." "Why?" "He looks big and muscley." "How has the artist made him look so big?" "I'm not sure."

Adrian prefers the Picasso to the Daumier although "it could stand a few more people in the background." The Daumier "looks kind of sloppy like he rushed through it," whereas with the Picasso "it looks like he took his good time and did the lines real careful, and made it real, real enough." The latter comment suggests his preference is for realism rather than literalism,
possibly to favor carefully executed work. Adrian thinks that someone who could do a "sketch" like Daumier has a “lot of talent” and could do works like the Picasso—but would “not make too much money” from sketches.

Adrian begins his response to Positon by explaining that it looks like steps, tracing these with his fingers. “How does it look like steps when it is flat?” He points to the surfaces that appear to progress and others that retreat, and describes them as a repeating pattern. Further probes suggest that “depth” and “optical illusion” are words not accessible to him in this situation at least. The interviewer has some doubt whether he even detects the optical illusion.

Adrian is more at home again as we begin to talk about making such a work. He recognizes the repetition of color, and that there are several different paths through the work. He is most impressed by the exactness of the boundaries between colors. He identifies harmonious colors and the use of complements in the work.

The role of color and shade in creating the three-dimensional effect eludes him for a while, but suddenly he gets it: “It is the dark ones that go back.”

And then, The Thorn Heads. “Oh, Man! What is it? It looks like elephant tusks and maybe a flagpole here (indicating both).” “What makes them look like flagpoles?” “The circle at the top. And it starts off fat and gets skinny.” “What is he trying to do by that?” “I don’t know.”

“What is he trying to make the whole thing look like?” “Outer space, wacky space ships or something. This here (indicating crescent) could be a moon. This could be a pterodactyl (top left of the figure) and this does look like a tusk. This could be some kind of weapon (spikes).” “What makes it look like a weapon?” “The spikes. It could be a power weapon and shoot lasers. Over here this looks like a shower of colors (the ‘plume’).” “How does it resemble a shower?” “The way it is curved. He stops them at different spots too, some are longer, some shorter.”

“Is this a big ‘thing’?” “It looks big. The poles make it look big and so does the size he made.” “What about the background?” “Well, the color is different. To make it look like nighttime or that it is on a planet. And the moon is close and shining or the sun is shining against it. This could be a woodpecker.”

“Have pattern or repetition been used?” “It wasn’t slopped on. Everything is careful, like the straight lines.” “Are all the lines straight?” “Some are straight and some are curved. At the ends they are pointed.” “Does this give the work a particular mood?” “It doesn’t give it any mood.”

“Why has he outlined the shapes like that?” “I don’t know, to make it different maybe.” “Does the outlining help it to look like a weapon?” “Yes, a bow and arrow, it is curved like that and the ends are tied. This looks like it could dig in, with the point like that.”

“Is it a peaceful work?” “No, it’s rowdy.” “How has the artist given you that sense?” “The way he hasn’t put it all in one spot. Some is off to the side, some is down below.”

As is apparent Adrian was an acute observer and literate critic (even though sometimes wrong and often incomplete). It would be simpler for us educators if we could say which of Adrian’s sophisticated were attributable to Columbia School, which to Washington School, which to Saturday School, and what must have come from out of school—but of course we cannot. And our inquiries would probably contribute more to good teaching if we emphasized simple causality less and quality of learning contexts more.24 Here with Adrian we see what we can accomplish and many things still to be done.

Adrian wrote the following essay on *I and the Village*:\(^{25}\)

It looks like two people were having a conversation. They're thinking about what will happen in their future life. The man is a Christian perhaps. And the woman could be one too. They could be rich.

I think it's real interesting, because it had a lot of color to it. And it shows the feeling of what the man could be thinking about. And with the tree it gives a special feeling.

Adrian brings us some of his Saturday morning art class products. He explains what he has been trying to do. In particular, he is very proud of the way he has drawn one of the suns. “I really made it shine.” And he had.\(^{26}\)

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\(^{25}\)We asked several classes at two Decatur schools to write such essays. Only with Project HEART teachers did we get highly analytic, nonjudgmental responses.

\(^{26}\)After addressing the great differences between works of master artists and those of schoolchildren, Howard Gardner noted certain similarities: “the common pleasure, the compulsive satisfaction, the willingness to disregard what others are doing, the pursuit of one’s own ideas to their graphic conclusion.” (*Artful Scribbles*, Basic Books, New York, 1980, p. 268.)
With her parents and her sister Ann, a sophomore in high school, Karen Walsh lives in a new housing development just beyond the outskirts of town. The house has been paneled with rough-sawn timber; the interior has a warm brown glow.

The walls are decorated with antique carpenters' tools and old sepia family photographs. Karen's father is a vocational arts teacher in a local high school. He built the house himself. Mrs. Walsh has a continuing interest in oils and watercolors (having taken several courses), is a member of an art club, and does some photography, embroidery, and sewing. Karen's sister, Ann, is both interested and talented in the visual arts. Both parents are annoyed that they will have to seek private tuition to help Ann develop further because she has exhausted the offerings at the high schools she attends.

Karen is a friendly outgoing child who meets us at the door. She smiles a lot, brushes aside fair hair and is keen to talk about the works of art we have brought. We begin with the comparison of Picasso's *Acrobat on a Ball* and Daumier's *A Clown*. Straightaway Karen notices the rectangular form of the foreground figure in the Picasso: "It's interesting... it's round and still looks square."

Referring to an earlier general question about the kinds of things she looks for in examining a work she says that the Picasso appears balanced, making the connection between the squareness and bulk of the figure and its relation to balance, recognizing that it is offset by the several smaller figures on the other side of the work.

"It is hard to tell what it is" is her first remark about the Daumier, but she is unfazed and identifies the drummer. As with other children we have interviewed, the clown remains a puzzle for her. "I've never seen anything like that!" She is attracted and amused by the gesture drawing. She seems to know that interpretation can take time.

Returning to the Picasso she thinks the foreground figure is watching over the "dancer" (the girl on the ball, understandable given the grace of the figure). He seems as if he is "bossing the dancer around"; he looks big and strong... and stern, "because they show his muscles." The dancer is "trying to impress him."
In response to a question about the use of color in the Picasso, Karen says with uncertainty that it is "grey and the pinks stand out and make it strong." She may be referring again to the girl but her gesture is more general at this point. When asked about the mood of the Picasso she responded first in terms of the girl "being watched and having to do things she does not want to do." Her more complete understanding is shown only later in the discussion about the materials the artist has used. Then she is able to say the work is "gloomy." This leads to the observation that the light blue in the Daumier makes her feel free and that the Picasso's grey-blue and deep blue make her feel sad. She seems not pressed to reveal how these qualities are seen in the work, but she says, "the way the dark colors blend in here suggests a certain mood."

The "scribbles" in the Daumier suggest that the figures "are moving however they want, they seem like they're really free." Karen's hand gestures are perhaps more indicative of her understanding than are her words. She is able to describe correctly the texture of each work, but mistakes the water color of the Daumier for "tempera, maybe." Her uncertainty may relate to the tempera she has used in class, perhaps diluted. The charcoal lines are easily identified by her, and their function in the work is made clear. The use of line in the Picasso presents a problem for her. She can trace the flow with gestures but cannot describe the way line is used, perhaps because it relates so closely to form, which has already been competently handled.

Karen likes Vasarely's *Positon* and immediately talks about the striking diagonal swath of color contrasted to the dark periphery. She says:

> It's not real, it is imaginary. I've never seen boxes or cubes with colors like that. It shows a maze. They (the cubes) make it look like it goes in and out, showing depth. It changes too. Just by looking at it you can make it feel like this part is coming out (indicating) or that this part is going in.

Karen gestures and says that it is both the tone and color of the planes that make a cube "stand out."

"Could Karen do one of these herself?" "Probably not," she says laughing. "It looks hard."

"What if we were to tile the entire bathroom like this?" "It would be interesting. Every time you went to the bathroom something different would be popping out. It would be freaky!"

Karen goes on to point out the repetition of color, and color pairings through the work. She uses the term "pattern," and recognizes that perceptual fluctuations the work induces require time to understand, and that the pattern is somewhat irregular (and variable). She alludes to the likelihood that the artist worked through trial sketches before attempting the work. It is not her first experience with optical illusions in art. They have studied a similar work in class. She doubts it was by the same artist, "It was more real."

Karen enjoys *Thorn Heads*, "having no idea what it is. It could be an animal, not a real one, but these (indicating) are a bit like a head and eyes." "A snuggling animal?" "No, it is mean ... and looks like it is hand-made for a fight."

"Is there anything about the artist's use of color, line, or shape that gives that kind of feeling?" "He has used lots of jagged lines, and points like these here and here (indicating), and red, black, and blue." "Is there anything associated with those hues?" "If they are light it would be happy; but if dark it is fierce." "What was the artist's thinking about the background?" "The dark blue makes these points stand out more and it seems more scary. If it were yellow or pink it would not be the same."

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27Raising children's expectations of themselves" is seen to be the key to achieving these aims, which HEART associate Kay Hall regards as prior to longer term improvements in production quality. Hall regards three outcomes as important: visual perception, vocabulary, and diminished feeling of mystification in the presence of a work.
“Why would an artist paint something like this?” “Maybe he is creative (laughing).” “Is he?” “He uses lots of different patterns like here (gesturing to different movements and repetitions in the work). And he uses dots and uses strange forms. It is probably not meant to be something real. I would not know what it was. It is different.”

“Is this a modern conception of weaponry?” “It could be modern with those spikes, but this looks like it is made of bone. See these markings? This (the ‘plumage’) looks like it is being thrown out.” (Other children have compared it to a rocket exhaust.) “Does this remind you of an animal?” “Yes, it looks like an old crow here, and this looks like a bird sticking its tongue out.”

“How much of this did you learn in school?” “I learned a lot about color, pattern, and things like balance and standing out.” Karen qualifies this a little indicating that she knew about color and pattern before. Her art teachers have been Mr. Ecker (last year) and Mrs. Cutler, an elementary art specialist in Champaign. This year, she has Mrs. Olsen (whom she had last year also) and Mrs. Payne. The critique of art she learned almost exclusively from Michele Olsen. Karen regards “making and liking” art as equally important.

Karen wrote the following about I and the Village.

This slide reminds me of a horse and a man remembering things they have done together. It seems like they are good friends because they are looking at each other and smiling. This slide has a repeating pattern with curved lines. It is used many times throughout the picture. It is balanced in the sense that there is an animal on one side and a human on the other side. There are more tiny things on the animal’s side but the dark red on the other side balances it off. The slide seems to show a part of what life is all about because it shows some of the things that people are doing.

It seems to set a mood. What I mean is, it can give me a happy feeling or a sad feeling. It can give me a happy feeling because I think about life and how important it is for this animal and person. It makes me sad because it’s kind of a grayish color like something is wrong.

Earth tones emanate beneath the clear glaze of Karen’s hand-built pot. Photo by M. Munski.
Amy Roberts attends Columbia School because she lived in its catchment area. It is "the computers and then the foreign languages" that her mother regards as the school's special features. "The arts program is not so important. In fact, I do not think much about it because I do not know much about it." Amy indicates that she has not had classes with Michele Olsen, Larry Ecker, or Sharon Cox. Her art classes at Dr. Howard Elementary School were taught by her classroom teacher and sometimes by Jody Payne, then one of three itinerant art specialists.

Mrs. Roberts is uneasy about our questions, perhaps feeling obliged to say more than she can. She indicates she has had no training in the arts, and visits galleries and art museums only occasionally, "for the children." She took them also to see The Wiz and one or two other musicals. She enjoys all kinds of music, but prefers religious and rock music. Her favorite performers are Gladys Knight and Johnny Mathis.

Mrs. Roberts says she likes to display Amy's art work, though none is in view in the apartment. "There is some on the walls in the other house," she says quietly with a hint of tears confirming tension shown since we arrived. A recent separation from her husband is the reason for newness of apartment furnishings and "motel art" on the walls. It is perhaps a refuge, not a home yet.26

Amy is dealing with the situation with no outward sign of concern. She chats happily about the reproductions Acrobat on a Ball and A Clown. When asked if she had a "checklist" of ideas about what to look for in works of art, Amy says "No." She identifies the figures and what they appear to be doing: "sitting down," "standing with arms up in the air."

Amy is unable to suggest why the works might have been done as they were and is uncertain about the media used beyond saying that the Daumier was done with chalk and the Picasso with paint. She says nothing about the feeling or mood. Both could be found in a museum "because they're nice art." Amy's preference is for the Picasso. When asked why she says, "I don't know, I just do."

Amy has seen something like Vasarely's Postion before at school but cannot remember the colors. "Are the colors (in this one) bright or dull?" "They're bright, the orange and the yellow." "Why would an artist do something like this; was he trying to convey a particular idea?" "No, I don't think so."

"Does it look flat?" "No" (laughing). "Why?" "Because the shapes of the squares look like they're set out." "How has the artist made it so it does not look flat?" "The shapes of the squares." "Anything else?" "The colors." "How has he done that?" "By arranging the colors in different places around the picture." "What happens when he does that?" "I don't know" (after a long pause).

Amy is aware of the optical illusion and the appearance that some "steps" are bigger than others, but has no explanation. Her knowledge of the use of color for contrast or complement seems very limited. She does not recognize the term "texture" and incorrectly guesses that the surface of the original work would be "rough."

"To me it (The Thorn Heads) looks like something you might fight with." "Why do you say that?" (No answer.) "What about these?" (indicating the starlike shapes). "Well, those look real sharp." "Has the artist done anything else to make things look sharp?" "The shape of these" (the stars).

Amy is unable to identify any other features to support her initial claim about the object being something to fight with.

26Though our acuities may be just as limited elsewhere, we are especially aware here of our lack of understanding of Mrs. Roberts' plight, and perhaps of Amy's comprehensions.
She likes the work and suggests that it is something that might be found in Africa "because of the way it looks and the feathers." This response is to a question about whether the work is about something real or imaginary.

During the interview Amy appears to "catch on" a little about what the interviewer considers relevant. However, the absence of both conceptual and studio training is clear, particularly in responses to questions about how techniques have been used and the artist's purpose. The work she is keen to show us confirms this impression.

Qualities of folk art are evoked by Amy's papier-mâché figure or doll with a fabric shawl and babushka. Photo by M. Munski.

Amy's Essay on I and the Village:

In this picture I see a lot of pretty colors. The colors are very colorful and bright. There are pinks, greens, yellows, whites, blues, reds, etc. I like this painting. I think it's really pretty, especially the colors.

I think this picture is good because its colors are pretty and bright. I like pictures with bright colors rather than the pictures with the dull look. Color makes a picture look a lot better.

Michael and his father are seated casually on the couch. An iridescent Hundertwasser hangs over the fireplace. Exquisite framed watercolors are displayed above a Victorian couch. In the living room, Scandinavian furniture is illuminated by Tiffany lamps. Michael's father expresses a strong interest in arts education. He says he has provided his children with many opportunities to develop "strong arts appreciation" through travel, music lessons, performances at the ballet and theater. His own influence as a father-architect is mentioned by Michael's mother. His older sister, in high school, has taken art courses and regularly visits museums. Her dissatisfaction with other middle schools influenced Michael's choice to attend Columbia.
"The only reason Michael's at Uni High now," his father adds, "is that our fellow-voters didn't vote the money we needed this year to keep some of the more challenging teachers at Columbia."

Michael is invited to discuss art prints. He sits cross-legged on the rug. Michael recognizes Acrobat on a Ball. "Mrs. Olsen showed us that." He prefers "eye catching colors" in works of art and points out the subdued blue and rose color scheme of the Picasso and the general lack of vivid color in Daumier's A Clown.

Michael seems mystified by the subject matter of Daumier's work. He accurately identifies the use of crayon and watercolors, pointing out how the wash "just runs down." The use of the crayon on top of the watercolor seems "weird" to him. (At this level media tend to be taught individually, and the use of mixed media as in this sketch by Daumier is likely not to have been introduced.)

He notices several uses of balance. He discusses entire compositions, for instance, the use of a more imposing figure against the acrobat and people in the background. Michael also contrasts the nuances of balance of the two compositions despite a seemingly similar positioning in each of the left figures. "She looks like she's trying drastically to keep her balance," he says pointing to the slipping foot of the acrobat. "She knows she's falling and she's trying to flap her arms to get back up." He traces the contour to illustrate how "her side is just giving way."

Michael quickly notes how Positon changes and quips that it reminds him of a favorite video game. Although he immediately points out how the colors change from dark to light to darker again, following the diagonal of the composition, he does not relate this use of color to the phenomenon of the optical illusion.

Michael views The Thorn Heads. "This looks like an elephant in a weird shape, because it's grey," Michael begins, "and it looks like tusks and a trunk," as he indicates some curved forms. "It's as if the artist is making his own animal with different shapes of different things."

What catches Michael's eye is the sharpness of the spearlike shapes and repeated points. Michael considers the pointed cones and thin, curved tubes to be the main shapes. He seems aware of the character of The Thorn Heads by elaborating, "If this were on a playground I wouldn't want to play on it. It would be too sharp and dangerous." Dwelling on expressiveness, he explains: "If an artist is in a 'hyper' mood he or she might do a man jumping up and down or if in a sad mood, something sad and blue. Artists do it by how they feel. That's how they do most paintings." Michael resists the idea that an artist paints a work expressive of mood independently of his or her own mood.

Michael feels he learned the most about looking at art prints in Mrs. Olsen's aesthetic education class.\textsuperscript{29}

Michael's essay on I and the Village:

The picture has a lot of detail of different things and a lot of mixed up colors. It is sort of in a way obscene. The picture is well balanced on both sides because of the two big figures or heads. It seems to show what each animal is used for in little pictures on the rest of the paper. The man seems to be feeding the horse or animal with a special plant. The picture is divided into sections on the paper with different moods and drawings.

It seems to be showing the relationship between man and animals which I think is nice. But some parts of the picture and some of the colors make no sense and cause the picture to be in a mood that is unknown. Plus the colors skip too drastically from bright to dark.

\textsuperscript{29}Project HEART evaluation has in part relied upon a locally made Aesthetic Concepts Inventory. Its multiple choice items covering simultaneously shown works of art require recognition of the dimensions used in perceptual scanning. Its use has at least as important an instructive value as an evaluative one, and helps prepare youngsters for such questions as we asked.
Michael did not inquire about the titles of any of the works. Nor had the other youngsters. Project HEART teachers did not ignore titles but treated them as identifiers, not part of the artist's expressiveness.

SUMMARY

Every child of course is influenced by parents, siblings, friends, and community—so few of the foregoing responses can be attributed directly to school art instruction. Still it is difficult not to conclude that three of these youngsters have been strongly influenced by teachers following the ideas Harry Broudy has espoused.

Karen, Adrian, and Michael were able to examine previously unseen works of art and make cogent statements about their sensory, formal, technical, and even, on occasion, expressive properties. Noting the differences between these three and the fourth child is less than proof, but the differences in quality of out-of-school experience and educational opportunity is persuasive. For three children here, although a historical perspective was missing, the skills of criticism were prominent and the capacity for imaging was growing.
5. MAJOR ISSUES

The development of art instruction in Project HEART and Columbia School is marked by vigor and enthusiasm. It is something of a mutual admiration society, with easy entry for new members. Administrators speak of it with pride, teachers with a sense of entrepreneurship, and students mingle in order to have more contact with these teachers. Close by, it has the look of a successful innovation program.

But it remains a small undertaking in both Champaign and Decatur. The restoration and reconceptualization of program are well regarded, but they are not seen as something that "has to be done right away." Art education is kept alive to a large degree by forces outside the formal system. The School Boards are fixed on containing costs. The Districts of course do not control their income. Incomes are diminishing because public moneys are needed elsewhere, enrollments are diminishing—for a variety of other reasons. Widespread malaise lies just outside present enthusiasm. The smaller silver scene has a cloudy lining.

DIFFERENCES IN PURPOSE

As with any alliance, those working together for art education in Decatur and Champaign have separate purposes as well as a common purpose. They share a belief that more emphasis should be given to art and that there are many potential benefits. Most are strong backers of their district administrators. Most are child-oriented and general-education-oriented. All see in the arts an intellectual discipline, not primarily an opportunity for youngsters to express and enjoy.

But there are six recognizable thrusts, not incompatible, yet each voracious consumers of time and attention, and often not well served by time devoted to the others. In the minds of these teachers the purposes of art education are to develop a youngsters' (1) cultural knowledge base, (2) imaging and other critical thinking skills, (3) artistic expressiveness, (4) self-understanding, (5) membership in and support for the world of art, and (6) opportunities for enjoyment and change of pace.

These six purposes abide within almost every teacher's efforts, but it is common for one or two to be banners and the others mere threads. Time spent on one purpose may or may not further another. The teachers are aware of course that they do not completely agree but generally believe that to strive for greater agreement might put all the objectives (or at least theirs) at risk. Even though it is apparent that the teachers who get involved with Project HEART change their conceptualizations and priorities, there is essentially no apparent desire to fix districtwide priorities.

Although these teachers occasionally hear of Harry Broudy or see projections of his words, few regard themselves as his following. They are tuned in to teacher facilitators such as Nancy Roucher or Michele Olsen, and use materials and activity plans provided by them.

From workshops and experience, these teachers are aware that perceptual scanning is effectively taught with polar pairs. Seldom did we see any lessons (for teachers or learners) for image interpretation or development of aesthetic expression—partly because Broudy does not
urge it.30 These ultimate goals press little upon consciousness; the task for the moment is to develop a small array of conceptual skills and to attain the “cherishing” of the arts thus made possible.

These teachers are aware that Project HEART and Columbia School, and perhaps their Districts as a whole, have been identified by the Getty Trust and are being watched. A few of them have read bits about the interest the Getty people have in restoring or vitalizing art education all across the country. Almost none of them has given thought to the Getty call for curricular parity among art history, art criticism, and studio production. To them, this would be a fine-tuning adjustment. For the present the problem seems to be to get any return at all out of the system.

History is thought to be a special subject, rather than a point of view about all subjects, certainly not an essential component in all teaching. Yes, it may be useful, especially to stir interest, to tell a story that has historical reference; but an emphasis on history in teaching art (as well as other subjects) is infrequent. This is true even of most exemplary teachers.

When history does appear in the lesson it usually pertains to the history of a work or the life of the artist. Less often is one pointed to the history of the art—its periods, its schools, its fashions, its concepts, its paradigm shifts—or to relationships between art and social, scientific, or other histories. It would be unusual for a teacher to try to illustrate the problem of an artist—e.g., Monet—struggling to come up with a new medium or technique for an expressive quality he wanted. That very special interaction between critical judgment and personal expression is an essential relationship in education, one possibly best taught through art education. But it seems too complicated for trainers of teachers everywhere to figure out. Not surprisingly, it appears to remain beyond the scope of teaching in Champaign and Decatur. In the magnet schools the separation of aesthetic education from studio production has had the effect of protecting criticism from being overwhelmed by the vitality of production, but also of isolating them, one from the other.

A similar obscurity hides much of the interplay among history, criticism, and the production of art. Yet in certain classrooms, there are ways in which parity among the three is greatly improved. The teaching in these rooms reflects a developmental approach to artistic sensitivity, as well as to artistic production. Occasionally there is robust attention to local history (of these communities), almost contemporary history, which shows up especially in Gary Olsen’s sessions on architecture, but is to be found elsewhere as well.

Criticism appears not in the guise of connoisseurship,31 but more as analysis, or rather as preparation for analysis. Of course, not all criticism and critics are analytic, but identification of characteristics by the teacher or student is considered to be a first step in understanding and communication. Holistic or metaphoric criticism is encouraged to a lesser extent. What all the children in these classrooms become accustomed to is the description of an art object in terms of its properties. Thus a parity of criticism and studio production is moved along, but currently without an equivalent attention to history.

What a child likes is more or less treated as unimportant. Personal preference is of course encouraged in production, but not in criticism. Discriminations in merit and

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attractiveness are given little focus in classrooms where a degree of positive feeling is essential for learning and class control. A major issue remains to be faced when the question of "whose" standards—history's, the teacher's, the student's—comes to the fore. For the time being, perceptual scanning is taught as an objective affair, not subjective.

LONG TERM GOALS

Educators concerned about art education in Champaign and Decatur are not confused about how large is the task, or how small the opportunity. Developing a conceptual approach to art has barely begun in Champaign and is but a small step further along in Decatur. When these teachers hear about student recognition of expressive qualities in art and about enriching the images of all thinking, for all students, they are hearing about achievements far down the road. They have had their aims set high. They have been sobered by the District's inability to provide substantial impetus, disappointed by the unreadiness of most classroom teachers. But as most teachers do, they largely ignore the gap between real and ideal, and work when and where they can to move things along.

Rank and file teachers in both systems respect the place of the arts in general education but are not persuaded by (most have not heard of) Broundy's vision of general intellectual development through perceptual scanning and imaging. They see art as less essential and more postponable than most subject matters. Almost unanimously they support preparation of children through the development of study skills and operations, particularly math and reading. They define simple knowledge that all students can and should learn as hierarchically necessary for engagement of the higher mental processes.

By and large teachers believe that tests designed to indicate scholastic aptitude and to measure attained-competence are targeted on knowledge and skills that all children should command. Few are troubled that it might be a disservice to many to spend an enormous amount of time getting all learners "proficient." All too absent is the desire to be working through complex problems. Many denigrate situations in which for the moment most children will recognize only something about the problem faced and the concern given it. Only socialization and objectives manifested in test items are treated by most teachers as having high priority.

This emphasis on "basics" and testing, and the consequent diminishment of art education, are closely related to cutbacks in general funding for education. Realization of the magnitude of property taxes and other support for education coupled with dismay at youth unemployment and illiteracy caused many parents and other taxpayers to protest. They know that schools cannot remedy all social ills. They are wise to the fact that today's education is not the positive force it was expected to be. They suspect—and teachers agree—that not enough class time has been spent on the right things. The "right" things include spelling and math, but not art and values clarification.

Reduced enrollments and opposition to new taxes meant fewer funds for the schools, and specialists in music and art were among the first to go, treated almost as peripheral luxuries. The regular classroom teachers might of course include some teaching of art as relief from the daily grind. Art was seen as an important edge to life, but the center had to be worked on first. Columbia Magnet School and Centennial Laboratory School were examples of what someday might be done for all, but now is done primarily for children whose parents press to get them in. A certain elitism was noted, in spite of the obvious role of the arts in equity of educational opportunity.
THE CHANGE PROCESS

A more comprehensive art education program has been the aim of a few community champions over the years. Particularly in Decatur where the cultural overflow of the universities was less a factor, individuals and the Decatur Arts Council rallied support for individual experiences and for protection of the school program. The Centennial and Columbia principals opened the way for an unusual effort.\footnote{Sometimes, as in Robert Donmoyer's case study, the principal is the prime mover. At Centennial and Columbia, principals Pat Tingle and Michael Cain played crucial support roles: enthusiastic, critical, "trouble-shooting," but more enablers than creators. Project HEART is very much a team creation, with teachers and administrators playing vital roles. (Donmoyer, "The Principal As Prime Mover," Daedalus, Summer 1983, pp. 81-94.)} The one indispensable force in that effort has been Nancy Roucher, at the forefront, charismatic, politically adept, tenacious.

In both cities it appears that the community puts more effort into upgrading the school art program than the District itself does.\footnote{As Decatur Director of Research Inabel Kirby reminded us, school professional staff members, current and retired, are part of the community. Vigorous community initiatives do not necessarily indicate administrative negligence—in fact in Decatur it is "part of the plan."} That partly points out the competition within the District for scarce resources, a competition less apparent in the community as a whole. In Decatur, in addition to the Arts Council, the Macon County Regional Office of Education, the Park District Recreation Department, and Junior Welfare provided sustained backing and leadership for art education. Individual parents have long been prominent and are still regularly volunteering to assist within the classroom or on special programs. In Champaign the Design Program in Washington School got started with assistance from College of Education personnel, and the connections between many Champaign schools and the University are easily discovered. Much community effort has gone to consciousness-raising. The long, hard work of staff development awaits a rearrangement of priorities or a huge expansion of outside funding.

At first it seems logical to wish that these efforts and funds could be drawn into the school operation for fair and coordinated distribution, but they would be substantially more vulnerable there. There are many achievements in "the basics" still unattained, for which priority remains.

Ironically, the dismantling of the elementary specialist art programs has permitted freer reconsideration of the goals of school art. And the creation of magnet schools has given the districts opportunity to do a few things magnificently, even if in small scale. Nationally the magnet schools today have social legitimacy. They are one of the few workable solutions in desegregation and equal opportunity schemes. Still, magnet schools have problems, too. More needs to be done to assess the costs elsewhere in the District. Two of the advantages of a newly created school are—as has happened in Centennial and Columbia—that teacher teams can be creatively assembled and that organized self-evaluation can be given a serious try.

The evaluation of art education in all Champaign and Decatur schools is brief and casual. Student production is given conventional review. In all "Project HEART classrooms," a bit of student assessment has been attempted with an instrument constructed by Nancy Roucher and Michele Olsen. The results are supportive of the teaching. But curriculum and pedagogy are almost never the subject of formal program evaluation, and seldom informal.\footnote{External review and teacher self-study can be organized around issues important nationally or locally. See Robert E. Stake (ed.), Evaluating the Arts in Education, Charles E. Merrill, Columbus, Ohio, 1975, now purchasable only in microfiche from University Microfilms, Ann Arbor, Michigan. A strong plea for inquiry-based professionalism was made recently by Hendrik D. Gideonse, In Search of More Effective Service, University of Cincinnati, 1983.} With the arts already low in priority, perhaps little else can be expected. Project HEART was built upon faith and philosophy, not on empirical research and evaluation. Organized curiosity about
what is happening and what is truly of merit educationally is obstructed both by the despair of underfunding and the enthusiasm of reform.

The present program is a small, sturdy nucleus in both cities. The school administration in Champaign in particular desires to use it as an in-service program for teachers newly faced with art teaching responsibilities. Project HEART has new state funding for an expanded outreach program, pledged now to offer service to many other districts in downstate Illinois. This is likely to diminish the service it can provide to Decatur and particularly to Centennial.

Some observers would say, "There is no program here." Uniform activities and scheduling are not to be found. But purposes and strategies are shared. The work of these "change agents" is oriented to helping teachers to change first, rather than trying directly to change the students in their classrooms. Rather than develop a stronger syllabus or template of lesson plans for the District as a whole, the stress is on teacher-made plans. The role of the service center and staff development specialist then is to suggest, supply, and sustain. When asked why the District did not play a more central role in curriculum development or press harder for uniformity, Director of Elementary Education Don Wachter indicated that teachers would teach best what they felt a sense of ownership for. Other aspects of this relationship also suggested an entrepreneurship rather than a corporate model.35

Many school innovation implementation models postulate a spread across teachers similar to the diffusion of rumors or disease—e.g., "Each one teach one." This regularly has not worked, and the change effort in Champaign and Decatur has not been so conceived. By and large two kinds of teachers get involved with curricular reform, those who identify with the movement and those who identify with the practice. Some teachers, especially those who were working in a similar pattern before, seize the opportunity to ally themselves with the reform project and serve as teacher trainers or demonstrators. Others become persuaded to use some or all of the new ideas, but do little to cajole or assist colleagues to do likewise. Of course, many teachers do neither.

Project HEART, recognizing all three groups, relying on voluntarism, slowly draws new people into the works. Each teacher, of course, has certain ideas as to what deserves to be taught and as to what he or she can teach—yet for art instruction most of them need extensive help with daily objectives, course scope and sequence, techniques, and materials. The advantages of a coordinated curriculum, even if only suggested rather than required of each teacher, are obvious but reluctantly forgone because of cost implications.

Many elementary teachers here take the initiative and are pleased to find good content and skill development in Project HEART applications of the Brody philosophy. In their teaching we find movement toward parity of perception and expression. But even though impressive in this accomplishment, Project HEART makes only modest gains across these two districts. This is perhaps all that can reasonably be expected, but something much more grand is necessary if all of the children are to be given such opportunities for intellectual growth.

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