

A PROPOSAL FOR THE FINE ARTS PROGRAMME
AT THE CEGEP LEVEL

AN EXAMINATION OF THE EXISTING FRENCH LANGUAGE ART
CURRICULUM FOR UNIVERSITY PREPARATION AT THE
LEVEL OF THE GENERAL AND VOCATIONAL COL-
LEGES (CEGEP'S) IN QUEBEC AND PROP-
OSALS FOR AN ALTERNATIVE PROGRAM
FOR DAWSON COLLEGE AND OTHER
CEGEP'S

BY

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A THESIS IN PARTIAL FULFILLMENT OF A MASTER OF
ARTS IN ART EDUCATION

SIR GEORGE WILLIAMS UNIVERSITY, MONTREAL, QUEBEC

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THE WORK INCLUDES A DESCRIPTION OF THE REASONS AND PHILOSOPHY
BEHIND THE GENERAL AND VOCATIONAL COLLEGES IN THE PROVINCE OF
QUEBEC; THE PLACE FOR ART PREPARATION FOR UNIVERSITY AT THE
CEGEP LEVEL OF EDUCATION; A CRITICISM OF THE PREVAILING FRENCH
LANGUAGE PROGRAMME OF ART AT THE CEGEP LEVEL; THE CONTRIBUTIONS
OF ART FOR THE CEGEP STUDENTS, AND A PROPOSAL FOR AN ALTERNA-
TIVE PROGRAMME FOR THE ENGLISH LANGUAGE CEGEPS. AN ENTIRELY
NEW THEORETICAL FRAMEWORK OF ART AT THE CEGEP LEVEL WAS NOT
DEvised. THE PROGRAMME WAS BASED ON THE REALITY OF THE FRENCH
LANGUAGE PROGRAMME AND THE ASPIRATIONS AND FUNCTIONS OF THE
ENGLISH LANGUAGE PROGRAMME. THE ART PREPARATION FOR THE SU-
PERIOR (UNIVERSITY) LEVEL OF EDUCATION IN THIS RESEARCH PAPER
IS FOCUSED ON THE PARTICULAR FUNCTIONS IT WILL HAVE IN MONTREAL.

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N.L.

INTRODUCTION

THE WORK WHICH FOLLOWS INCLUDES A DESCRIPTION OF THE REASONS AND PHILOSOPHY BEHIND THE GENERAL AND VOCATIONAL COLLEGES IN THE PROVINCE OF QUEBEC; THE PLACE FOR ART PREPARATION FOR UNIVERSITY AT THE CEGEP LEVEL OF EDUCATION; A CRITICISM OF THE PREVAILING FRENCH LANGUAGE PROGRAMME OF ART AT THE CEGEP LEVEL; THE CONTRIBUTIONS OF ART FOR THE CEGEP STUDENTS, AND A PROPOSAL FOR AN ALTERNATIVE PROGRAMME FOR THE ENGLISH LANGUAGE CEGEPS. AN ENTIRELY NEW THEORETICAL FRAMEWORK OF ART AT THE CEGEP LEVEL WAS NOT DEVISED. THE PROGRAMME WAS BASED ON THE REALITY OF THE FRENCH LANGUAGE PROGRAMME AND THE ASPIRATIONS AND FUNCTIONS OF THE ENGLISH LANGUAGE PROGRAMME. THE ART PREPARATION FOR THE SUPERIOR (UNIVERSITY) LEVEL OF EDUCATION IN THIS RESEARCH PAPER IS FOCUSED ON THE PARTICULAR FUNCTIONS IT WILL HAVE IN MONTREAL.

THE POTENTIAL STUDENTS WERE GIVEN THE OPPORTUNITY, THROUGH A QUESTIONNAIRE, TO POINT OUT THE TYPE OF ART CURRICULUM WHICH WOULD BE MOST VALUABLE TO THEM.

AS WAS MENTIONED A NEW CURRICULUM WAS NOT CONSTRUCTED, BUT RATHER NEW ATTITUDES AND QUALITIES WERE INCORPORATED IN THE NEW GENERAL CURRICULUM.

CHAPTER I

GENERAL AND VOCATIONAL COLLEGES IN QUEBEC

COLLEGE EDUCATION IS THAT LEVEL OF EDUCATION THAT COMES IMMEDIATELY AFTER THE SECONDARY LEVEL AND IMMEDIATELY BEFORE THE UNIVERSITY LEVEL.

COLLEGE STUDENTS NORMALLY BELONG TO THE AGE GROUP SEVENTEEN TO NINETEEN. FOR PART OF THIS GROUP, COLLEGE IS THE FINAL STEP BEFORE ENTERING UNIVERSITY; FOR THE REST OF THE GROUP IT IS A TERMINAL COURSE LEADING TO SPECIALIZED TECHNICAL OCCUPATIONS.

THIS COURSE IS ALSO INTENDED FOR ADULTS WHO WISH TO COMPLETE THEIR GENERAL OR VOCATIONAL TRAINING IN ORDER TO MEET LABOUR MARKET REQUIREMENTS.¹

UNTIL THE EMERGENCE OF THE GENERAL AND VOCATIONAL COLLEGES (COLLEGE D'ENSEIGNEMENT GENERAL ET PROFESSIONNEL (CEGEP'S)) THE STUDENTS HAD TO MAKE A FINAL DECISION AS TO THEIR FUTURE OCCUPATION OR FIELD OF STUDIES AT A RATHER EARLY AND OFTEN PREMATURE STAGE, UPON COMPLETING THEIR SECONDARY EDUCATION. A PREMATURE DECISION OFTEN RESULTS IN THE STUDENTS DROPPING OUT OF SCHOOL.

A MAJOR AIM OF THE INTEGRATION OF GENERAL AND VOCATIONAL COLLEGE EDUCATION IS TO ENABLE EACH STUDENT WHO IS CAPABLE OF PURSUING STUDIES BEYOND THE SECONDARY LEVEL TO DECIDE PROGRESSIVELY UPON THE DIRECTION HIS STUDIES

¹ QUEBEC DEPARTMENT OF EDUCATION, COLLEGE EDUCATION AND THE GENERAL AND VOCATIONAL COLLEGES, #3, P.5.

WILL FOLLOW.²

THE MAIN OBJECTIVES OF COLLEGE EDUCATION AS WRITTEN
IN EDUCATION DOCUMENTS #3, ARE:

- TO ESTABLISH A CLEAR AND WELL-DEFINED ORGANIC RELATIONSHIP BETWEEN SECONDARY EDUCATION AND UNIVERSITY EDUCATION;
- TO ANSWER THE NEEDS RESULTING FROM GROWTH OF ENROLMENT FIGURES;
- TO PROVIDE EQUIVALENT EDUCATIONAL FACILITIES IN ALL PARTS OF QUEBEC;
- TO ENABLE EXISTING EDUCATIONAL INSTITUTIONS TO DEFINE THEIR FUTURE ROLE BETTER AND DEVELOPE THEIR ACTIVITIES WITH A PRECISE KNOWLEDGE OF THEIR STATUS.
- TO MAKE IT POSSIBLE FOR STUDENTS TO DETERMINE PROGRESSIVELY THE DIRECTION THEIR STUDIES SHOULD TAKE FOR OPTIMUM ADAPTATION TO THEIR CAPABILITIES AND PERSONALITY;
- TO MAKE POSSIBLE IN EACH AREA AN UPGRADING OF LABOUR FORCE FOR SPECIALIZED TECHNICAL EMPLOYMENT;
- TO OFFER ADULTS ANY ADDITIONAL ACADEMIC TRAINING NECESSARY FOR PLAYING AN ACTIVE ROLE IN PRESENT-DAY SOCIETY.³

COLLEGE EDUCATION, BECAUSE OF ITS STRATEGIC POSITION, REPRESENTS A HIGH PRIORITY STAGE IN THE BUILDING UP OF A SCHOOL SYSTEM WELL ADAPTED TO THE NEEDS OF OUR SOCIETY. THE EARLY UNIVERSITY YEARS WERE REVAMPED UNDER THE NEW COLLEGIAL LEVEL OF EDUCATION IN ORDER TO MEET TWO PRESSING URGENCIES: FIRST TO RAISE BY ALL AVAILABLE MEANS THE LEVEL OF TRAINING OF ITS MANPOWER; AND IN A PARALLEL WAY, TO OPEN ALL AVENUES NECESSARY FOR THE INTENSIVE SCHOOLING OF ITS YOUNGER GENERATION.⁴ DEVELOPMENT POLICIES ARE DESIGNED TO PROMOTE A BALANCED GROWTH IN ALL PARTS OF THE TERRITORY. THE COLLEGE EDUCATION IS ORGANIZED AS TO RESPOND TO MULTIPLE DEMANDS. IT

² IBID. P. 6

³ IBID. P. 10

⁴ IBID. P. 10

IS DESIGNED TO SERVE A RAPIDLY EVOLVING SOCIETY; TO BE FLEXIBLE AND DYNAMIC, TO BE DEMOCRATIC BOTH ON A SOCIOLOGICAL PLACE (BECAUSE IT IS INTENDED FOR THE GREATER PART OF THE POPULATION) AND ON THE CURRICULAR PLANE (BECAUSE IT OFFERS THE FULL RANGE OF DISCIPLINES NECESSARY EITHER FOR GENERAL OR VOCATIONAL TRAINING, TO BE FORWARD LOOKING AND TO OFFER A KIND OF EDUCATION CORRESPONDING CLOSELY TO CONTEMPORARY REALITIES IN A CIVILIZATION THAT IS BUILT UPON SCIENCE AND TECHNOLOGY AS WELL AS UPON A COMMITTED FORM OF HUMANISM.

THIS LEVEL OF EDUCATION "SHOULD REMAIN IN CLOSE ACCORD WITH THE SPECIAL NEEDS OF THE INDIVIDUAL AND OF SOCIETY; IT SHOULD BE ADAPTED IN A REAL WAY TO THE PECULIAR REQUIREMENTS OF THE COMMUNITY. IT SHOULD TEND TOWARD THE ESTABLISHMENT IN OUR SOCIETY OF 'EQUAL OPPORTUNITY FOR ALL', AN IDEAL THAT REPRESENTS IN PRACTICE, FOR ANY PERSON, THE PREREQUISITE OF FREEDOM AND LIBERTY."⁵ IN POST-SECONDARY EDUCATION, BEFORE THE CEGEPS, CERTAIN STUDENTS WERE COMPELLED TO LIMIT THEMSELVES TO STUDIES OF AN OVERLY ACADEMIC CHARACTER, WHILE OTHERS ENTERED SPECIALIZED STUDIES TOO EARLY.⁶

UNDER SECTION 1 OF REGULATION No. 3 SET DOWN BY THE QUEBEC DEPARTMENT OF EDUCATION, "PRE-UNIVERSITY AND PROFESSIONAL STUDIES SHALL INCLUDE THOSE SUBJECTS REQUIRED FOR ADMISSION TO UNIVERSITY COURSES OR TO AN OCCUPATION RECOGNIZED AS REQUIRING TRAINING AT THE TECHNICAL LEVEL AND THE PROGRAM OF

⁵ IBID. P. 11

⁶ REPORT OF THE ROYAL COMMISSION ON EDUCATION, VOL. 2, PARA. 157-158.

STUDIES SHALL EXTEND OVER A PERIOD WHICH MAY VARY FROM TWO OR THREE YEARS."

THE PRIMARY PURPOSE OF PRE-UNIVERSITY AND VOCATIONAL EDUCATION IS TO EITHER UNDERTAKE OR SUPPLEMENT HIS VOCATIONAL TRAINING, FOR VOCATIONAL TRAINING MUST BE RELATED TO THE PROFESSIONAL FIELD CHOSEN BY THE STUDENTS.⁷

THE AUTHORS OF THE PARENT REPORT SUMMARIZED IN THE FOLLOWING TERMS THEIR REASONS FOR SUGGESTING THE ESTABLISHMENT OF SUCH A LEVEL OF EDUCATION:

SUCH, IN BRIEF, ARE THE AIMS WHICH WE ATTRIBUTE TO PRE-UNIVERSITY AND VOCATIONAL EDUCATION: TO ASSURE THE GREATEST POSSIBLE NUMBER OF STUDENTS WHO HAVE THE NECESSARY APPTITUDES THE OPPORTUNITY TO FOLLOW STUDIES OF LONGER DURATION AND BETTER QUALITY, TO CULTIVATE AN INTEREST AND A DESIRE FOR EDUCATION ON THE PART OF THE STUDENTS IN ORDER TO LESSEN THE NUMBER OF FAILURES AND PREMATURE WITHDRAWALS; TO FURTHER A WISER CHOICE OF STUDIES, BETTER FITTED TO STUDENTS' TASTES AND APPTITUDES; TO RAISE THE LEVEL OF PRE-UNIVERSITY STUDIES AND VOCATIONAL INSTRUCTION; TO ESTABLISH A UNIFORM SYSTEM FOR THE TRANSITION BETWEEN SECONDARY AND HIGHER EDUCATION AND TO GIVE STUDENTS A BETTER PREPARATION FOR EMBARKING ON THE LATTER. HENCE IT MAY BE SAID THAT A PREOCCUPATION WITH AN EDUCATIONAL SYSTEM AT ONCE RICHER AND BROADER, MORE FLEXIBLE AND DIRECT, MORE GENEROUS AND DEMOCRATIC HAS LED US TO PROPOSE THIS COMPOSITE STAGE BETWEEN THE SECONDARY COURSE AND HIGHER EDUCATION. WE ARE AWARE THAT IT WILL BE NECESSARY TO BREAK DEEPLY EMBEDDED HABITS, TO BRING ABOUT AT TIMES COMPLEX READJUSTMENTS, AND TO SUBMIT PROGRAMMES AND TEACHING METHODS TO REEXAMINATION; IN SHORT, A NEW STRUCTURAL FORM WILL HAVE TO BE WORKED OUT, USING EXISTING RESOURCES AND CREATING OTHERS. BUT WE ARE CONVINCED THAT A FAR-REACHING REFORM IS NEEDED TO SOLVE PRESENT PROBLEMS AND MEET THE NEEDS OF THE FUTURE. THE PRESENT DISPERSAL OF EFFORT MUST BE CORRECTED BY BOLD CONSOLIDATION; USELESS DIVISION INTO MUTUALLY EXCLUSIVE COMPARTMENTS MUST BE BROUGHT TO AN END BY MEANS OF SIMPLE AND COHERENT STRUCT-

⁷ EDUCATIONAL DOCUMENTS, P. 29

URAL ARRANGEMENTS. WE BELIEVE THAT, AT ONE AND THE SAME TIME, THE QUALITY OF TEACHING WILL BE IMPROVED; THAT ALL WILL BE GIVEN A CHANCE TO EXTEND THE SCOPE OF THEIR EDUCATION; THAT A CHOICE OF STUDIES BASED ON TASTES AND APTITUDES WILL BE ENCOURAGED. SUCH ARE THE PRINCIPLE AIMS⁸ WE PROPOSE AND WHICH WE BELIEVE ARE REALISTIC.

⁸ REPORT OF THE ROYAL COMMISSION ON EDUCATION, VOL. 2, PARA. 269.

CHAPTER II

ILLS OF EDUCATION AND PROPOSED REMEDIES

OVER A HUNDRED YEARS AGO, EMERSON SAID, "IT IS OMINOUS, A PRESUMPTION OF CRIME, THAT THIS WORD 'EDUCATION' HAS SO COLD, SO HOPELESS A SOUND. A TREATISE ON EDUCATION, A CONVENTION FOR EDUCATION, A LECTURE, A SYSTEM, AFFECTS US WITH SLIGHT PARALYSIS AND A CERTAIN YAWNING OF THE JAWS. WE ARE NOT ENCOURAGED WHEN THE LAW TOUCHES IT WITH ITS FINGERS. EDUCATION SHOULD BE AS BROAD AS MAN."

EMERSON ALSO WROTE: "WHO WOULD BE A MAN MUST BE A NON-CONFORMIST. HE WHO WOULD GATHER IMMORTAL PALMS MUST NOT BE HINDERED BY THE NAME OF GOODNESS. NOTHING IS AT LAST SACRED BUT THE INTEGRITY OF YOUR MIND."

EMERSON WAS AN OPTIMIST WITH RESPECT TO INDIVIDUALS AND A PESSIMIST WITH RESPECT TO ORGANIZATIONS.

IT MAY NOT BE OF CONSEQUENCE THAT WE HAVE LOST THE METAPHYSICAL BREATH TO EDUCATION, BUT IT IS OF GRAVE CONCERN THAT WE HAVE REPLACED IT WITH A MERE UTILITARIAN ONE. SPECIFICALLY, IT AFFECTS THE PAINTERS AND ART SCHOOLS, CONDEMNING THEM TO AN IDIOSYNCRATIC ROLE IN A SOCIETY WHOLLY GIVEN OVER TO DOLLARS AND CENTS RESULTS.

THE TENDENCY TODAY IS TO PROCESS STUDENTS AS PRODUCTS ARE PROCESSED. THE MOTTO SEEMS TO BE 'MASS EDUCATION FOR A MASS SOCIETY ON A MASS PRODUCTION BASIS.' PROCESSING STUDENTS CONSISTS OF THE MAXIMUM NUMBER OF STUDENTS USING THE MINIMUM AMOUNT OF SPACE AND TIME TO ACQUIRE THE SHEER RUDIMENTS OF A VOCATION/TRADE/PROFESSION. WHATEVER THE AIMS OF THESE MASSIVE MEANS, THIS PROCESSING, WHETHER IT BE AFFLUENCE OR MERE USEFULNESS, I HOLD THAT IT IS WORTHLESS WITHOUT THE CONCOMITANT LOVE FOR WHAT IT IS ONE MAKES OR SIMPLY DOES.⁹

⁹ ROY KIYOOKA, NOTES ON TEACHING ART, OCTOBER 1960

STUDENT UNREST IS SWEEPING THE WORLD. PAUL GOODMAN, AUTHOR OF GROWING UP ABSURD, COMPULSORY MIS-EDUCATION, AND THE COMMUNITY OF SCHOLARS, BELIEVES THAT WE DO NOT HAVE BETTER SCHOOLS THAT HELP TO PRODUCE BETTER COMMUNITIES, BUT INSTEAD, OURS IS A SICK SOCIETY FULL OF SPURIOUS VALUES THAT HAVE PRODUCED SICK SCHOOLS THAT COMPOUND THE SOCIAL ILLS BY CATERING TO FALSE VALUES. HE ALSO BELIEVES THAT SCHOOLING AS IT IS NOW IS NOT ONLY INEPT, IT IS PSYCHOLOGICALLY, POLITICALLY, AND PROFESSIONALLY DAMAGING AND HE DOUBTS WHETHER UNDER THE PRESENT CIRCUMSTANCES, GOING TO SCHOOL IS THE BEST USE FOR THE TIME OF LIFE OF THE MAJORITY OF YOUTH.

SOME OF THE STUDENTS SEEK ONLY TO FLEE THE WORLD, TO "COP OUT" OF A SOCIETY THEY FEEL THEY CAN NEVER ACCEPT AND NEVER ALTER. BUT MANY MORE ARE APPALLED AND OUTRAGED BY THE TERRIBLE CONTRADICTIONS THAT TORMENT OUR SOCIETY AND WILL NOT REST UNTIL THEY HAVE DONE ALL THEY CAN TO BRING THE NATION THAT IS A LOT CLOSER TO THE NATION THAT OUGHT TO BE.

TODAY, EVENTS IN THE REMOTEST PARTS OF THE WORLD CAN EXERT SUCH ENORMOUS INFLUENCE UPON LIVES IN NORTH AMERICA, YET IT SEEMS THAT PEOPLE ARE UNABLE TO EXERT MUCH INFLUENCE EVEN UPON EVENTS WITHIN THE IMMEDIATE AMBIT OF THEIR DAILY EXISTENCE.

THIS PHENOMENON, IN SOME WAY OR ANOTHER, SEEMS TO AFFECT NOT ONLY NEIGHBOURHOODS BUT NATIONS. WHAT SEEMS TO HAVE HAPPENED IS THAT THE ATTITUDES, THE INSTITUTIONS AND THE ARRANGEMENTS THAT GOVERN THE VARIOUS RELATIONS BETWEEN MEN -- ECONOMIC, POLITICAL, PERSONAL -- HAVE SIMPLY NOT KEPT UP WITH THE KINDS OF

CHANGES THAT HAVE OCCURRED, AND THE INCREDIBLE PACE AT WHICH THEY CONTINUE TO OCCUR, IN OTHER ASPECTS OF LIFE.

PETER P. MUIRHEAD, ACTING U.S. COMMISSIONER OF EDUCATION SAID AT A FEBRUARY 1969 ADDRESS TO THE AMERICAN ASSOCIATION OF SCHOOL ADMINISTRATORS IN ATLANTIC CITY THAT:

THE PROBLEM OUR COLLEGES AND SCHOOLS FACE ARE NOT UNIQUE - THEY PARALLEL AND ARE INDEED PART AND PARCEL OF THE LARGER PROBLEMS FACING OUR SOCIETY AS A WHOLE - PROBLEMS STEMMING FROM BOTH THE FACT AND THE FEELING OF POWERLESSNESS THAT, IN SOME DEGREE OR OTHER, FRUSTRATES US ALL, AND WHICH AFFLICT MOST ACUTELY THOSE WHO EXPERIENCE MORE OF THE ILLS AND LESS OF THE ADVANTAGES OUR SOCIETY OFFERS.

THE "RADICALS" ARE THE EXTREME ACTIVISTS WHO ATTACK THE UNIVERSITY LESS AS AN INSTITUTION IN ITSELF THAN AS A SURROGATE AND SYMBOL OF SOCIETY AS A WHOLE - AND WHOSE REAL AIM, SO FAR AS IT IS POSSIBLE TO DISCOVER ANY, SEEMS TO BE TO DISRUPT AND ULTIMATELY DESTROY OUR SOCIETY AS WE KNOW IT.

AN IMPORTANT GRIEVANCE IS THAT STUDENTS FEEL THEY ARE PRISONERS OF A REGULATED WAY OF STUDY. THERE ARE SEVERAL FACTORS WHICH IMPEDE INTERPERSONAL RELATIONSHIPS IN SCHOOLS. THE STUDENT-TEACHER RATIO IS TOO GREAT. IRRELEVANT AND INAPPROPRIATE CURRICULUM CONTENT IS APPARENT AND MUST CHANGE TO THE PRESENT NEEDS. ISOLATED AND OBSOLETE SUBJECT MATTER MUST BE ELIMINATED. TEXTBOOK RELIANCE IS INEFFECTUAL. THE EMERGENT NEEDS OF THE SOCIAL INDIVIDUAL IS AN ALTERNATIVE ON A SUBJECT MATTER BASED CURRICULUM.

IT OUGHT TO BE UNDERSTOOD THAT IT IS IMPOSSIBLE TO CONTINUE TO PROCRASTINATE IN DEALING WITH SOME OF THE VERY REAL AND LEGITIMATE GRIEVANCES THAT STUDENTS HAVE AGAINST INSTITU-

TIONS OF HIGHER LEARNING. IT MUST BE REALIZED THAT NEVER HAVE STUDENTS COME TO OUR COLLEGES AND UNIVERSITIES BETTER PREPARED TO HAVE SOME SAY IN THE RUNNING OF THEIR LIVES AND THEIR LEARNING. NEVER HAVE THEY BEEN LESS WILLINGLY TO SUBMIT TO THE SENIORITY SYSTEM OF SUCCESS IN LIFE.

NEWER THEORIES OF EDUCATION HAVE BROKEN WITH CONSERVATIVE DOCTRINE.

EACH GENERATION OF CHILDREN IS DIFFERENT FROM ITS PREDECESSOR; EACH CHILD HAS A FRESH START; AND THE INSTITUTIONS OF EDUCATION SHOULD BE AGENCIES OF CREATIVE EFFORT BY CHILDREN AND TEACHERS TOGETHER FOR ADDING NEW INSIGHT AND NEW IDEAS TO THE PRESENT FUND OF KNOWLEDGE AND CUSTOM. THIS DEMANDS A POSITIVE ATTITUDE BY THE TEACHER TOWARD THE STUDENT, ONE WHICH LOOKS TOWARD THE STUDENT EXPECTANTLY FOR A FRESH OUTLOOK AND NEW TRUTH.¹⁰

THE YOUNG MUST BE GIVEN EVERY OPPORTUNITY POSSIBLE FOR PUTTING THEIR IMMENSE ENERGIES AND THEIR INTENSE IDEALISM TO CONSTRUCTIVE AND CREATIVE USE. ONCE STUDENTS HAVE THEIR SAY, THEN THEY AND THE INSTITUTION CAN WORK OUT THE VARIOUS KINDS OF MUTUAL ARRANGEMENTS - IN TERMS OF COURSE AND CURRICULUM AND SO ON - THAT CAN ENABLE THE STUDENTS TO PURSUE THE KIND OF EDUCATION THEY FIND MOST RELEVANT TO THEIR NEEDS.

PETER P. MUIRHEAD FEELS THAT THE UNIVERSITY OUGHT TO ENCOURAGE THE YOUNG IN THEIR QUESTIONING FOR ALL THAT IS AND THEIR QUESTIONING FOR ALL THAT OUGHT TO BE. THE ANSWER LIES IN IMPROVING COMMUNICATIONS BETWEEN ALL PARTS OF THE ACADEMIC COMMUNITY.

¹⁰ WILLIS D. WEATHERFORD, GOALS OF HIGHER EDUCATION, p. 16

IF THE ROOT CAUSE OF STUDENT UNREST IS TO BE SUMMED UP IN ONE SENTENCE, IT COULD BE SAID THAT: STUDENTS DESIRE AND DESERVE AND UNIVERSITIES IN VARYING DEGREES DENY THEM, AN ADEQUATE SAY IN DETERMINING WHAT HAPPENS TO THEM IN INSTITUTIONS OF HIGHER LEARNING.

WHAT IS IT THAT STUDENTS WANT, AND WHAT CAN COLLEGES AND UNIVERSITIES DO? FIRST, THEY WANT FULL RESPONSIBILITY FOR THEIR PERSONAL CONDUCT ON OFF-CAMPUS. MR. PETER MUIRHEAD AFFIRMS THAT IT IS "HIGH TIME THE UNIVERSITY GOT OUT OF THE CUSTODIAL BUSINESS AND LET STUDENTS RUN THEIR LIVES THE WAY ORDINARY PEOPLE DO - SUBJECT, OF COURSE, TO THE SAME LAWS AND THE SAME PENALTIES THAT GOVERN US ALL."

SECOND, THE STUDENTS WANT AN OPPORTUNITY TO EXPRESS THEIR VIEWS ON THE TEACHING PERFORMANCE OF INDIVIDUAL FACULTY MEMBERS AND TO HAVE THEIR VIEWS COUNT FOR SOMETHING. MR. MUIRHEAD IS MORE INCLINED TO AGREE WITH THE STUDENTS WHO FEEL THAT WITHOUT SOME SUCH OPPORTUNITY, RESEARCH WOULD CONTINUE TO WAX AND TEACHING WILL CONTINUE TO WANT AS A FACTOR IN FACULTY STATUS AND STATURE.

THIRD, STUDENTS WANT PARTICIPATION IN HELPING TO IMPROVE THE CURRICULUM. HERE AGAIN MR. MUIRHEAD THINKS THAT THERE ARE SOME COGENT REASONS WHY STUDENTS OUGHT NOT TO HAVE A CONTROLLING OR EVEN AN EQUAL VOICE. BUT HE THINKS THAT THERE ARE ALSO GOOD REASONS WHY THEY OUGHT TO HAVE AN EFFECTIVE VOICE.

THERE ARE ALSO STUDENTS WHO FEEL THEY OUGHT TO HAVE REAL REPRESENTATION IN THE ADMINISTRATIVE AFFAIRS OF THE UNIVERSITY AND ON BOARDS OF TRUSTEES OR REGENTS. MR. MUIRHEAD DOUBTS THAT THIS KIND OF REPRESENTATION, EVEN IF POSSIBLE, WOULD BE TERRIBLY PRODUCTIVE FOR ANYBODY.

MR. HAROLD TAYLOR, PRESIDENT OF SARAH LAWRENCE COLLEGE, SUGGESTS THE FOLLOWING DIMENSIONS OF AN APPROACH TO LEARNING AT THE POST-SECONDARY LEVEL WHICH SEEKS TO MAINTAIN THE CENTRAL TRADITION OF INDIVIDUALISM AND HUMANISM:

FIRST, THEN, THE CONTENT OF THE CURRICULUM, PARTICULARLY IN THE FRESHMAN YEAR, SHOULD BE DRAWN FROM ORIGINAL MATERIALS IN THE FIELDS OF POLITICS, SOCIAL SCIENCE, PHILOSOPHY, PSYCHOLOGY, THE ARTS, LITERATURE, AND SCIENCE, DEALING WITH ISSUES AND QUESTIONS WHICH CAN EVOKE GENUINE CONCERN IN THE STUDENTS. COURSES SHOULD BE PLANNED WHICH ARE NOT SUMMARIES AND OUTLINES OF FIELDS OF SUBJECT MATTER BUT WHICH DEAL WITH FRESH AND INTERESTING IDEAS ABOUT MAN AND NATURE, SOCIETY AND THE INDIVIDUAL. THE PURPOSE OF THE COURSE IS NOT TO COVER GROUND BUT TO PLUNGE THE STUDENT INTO A WORLD OF IDEAS WITH WHICH HE CAN BECOME TRULY CONCERNED. HE WILL COVER THE GROUND ONCE HE BECOMES INVOLVED WITH THESE IDEAS. GIVE THE FRESHMAN OR SOPHOMORE SOME ROOM TO MOVE AMONG FIELDS OF HIS CHOICE; DO NOT RESTRICT HIM ONLY TO REQUIRED COURSES; GIVE HIM THE LARGEST CHANCE HE CAN HAVE TO WORK AT THE THINGS HE WANTS TO KNOW.

SECONDLY, THE LECTURE SYSTEM, THE ACADEMIC CREDIT SYSTEM, THE CONVENTIONAL EXAMINATION SYSTEM MUST BE REPLACED BY A COMBINATION OF DISCUSSION METHODS, INDEPENDENT STUDY, TESTS OF ACHIEVEMENT, AND A GREATER FREEDOM AND RESPONSIBILITY FOR THE INDIVIDUAL STUDENT.

THIRDLY, PROGRAMS OF STUDY SHOULD BE PLANNED TO INDIVIDUAL NEEDS, ALLOWING THOSE WITH THE ABILITY TO GO AS FAR AS THEIR CAPACITIES CAN TAKE THEM IN THOSE AREAS TO WHICH THEIR AIMS, MOTIVES, AND INTERESTS DRIVE THEM. THIS NEED NOT INVOLVE THE COMPLETE REARRANGEMENT OF PRESENT COLLEGE STRUCTURES BUT ONLY TO CHANGE IN THE ATTITUDE OF EDUCATORS TOWARD THEIR STUDENTS BY WHICH THEIR INDIVIDUAL DIFFERENCES ARE RESPECTED IN THE DEVELOPMENT OF EDUCATIONAL PROGRAMS.

FOURTHLY, THE VALUE OF IMMEDIATE EXPERIENCE MUST BE RECOGNIZED AS A PRIME EDUCATIONAL FORCE. SUCH RECOGNITION WOULD MEAN THAT STUDENTS COULD PAINT, SCULPT, COMPOSE, ACT; WRITE PLAYS, POETRY, NOVELS, SHORT STORIES; CARRY OUT RESEARCH PROJECTS AND EXPERIMENTS AS A REGULAR PART OF THEIR ACADEMIC

PROGRAM. THE WHOLE LIFE OF THE COLLEGE CAMPUS IS THEREBY ENRICHED, AND THE SPIRIT OF THE CREATIVE ARTS INFUSES THE COMMUNITY WITH IDEAS WHICH ARE SIMPLY NOT AVAILABLE FROM OTHER ACADEMIC SOURCES.¹¹

THE ABOVE IS AN APPROACH WHICH GIVES PROMISE OF DEVELOPING IN THE GENERATIONS OF THE YOUNG AN OPEN AND ACTIVE MIND, A CAPACITY FOR FURTHER GROWTH AND A CONCERN FOR THOSE IDEALS OF LIBERALISM WHICH CAN TRANSFORM A MASS OF HUMAN BEINGS INTO A COMMUNITY OF INTERESTING CITIZENS.¹²

¹¹ IBID. P. 24 AND 25.

¹² IBID. P. 25.

CHAPTER III

AN EXAMINATION AND CRITICISM OF THE
FRENCH LANGUAGE CEGEP PROGRAMME**A. DESCRIPTION**

THE CONTENT OF THE PREPARATION FOR THE SUPERIOR LEVEL OF PLASTIC ARTS AT THE CEGEP LEVEL, AS OUTLINED BY THE MINISTER OF EDUCATION CONSISTS OF BASIC ELEMENTARY COURSES. THE MAIN THRUST OF THE PROGRAMME INCLUDES COURSES IN SPACIAL ORGANIZATION, PICTORIAL ORGANIZATION AND THE HISTORY OF ART AND AESTHETICS.

THE PICTORIAL ORGANIZATION COURSE INCLUDES THE INTRODUCTION OF THE ELEMENT LINE, FORM, COLOUR AND TEXTURE; THE PRINCIPLES ENUMERATION, JUXTAPOSITION AND SUPERPOSITION; THE FUNDAMENTALS OF GROUPING, HARMONY, SYMMETRY, RHYTHM, EQUILIBRIUM, DOMINANCE AND MOVEMENT. THE CONTENT OF THE SPACIAL ORGANIZATION COURSE INCLUDES THE INTRODUCTION OF THE ELEMENTS LINE, VOLUME, SPACE, COLOUR AND TEXTURE; THE PRINCIPLES OF ADDITION, SUBTRACTION AND ASSEMBLAGE; AND THE FUNDAMENTALS OF GROUPING, HARMONY, SYMMETRY, RHYTHM, EQUILIBRIUM, DOMINANCE AND MOVEMENT. A SUGGESTED LIST OF MATERIALS APPEARS AT THE END OF THE DOCUMENT.

UNDER THE METHODOLOGY OF BOTH COURSES IS STATED THAT:

Engagement total de l'élève, n'excluant ni le risque, ni l'échec, l'expérience répétée, individuelle ou collective, mènera à la découverte, à la maîtrise et à la coordination des éléments du

langage plastique.¹³

RATHER THAN MERELY AN EXPLANATION OF THE COURSES, AN EXPANSION IS NECESSARY TO INCLUDE THE OBJECTIVES OF THE ART COURSES. THE MAIN OBJECTIVE OF "PICTORIAL ORGANIZATION" IS THE ACQUISITION FOR THE STUDENTS OF A LANGUAGE OF ART. IT SHOULD BE SO DESIGNED TO BE LANGUAGE SEEKING AND TO EQUIP THE STUDENTS WITH VISUAL GRAMMAR. CONCENTRATION ON THE DYNAMICS OF THE VISUAL WILL PROVIDE A BROAD BASE FROM WHICH THE STUDENTS COULD GENERATE. CONTACT WITH THE FUNDAMENTAL TECHNIQUES IS IMPERATIVE. THE ART ACTIVITIES SHOULD BE PROBLEM SOLVING AND SKILL INVOLVING. THE WORK WOULD BE BASICALLY TWO-DIMENSIONAL. IN THE EARLY PART OF THE COURSE, PROJECTS WHICH ARE MORE FRAGMENTED MAY BE DESIRABLE TO GIVE THE STUDENTS MANY POSSIBILITIES, AND TO EQUIP THEM WITH A BROAD FRAME OF REFERENCE FROM WHICH TO WORK WITH LATER.

THE ELEMENTS OF LINE, FORM, COLOUR TEXTURE, ETC., SHOULD BE EXPLORED AS WELL AS THE FUNDAMENTALS OF HARMONY, SYMMETRY, RHYTHM, BLANCE, DOMINANCE, AND MOVEMENT.

CERTAIN CORE CONCEPTS ARE TO BE DEALT WITH AT THIS LEVEL, SUCH AS MODULATION OF SURFACE; INTERACTION OF SURFACE AND COLOUR, ETC., RELATIONSHIPS - SPACIAL AND LINEAR, COLOUR, ETC., TRANSFORMATION; MAKING; FORMING; PROJECTING; SYMBOLIZING; AND CONTROLLING.

¹³ Total involvement of the student excluding neither risk nor failure, repeated experiences individual or collective, will lead him to discover, master and coordinate the elements of a language of the plastic arts. (Ministère de L'Education Secteur des Arts, Programme Provisoire, Les Arts Plastiques au Collège D'Enseignement General et Professionnel.)

IN THE SECOND YEAR THERE WILL BE MORE EMPHASIS ON THREE-DIMENSION. THERE WILL BE A CONTINUATION OF LANGUAGE AND CONCEPT DEVELOPMENT, WITH MORE EMPHASIS ON BROAD CONCEPTS.

IN THE "SPACIAL ORGANIZATION" COURSE THE EMPHASIS WILL BE ON THE PROCESS. IT WILL BE LEFT UP TO THE STUDENTS TO IDENTIFY THEIR PROBLEMS. MIXED-MEDIA WILL BE DEALT WITH IN THIS COURSE. THE PROJECTS SHOULD DEAL WITH THE ELEMENTS OF LINE, VOLUME, SPACE, COLOUR, AND TEXTURE.

THE SECOND YEAR SPACIAL ORGANIZATION COURSE SHOULD BE A CONTINUATION OF THE TYPE OF PROBLEMS DEALT WITH IN THE FIRST YEAR, WITH A GREATER EMPHASIS ON SELF-GENERATING AND SELF-DETERMINING WORK.

IN THE "HISTORY OF ART AND AESTHETICS" COURSE, STUDENTS SHOULD BECOME FAMILIAR WITH THE HISTORICAL HERITAGE OF ART. STUDENTS SHOULD LEARN ABOUT ARTISTS, PERIODS OF ART, AND OF THEIR CHARACTERISTICS NOT AS DISCREET AREAS, BUT AS SYMPTOMATIC OF THEIR SOCIAL AND HISTORICAL CONTENT.

B. CRITICISM

THE ART AREA OF THE FRENCH LANGUAGE CEGEP'S HAVE BEEN RIGIDLY STRUCTURED. MR. ALFRED PINSKY, CHAIRMAN OF THE DEPARTMENT OF FINE ARTS AT SIR GEORGE WILLIAMS UNIVERSITY AND ONE OF THE MEMBERS OF THE COMMITTEE WHICH FORMULATED THE STRUCTURE OF THE AREA OF PLASTIC ARTS FOR THE FRENCH LANGUAGE CEGEP'S EXPLAINS THAT WHEN IT WAS WRITTEN, THE REASON IT LACKED SPECIFICITY WAS A REACTION TO THE DEPARTMENT OF EDUCATION THAT THE STUDENTS DO WATER COLOUR FOR ONE MONTH, CHARCOAL DRAWING FOR ONE MONTH, ETC. ANOTHER ASPECT WAS

CONSIDERED. IF THERE IS A LITTLE COMMUNITY IN THE GASPÉ WITH NO ART SPECIALIST TEACHING IN THE CEGEP, BUT INSTEAD SOMEONE WHO DID CERAMICS, THE COMMITTEE DID NOT WANT THE CURRICULUM TO TIE DOWN A TEACHER WHOSE INTERESTS WERE DIFFERENT FROM WHAT MIGHT BE SET DOWN. BECAUSE OF THE GENERALITY OF THE CURRICULUM WHICH WAS DEVISED A TEACHER IN THE PREDICAMENT DESCRIBED COULD CONTINUE AS HE COULD UNTIL SUCH A TIME WHEN THERE WERE ENOUGH QUALIFIED TEACHERS IN ALL PARTS OF THE PROVINCE. THE PROBLEM IS DIFFERENT FOR THE ENGLISH SECTOR IN MONTREAL, WHERE ONE COULD OBTAIN PEOPLE TO TEACH JUST ABOUT ANYTHING.

THE PROGRAMME AT THE MOMENT AS CONDUCTED BY THE EXISTING FRENCH CEGEP'S, PURPORTS TO AIM AT THE DEVELOPMENT OF THE "CREATIVE SPIRIT" AND THE MASTERING OF TECHNIQUES AND MATERIALS. STATED THUS, THESE AIMS WOULD APPEAR TO BE WELL-BALANCED AND ACCEPTABLE. THERE ARE, HOWEVER, MANY WAYS IN WHICH THESE VAGUE AIMS MAY BE INTERPRETED AND CARRIED OUT.

SEVERAL CONDITIONS RESULT FROM THE RIGID STRUCTURING OF THE FRENCH LANGUAGE CEGEP'S. FIRST, EACH STUDENT IS OBLIGED TO MAP OUT HIS DIRECTION FOR THE DURATION OF HIS COURSE (TWO OR THREE YEARS DEPENDING ON WHETHER HE IS FOLLOWING THE GENERAL OR VOCATIONAL PROGRAMME). MR. MARTINEAU, CHIEF OF THE CEGEP FINE ARTS DIVISION ADMITS THAT IF A STUDENT DECIDES TO CHANGE DIRECTION (FOR INSTANCE, FROM MUSIC TO GRAPHICS), AFTER THE FIRST YEAR, HE HAS NO ALTERNATIVE BUT TO REPEAT HIS FIRST YEAR, SUBSTITUTING THE NEW COURSE REQUIREMENTS. SIMILARILY, THERE IS PRACTICALLY NO OVERLAP

BETWEEN THE VARIOUS COURSES, I.E. SCULPTURE, PAINTING, PHOTOGRAPHY. THIS GOES AGAINST THE PRESENT TREND OF INTERACTION BETWEEN THE ARTS AND SCIENCES, TECHNOLOGY, AND THE AMBIGUOUS BOUNDARIES WHICH NOW EXIST BETWEEN VARIOUS ASPECTS OF FINE ARTS ITSELF. IT HAS BECOME NECESSARY TO BRING THE CHEMISTRY LAB INTO THE STUDIO AND TO TAKE AESTHETICS INTO THE WORKSHOP. IN ORDER FOR THIS TO HAPPEN, IT IS NECESSARY TO STRUCTURE FOR FLEXIBILITY. THIS, OF COURSE, PRESENTS PRACTICAL PROBLEMS SUCH AS ADEQUATE TECHNICAL APPARATUS, STUDIO AREAS, ADDITIONAL FINANCES AND QUALIFIED INSTRUCTORS AND ADVISERS.

AT THE MOMENT, ALTHOUGH THE ART PROGRAMME PAYS LIP SERVICE TO THREE DIFFERENT TYPES OF STUDENTS AND THREE DIFFERENT FUNCTIONS, (THE STUDENTS WHO ARE TAKING ART COURSES AS PREREQUISITES FOR A FINE ARTS DEGREE AT THE UNIVERSITY LEVEL, THE STUDENTS WHO ARE TAKING ART COURSES FOR A VOCATION, AND THE STUDENTS WHO ARE TAKING ART COURSES FOR THE CULTURAL SAKE), THE COURSES OFFERED TO ALL THREE COME UNDER SIMILAR TITLES AND A STRINGENT SYSTEM OF EVALUATION IS APPLIED TO EACH. THIS MAY BE DUE TO A LACK OF FINANCES IN THE MAIN, BUT MAY ALSO INDICATE AN OUT-MODED AND SHORT-SIGHTED VIEW ON THE PART OF ADMINISTRATORS. IT SHOULD BE OBVIOUS THAT THE NEEDS OF A FUTURE FINE ARTS MAJOR AT THE UNIVERSITY LEVEL WOULD DIFFER, EVEN FROM THE BEGINNING OF HIS TRAINING, FROM THOSE OF THE COMMERCIAL ARTIST, AND THAT THE PRIORITIES OF EACH PROGRAMME SHOULD DIFFER ACCORDINGLY.

THE IDEA OF SPECIALIZATION AT THE CEGEP LEVEL IS STILL

NOT RESOLVED. THE COLLEGIAL LEVEL IS SUPPOSED TO GIVE STUDENTS THE OPPORTUNITY TO FIND THEIR INTEREST RATHER THAN IDENTIFY IT WHEN THEY GET THERE.

ACTUALLY THE MAIN ADVANTAGE OF THE CEGEP ART CURRICULUM AS IT WAS CREATED IS ITS GENERALITY. IT THEREFORE BECOMES POSSIBLE TO EXPAND UPON CERTAIN GOOD POINTS IN THE CONTENT OF THE CURRICULUM, SUCH AS THE MAIN OBJECTIVE OF PICTORIAL ORGANIZATION BEING THE ACQUISITION FOR THE STUDENTS OF A LANGUAGE OF ART. THE OUTLINE OF THE ART COURSE DIVISIONS PICTORIAL ORGANIZATION AND SPACIAL ORGANIZATION PROVIDE A GOOD BASIS OF DEPARTURE FOR UNIQUE AND EXCITING INTERPRETATIONS AS WELL AS PROVIDING AN OPPORTUNITY TO OMIT CERTAIN IRRELEVANT NOTIONS.

ONE OF THE MAIN INADEQUACIES OF THE CEGEP ART CURRICULUM AS IT WAS CREATED, IS THAT IT IMPOSES ON THE STUDENT THAT HE IDENTIFY HIS INTERESTS WHEN HE ENTERS THE PROGRAMME. ALSO, IT DOES NOT CONSIDER AS IT SHOULD THE INDIVIDUALITY OF EACH STUDENT.

CHAPTER IV

IN ORDER TO ASCERTAIN WHAT THE ART PROGRAMME AT THE CEGEP LEVEL SHOULD BE, A QUESTIONNAIRE WAS DEVISED FOR A SAMPLING OF HIGH SCHOOL STUDENTS. IN KEEPING WITH THE NOTION OF STUDENT PARTICIPATION, IT WAS IMPORTANT THAT THE STUDENTS BE INVOLVED IN THE PLANNING STAGES OF THEIR CURRICULUM.

THE TYPE OF QUESTIONS DEVISED ORIGINATED FROM DISCUSSIONS WITH MR. PAUL GALLAGHER CONCERNING THE TYPE OF INFORMATION WHICH WOULD BEST SERVE DAWSON COLLEGE. PROFESSOR PETER LONDON, OF SIR GEORGE WILLIAMS UNIVERSITY, SUGGESTED CERTAIN QUESTIONS WHICH WOULD ENABLE THE EXAMINER TO ACCESS THE KNOWLEDGE OF THE HIGH SCHOOL STUDENTS IN RELATION TO THE VARIOUS DISCIPLINES IN ART.

QUESTIONNAIRE

(THE PURPOSE OF THE FOLLOWING QUESTIONNAIRE IS TO AID IN ESTABLISHING A PROPOSAL FOR AN ART PROGRAMME TO BE IMPLEMENTED AT THE C.E.G.E.P. LEVEL OF EDUCATION.)

1. AS SUBJECTS TO BE STUDIED, HOW WOULD YOU RANK THE FOLLOWING:
(PLEASE NUMBER SUBJECTS FROM 1-5)

MATHEMATICS _____ ENGLISH _____
FRENCH _____ BIOLOGY _____
ART _____

2. ARE YOU NOW TAKING A COURSE IN ART? YES _____ NO _____

3. ARE YOU PLANNING TO TAKE ANY ART AT THE COLLEGIAL LEVEL?
YES _____ NO _____

4. SHOULD YOU HAVE THE OPPORTUNITY TO STUDY ART IN COLLEGE,
WOULD YOU PREFER: A. A PROGRAMME PRIMARILY OF ART _____
B. ONE COURSE OF ART PER YEAR _____
C. ONE COURSE OF ART OVER 4 YRS. _____
D. NO ART AT ALL _____

5. WHAT KIND OF ART COURSE WOULD YOU CONSIDER MOST VALUABLE:

A. HISTORY _____
B. STUDIO _____
C. HISTORY/STUDIO _____
D. OTHER (PLEASE SPECIFY) _____

6. IN WHICH OF THE FOLLOWING ART AREAS WOULD YOU BE INTERESTED
IN PARTICIPATING:

A. PAINTING _____
B. SCULPTURE _____
C. PHOTOGRAPHY _____
D. DESIGN _____
E. GRAPHICS _____
F. OTHER (SPECIFY) _____

7. CHOOSE THREE CONTEMPORARY ARTISTS FROM THOSE LISTED BELOW:

A. PAUL KLEE _____
B. JASPER JOHNS _____
C. ROBERT RAUSHENBERG _____
D. JEAN BILLET _____
E. WASSILY KANDINSKY _____
F. ANDY WARHOL _____
G. AMEDEO MODIGLIANI _____

8. HOW WOULD YOU RATE YOUR UNDERSTANDING OF ART IN THE MIDDLE AGES:

- A. LOW _____
- B. MIDDLE _____
- C. HIGH _____

9. WHICH OF THE FOLLOWING TERMS ARE FAMILIAR TO YOU IN:

- DRAWING:
- A. CONTOUR _____
 - B. GESTURE _____
 - C. MEMORY _____
 - D. MODELLING _____

- SCULPTURE:
- A. PATINA _____
 - B. Mallet _____
 - C. CEMENT FONDU _____
 - D. NEGATIVE SPACE _____
 - E. MOTHER MOULD _____

- PAINTING:
- A. STRETCHERS _____
 - B. GLAZES _____
 - C. KEYES _____
 - D. PRIMING _____
 - E. HUE _____

- GRAPHICS:
- A. PROFFING _____
 - B. REGISTRATION _____
 - C. EDITION _____
 - D. INTAGLIO _____

10. DOES YOUR FAMILY BRING MAGAZINES INTO THE HOUSE? YES___ NO___
IF SO, DO YOU NOTICE THE REPRODUCTIONS? YES___ NO___

11. WHAT ROLE DO YOU THINK ART WILL PLAY IN YOUR LIFE AFTER
HIGH SCHOOL? _____

12. FOR THOSE STUDENTS WHO PLAN TO PURSUE ART AFTER HIGH SCHOOL,
PLEASE USE THE FOLLOWING PAGE TO DESCRIBE THE KIND OF ART
TRAINING YOU WOULD LIKE.

BEFORE ANY PLANNING OR PROPOSING ON THE CEGEP ART CURRICULUM FOR POTENTIAL UNIVERSITY ART MAJORS WAS COMMENCED, A QUESTIONNAIRE WAS ADMINISTERED TO ONE GRADE TEN CLASS IN NINE DIFFERENT HIGH SCHOOLS OF VARIED ECONOMICAL AND CULTURAL BACKGROUNDS. THE MAIN OBJECTIVE OF THIS QUESTIONNAIRE WAS TO GIVE THE STUDENTS THE OPPORTUNITY OF VERBALIZING THE KIND OF ART TRAINING THEY WOULD WANT AFTER HIGH SCHOOL. A BLANK PAGE WAS PROVIDED FOR THE COMMENTS ON THIS AREA. IT WAS NOT THE PURPOSE OF THE QUESTIONNAIRE TO DEVELOP STATISTICS ON THE FINDINGS, BUT IT WAS RATHER USED AS AN EXPLORATORY DEVICE.

RE: QUESTION 1 - 30% OF THE STUDENTS RANKED ART #1.

QUESTION 2 - 53% OF THE STUDENTS WERE ENGAGED IN AN ART COURSE.

QUESTION 3 - 22% OF THE STUDENTS WERE PLANNING TO TAKE ART AT THE COLLEGIAL LEVEL. THE PER CENT MIGHT BE LOWER THAN IT WOULD NORMALLY BE SINCE THE QUESTIONNAIRE WAS GIVEN TO TWO PARTICULAR BOYS CLASSES WHERE ONLY THREE OUT OF A TOTAL OF 40 BOYS WERE ENGAGED IN AN ART COURSE. ALSO, IT WAS INDICATED THAT NOT ALL THE HIGH SCHOOL STUDENTS WERE PURSUING THEIR EDUCATION AT THE COLLEGIAL LEVEL.

QUESTION 4 - 25% OF THE STUDENTS PREFERRED A PROGRAM PRIMARILY OF ART. 29% PREFERRED ONE COURSE OF ART PER YEAR. 16% PREFERRED ONE COURSE OF ART PER YEAR. 30% PREFERRED NO ART AT ALL.

QUESTION 5 - 13% OF THE STUDENTS CONSIDERED AN ART COURSE OF HISTORY MOST VALUABLE. 27% OF THE STUDENTS CONSIDERED A STUDIO ART COURSE MOST VALUABLE. 41% OF THE STUDENTS CONSIDERED AN ART COURSE COMBINING BOTH HISTORY AND STUDIO WORK MOST VALUABLE. 19% OF THE STUDENTS DID NOT ANSWER.

QUESTION 6 - SOME STUDENTS DID NOT ANSWER THIS QUESTION, WHILE OTHERS SHOWED INTEREST IN MORE THAN ONE OF THE CHOICES.

39% SHOWED INTEREST IN PAINTING.

18% SHOWED INTEREST IN SCULPTURE.

32% SHOWED INTEREST IN PHOTOGRAPHY.

22% SHOWED INTEREST IN DESIGN.

19% SHOWED INTEREST IN GRAPHICS.

13% SHOWED NO INTEREST IN ANY OF THE AREAS AND NO INTEREST IN ANYTHING NOT LISTED SUCH AS ADVERTISING, OR COURSES WHICH COMBINED SEVERAL ART MEDIA (MULTI-MEDIA).

QUESTION 7 - 7% OF THE STUDENTS CHOSE THREE CORRECT CONTEMPORARY ARTISTS. 9% OF THE STUDENTS CHOSE TWO CORRECT ARTISTS. 24% CHOSE ONE CORRECT ARTIST. 60% DID NOT CHOSE ANY CORRECT CONTEMPORARY ARTISTS OR DID NOT ANSWER THE QUESTION.

QUESTION 8 - 38% OF THE STUDENTS RATED THEMSELVES AS HAVING A LOW UNDERSTANDING OF ART IN THE

MIDDLE AGES. 58% RATED THEMSELVES AS HAVING A MIDDLE UNDERSTANDING. 9% RATED THEMSELVES AS HAVING A HIGH UNDERSTANDING.

QUESTION 9 - 50 % OF THE STUDENTS WERE FAMILIAR WITH LESS THAN HALF OF THE TERMS. 45% WERE WITH MORE THAN HALF OF THE TERMS. 5% WERE FAMILIAR WITH ALL OF THE TERMS OR FROM 90% TO 99% OF THE TERMS.

UNTIL THIS POINT IN THE QUESTIONNAIRE THE PURPOSE OF THE SPOT QUESTIONS WAS TO GET AN IDEA OF THE QUANTITY OF STUDENTS WHO WERE TAKING ART AT THE HIGH SCHOOL LEVEL, THE QUANTITY OF THEM WHO WERE PLANNING TO PURSUE IT LATER IN THEIR EDUCATION, AND TO FIND OUT WHAT KIND OF ART EDUCATION THEY WOULD FIND VALUABLE. ALSO, BASIC QUESTIONS WERE POSED CONCERNING THE STUDENTS' KNOWLEDGE ABOUT ART TERMS AND THE HISTORY OF ART.

IDEALLY THE QUESTIONS SHOULD NOT MERELY BE SET UP TO RECEIVE THE ANSWERS WHICH THE QUESTIONNER WANTS TO HEAR, BUT FOR THE STUDENTS TO ARTICULATE WHAT THE QUESTIONNER MAY NOT YET HAVE HEARD. BY ASKING A GRADE TEN STUDENT WHAT HE KNOWS OF AN ARTIST'S VOCABULARY, ONE COULD ASSUME THAT EVEN THOUGH THE STUDENT HAS HEARD SOME OF THE TERMS, HE KNOWS VIRTUALLY NOTHING ABOUT MOST OF THEM.

THE FOLLOWING QUESTIONS AND HENCE THE ANSWERS ARE ROOTED IN WHAT IN FACT OCCURS IN THE STUDENTS' LIVES.

QUESTION 10 - OUT OF THE 78% OF THE STUDENTS WHOSE FAMILIES BRING MAGAZINES INTO THE HOUSE---86% DID NOTICE THE REPRODUCTIONS.

QUESTION 11 - 52% OF THE STUDENTS THOUGHT THAT ART WOULD PLAY A ROLE IN THEIR LIVES AFTER HIGH SCHOOL. 14% THOUGHT THAT ART WOULD PLAY A ROLE IN THEIR CAREERS. 71% OF THE STUDENTS WHO THOUGHT THAT ART WOULD PLAY A ROLE IN THEIR LIVES BELIEVED ART WOULD BE A HOBBY; WOULD BE USED TO DECORATE THEIR HOMES; WOULD GIVE THEM AN AWARENESS AND INTEREST IN THEIR SURROUNDINGS AND WOULD HELP THEM TO DEVELOP A SENSE OF ORIGINALITY.

FROM THE ANSWERS TO THIS PARTICULAR QUESTION AN IDEA WAS NOTICED OF THE LIMITATIONS THE STUDENTS HAVE IN TERMS OF CONCEIVING TRAINING IN THE ARTS. IT WAS SEEN THAT IF INDIVIDUALS ARE NOT AWARE THAT ART CAN PLAY A ROLE IN THEIR ORDINARY EVERY DAY VISUAL EXPERIENCE, THEY WILL NOT SAY THAT THEY NEED AND WANT IT. THIS QUESTION WAS POSED TO FIND OUT WHAT NEEDS OPENING UP AND WHAT NEEDS SERVING.

QUESTION 12 - FOR THOSE STUDENTS WHO PLAN TO PURSUE ART AFTER HIGH SCHOOL, PLEASE USE THE FOLLOWING PAGE TO DESCRIBE THE KIND OF ART TRAINING YOU WOULD LIKE.

IMPLICATION OF THE COLLECTED DATA

OF EXTREME IMPORTANCE IS THE FACT THAT 22% OF THE STUDENTS WHO PARTICIPATED IN THE QUESTIONNAIRE PLANNED TO TAKE SOME ART COURSE AT THE COLLEGIAL LEVEL. QUESTION 4, DEALING WITH THE TYPE OF ART PROGRAMME WHICH APPEALS MOST TO STUDENTS WHO HAVE THE OPPORTUNITY TO STUDY ART AT THE COLLEGIAL LEVEL SHOWED THAT 25% OF THE STUDENTS PREFERRED A PROGRAMME PRIMARILY OF ART, 29% PREFERRED ONE COURSE OF ART PER YEAR, 16% PREFERRED ONE COURSE OF ART PER YEAR AND ONLY 30% WANTED NO ART AT ALL. THESE FIGURES IMPLY THAT 70% OF THE STUDENTS WHO WOULD HAVE THE OPPORTUNITY WOULD PARTICIPATE IN SOME FORM IN AN ART COURSE.

SINCE SUCH A LARGE PROPORTION OF THE STUDENTS TESTED PLAN TO PURSUE SOME TYPE OF ART PROGRAMME OR COURSE AT THE COLLEGIAL LEVEL, SPACE AND FACILITIES MUST MEET THIS DEMAND.

ANOTHER IMPLICATION OF THE DATA COLLECTED FROM THE QUESTIONNAIRE IS THAT AT THE HIGH SCHOOL LEVEL, THE STUDENTS CONCEPT OF STUDIES IN FINE ARTS CONSISTS OF CERTAIN MISCONCEPTIONS AND STEREOTYPES. MANY GIRLS THINK THAT ONE STUDIES ART TO DO FASHION DESIGN OR COMMERCIAL ART. IT IS OF IMPORTANCE FOR THESE STUDENTS TO LEARN TO WHAT KINDS OF CAREERS STUDIES IN ART LEAD. MRS. SHERMAN FEELS THAT THE COLLEGIAL LEVEL HAS TO DO A KIND OF REMEDIAL WORK UNTIL THE HIGH SCHOOLS DO.

THERE HAS TO BE AN UNDERSTANDING OF WHAT A BACHELOR OF FINE ARTS IS. IT IS SIMPLY RECOGNITION THAT ONE HAS DONE A CERTAIN AMOUNT OF WORK IN THE FIELD. IN NO SENSE DOES A BFA

CONSTITUTE A QUALIFIED PAINTER OR A QUALIFIED SCULPTOR; NOR DOES A BFA AFFORD THOSE STUDENTS WHO REQUIRE ONE AUTOMATIC LIVELIHOOD. IT IS NOT IN THE NATURE OF ART THAT THAT KIND OF THING PRE-EXISTS.

THE ENGLISH SPEAKING SECTOR OF MONTREAL VERY SURELY NEEDS TO AUGMENT THOSE SENSES OF "FINE ARTS" WITH SENSES OF THE VOCATIONAL ASPECTS OF ART. THE GREAT PREPONDERANCE OF STUDENTS WHO GO TO A UNIVERSITY TO GET A BFA SHOULD REALLY BE GOING TO AN EDUCATIONAL CONTEXT WHERE THEY LEARN TEXTILE, DESIGN, FASHION DESIGN, ILLUSTRATION, LETTERING, FILM MAKING, ANIMATION - ALL OF WHICH HAVE READY USES IN THE SOCIETY. A BFA GIVES ONE A BACKGROUND OF POSSIBILITIES, BUT NOT THAT KIND OF SPECIALIZED TRAINING THAT A VOCATIONAL SCHOOL WOULD GIVE. IT WOULD SAVE A LOT OF CONFUSION TO TRAIN STUDENTS WHO NEED AND WANT VOCATIONAL TRAINING IN THE VARIED ASPECTS OF APPLIED ARTS. THOSE STUDENTS WHO HAVE THE TENDENCY TO WANT TO DO THE TRADITIONAL THINGS WHICH HAVE BEEN CALLED PAINTING, SCULPTURE, AND GRAPHICS, AS OVER AND AGAINST THOSE WHO THINK THEY WANT THESE THINGS, BUT IN FACT ARE INTERESTED IN MORE PRACTICAL ASPECTS, COULD THEN FIND EACH OF THEM A PARTICULAR PLACE TO GO AND LEARN THOSE THINGS.

CHAPTER V

THE PURPOSE OF ART EDUCATION AT THE CEGEP LEVEL

AS POINTED OUT BY THE DATA COLLECTED FROM THE QUESTIONNAIRE, THERE IS A GROWING INTEREST ON THE PART OF STUDENTS TO TAKE ART COURSES AT THE POST-SECONDARY LEVEL OF EDUCATION. SIMILARLY, THERE HAS NEVER BEEN A GREATER NEED FOR ART EDUCATION. IT IS NECESSARY FOR OUR SOCIETY TO ACQUIRE THE SUBJECTIVE AND HUMANIZING VALUES OF THE ARTS TO BALANCE THE OBJECTIVITY AND MATERIALISM OF OUR SCIENTIFICALLY ORIENTED MECHANIZED WORLD. "OUR FOREMOST GOALS SHOULD BE TO LOOK FORWARD TO A SOCIETY IN WHICH ALL INDIVIDUALS ARE VISUALLY LITERATE AND AESTHETICALLY SENSITIVE TO THEIR ENVIRONMENT..."¹⁴ WHEN MAN PRODUCES THEN CONTEMPLATES WORKS OF ART, HE USES THE ARTS TO HELP HIM UNDERSTAND HIMSELF, AND THE WORLD AROUND HIM. THIS TYPE OF AESTHETIC RESPONSE TEACHES "TO ELEVATE PEOPLE, TO MORALIZE, TO ENRICH, TO TRANSFORM, TO TRANSFORM CRITICALLY TO QUESTION AND TO FIND X." THE FIELD OF ART BUILDS A SENSE OF ADEQUACY IN THE INDIVIDUAL BY PROVIDING THE POSSIBILITY FOR HIM TO COPE WITH HIS FEELINGS AND ANXIETIES.

IT IS EMPHATICALLY STATED BY SUZANNE LANGER THAT ARTISTIC TRAINING IS THE EDUCATION OF FEELING, JUST AS USUAL SCHOOLING IN FACTUAL SUBJECTS AND LOGICAL SKILLS SUCH AS

¹⁴ LEON FRANKSTON'S ADDRESS TO THE 14TH ANNUAL ASSOC. CANADIAN SOCIETY FOR EDUCATION THROUGH ART, WINNIPEG, OCT. '68
P. 3.

MATHEMATICAL "FIGURING" OR SIMPLE ARGUMENTATION IS THE EDUCATION OF THOUGHT.

FEW PEOPLE REALIZE THAT THE REAL EDUCATION OF EMOTION IS NOT "CONDITIONING" EFFECTED BY SOCIAL APPROVAL AND DISAPPROVAL, BUT THE TACIT, PERSONAL ILLUMINATING CONTACT WITH SYMBOLS OF FEELING. ART EDUCATION, THEREFORE, IS NEGLECTED, LEFT TO CHANCE, OR REGARDED AS CULTURAL VENEER. ¹⁵

THE IMPORTANCE OF ART TO THE INDIVIDUAL IS IN THE DEVELOPMENT OF AESTHETIC MATURITY AND SENSITIVITY IN CREATING VISUAL SYMBOLS AND IN RESPONDING TO THE ARTIFACTS AND FORMS OF OUR ENVIRONMENT AS WELL AS HISTORICAL HERITAGE OF THE PAST. ART EDUCATION IS THE EDUCATION "IN AREAS OF OBSERVATION, SELECTION, IMAGINATION, ACTION AND JUDGMENT - IT IS EDUCATION OF THE MIND AND HEART, OF UNDERSTANDING AND ACTION."¹⁶

EDUCATION IN ART CAN ENABLE A CEGEP STUDENT TO APPROACH PROBLEMS AT HIS OWN LEVEL. THE INDIVIDUAL IS REQUIRED TO PROJECT AND TEST HIS OWN PERSONAL CRITERIA AND STANDARDS OF EXCELLENCE AGAINST THOSE WHICH A TEACHER HELPS TO EVOLVE.¹⁷ BUILDING CONFIDENCE IN A PERSON'S WORLD AND THE WORLD OF IMAGINATION CONTRIBUTES TO HIS DEVELOPMENT AS A UNIQUE PERSONALITY. BECAUSE OF ITS HIGHLY INDIVIDUALIZED NATURE, ART FOSTERS UNIQUENESS, ORIGINALITY AND INVENTIVENESS IN THE EXPANDING PERSONALITY, AND IT IS MOST IMPORTANT TO STUDENTS WHO ARE COMMENCING STUDIES OF HIGHER EDUCATION.

¹⁵ SUZANNE LANGER, FEELING AND FORM, p. 401

¹⁶ JEROME HAUSMAN, "MEANING AND SIGNIFICANCE FOR EDUCATION IN ART", REPORT OF THE COMMISSION ON ART EDUCATION, '65, p. 148.

¹⁷ IBID. p. 143

CREATIVE POWER IS DEVELOPED THROUGH ART WHENEVER THE INDIVIDUAL SEARCHES FOR NEW SOLUTIONS TO PROBLEMS. THE SOLUTION WHICH FOR HIM IS NOVEL AND UNIQUE REPRESENTS THE CULMINATION OF A CREATIVE ACT. THIS POWER CAN BE EXTENDED IN OTHER AREAS OF THE COLLEGIAL STUDENT'S WORK. ART DEVELOPS SELF-DIRECTION, SINCE INDIVIDUALS TO BE IMAGINATIVE IN THEIR EFFORTS TO TRANSLATE IDEAS OR FEELINGS IN A PERSONAL WAY INTO THEIR WORKS MUST FACE ALL DECISIONS PERSONALLY AND THEIR CONSEQUENCES ACCEPTED. CRITICAL THINKING AT THE INDIVIDUAL'S LEVEL OF DEVELOPMENT IS ENCOURAGED. THE STUDENT'S JUDGMENT WITH REFERENCE TO THE AESTHETIC QUALITY, OF HIS CREATION, IS CONSTANTLY BEING TESTED. STUDENTS DEVELOP A SENSE FOR RECOGNIZING THEIR OWN POWER IN GIVING SHAPE TO THEIR OWN IDEAS AND FEELINGS.¹⁸

THE PURPOSES OF ART EDUCATION ARE: 1- TO LEARN ABOUT ART AND HAVE THE EXPERIENCES THAT COME FROM KNOWING ART; 2- TO LEARN ABOUT ONESELF AND LIFE AND TO HAVE THE EXPERIENCES OF DEVELOPMENT THAT COME FROM THAT RANGE OF EXPOSURE WHETHER THEY BE THROUGH GREAT WORKS OF ART OR WHETHER THEY BE FROM MANIPULATING CLAY OR FEELING SURFACES OR DISCOVERING THE CAPACITY OF TRANSACTING ONESELF WITH SOME VERSION OF THE ENVIRONMENT IN A WAY THAT NO OTHER SUBJECT MAKES POSSIBLE; 3- TO USE BOTH THOSE EXPERIENCES AND THE EXPOSURE TO GREAT WORKS OF

¹⁸ANNE M. LALLY (ED.) ART EDUCATION IN THE SECONDARY SCHOOL, P. 5.

ART IN ORDER TO LEARN ABOUT HUMAN HISTORY AND CIVILIZATION
AS A RECORD OF WHAT HUMANS HAVE TRIED, HAVE ACHIEVED AND
HAVE FAILED.¹⁹

¹⁹ MELVIN M. TUMIN, "SPONTANEOUS STATEMENTS BY SPECIAL-
ISTS", A SEMINAR IN ART EDUCATION FOR RESEARCH AND CURRICULUM
DEVELOPMENT, P. 374.

CHAPTER IV

DAWSON COLLEGE, QUEBEC'S FIRST ENGLISH LANGUAGE CEGEP

A. A PLACE FOR INDIVIDUALS

DAWSON COLLEGE, QUEBEC'S PIONEER ENGLISH LANGUAGE JUNIOR COLLEGE HAS INSTILLED IN ITS YOUNG PHILOSOPHY THAT IT WILL BE A PLACE FOR INDIVIDUALS. DAWSON COLLEGE IS FORTUNATE IN THAT IT HAS NO OUTDATED, INEFFECTUAL POLICIES TO CHANGE.

PAUL GALLAGHER, PRINCIPAL OF DAWSON COLLEGE SEES STUDENTS AS FULL MEMBERS OF THE COLLEGE COMMUNITY, WITH FULL OPPORTUNITY TO PARTICIPATE IN THE DECISIONS THAT AFFECT THEIR LIVES AND THEIR STUDIES. DAWSON WILL HAVE AN INTERIM ORGANIZATION FLEXIBLE ENOUGH TO BE EASILY ALTERED IN THE LIGHT OF PRACTICAL EXPERIENCE AND THE NEEDS AND DESIRES OF THE COLLEGE COMMUNITY. STRUCTURES ARE BEING AVOIDED UNTIL IT IS POSSIBLE TO WORK WITH THE STUDENTS TO HELP DETERMINE WHAT THE STRUCTURES SHOULD BE. MR. GALLAGHER BELIEVES THAT DAWSON "WILL DEVELOP THE KINDS OF STRUCTURES APPROPRIATE TO OUR NEEDS. THESE HOPEFULLY WILL CHANGE AS OUR NEEDS CHANGE." THE PRINCIPAL EXPECTS THAT THE COLLEGE IS BEING ORGANIZED TO MAKE THE STUDENTS FEEL PART OF A PERSONAL EXPERIENCE RATHER THAN CHARGING THE COLLEGE WITH ANONYMITY AS SOME INSTITUTIONS HAVE BEEN. THE PRIME CONCERN IS THAT DAWSON BE A STUDENT-ORIENTED INSTITUTION.

B. ART AT DAWSON COLLEGE

AS FAR AS ART IS CONCERNED, DAWSON COLLEGE WILL NOT YET FUNCTION IN THE VOCATIONAL STREAM, WHICH WOULD AIM AT PRODUCING INDUSTRIAL DESIGNERS, ARTISANS, DRAUGHTSMEN, COMMERCIAL ARTISTS, ETC. THE AREAS TO BE COVERED IN THE CURRICULUM ARE A PROGRAMME DESIGNED TO PREPARE STUDENTS FOR ADVANCED "SUPERIOR" LEVEL WORK AT UNIVERSITY, THAT IS THE STUDY OF FINE ARTS LEADING TO A B.A., B.F.A., AND A PURELY "CULTURAL" PROGRAMME WHICH PROVIDES OPTIONAL FINE ARTS CLASSES TO STUDENTS IN OTHER DISCIPLINES.

IT IS THE OPINION OF BOTH THE CHAIRMAN OF THE FINE ARTS DEPARTMENT AT SIR GEORGE WILLIAMS UNIVERSITY AND THE DIRECTOR OF THE CEGEP PARALLEL PROGRAMME AT THE SAME UNIVERSITY, MRS. LEAH SHERMAN, THAT THE INTRODUCTORY COURSES FOR STUDENTS WHO TAKE ART COURSES AS OPTIONS OR FOR PURELY CULTURAL REASONS AND FOR THOSE STUDENTS WHO PLAN TO PURSUE ART AT THE UNIVERSITY LEVEL SHOULD BE IDENTICAL IN CONTENT. ART APPRECIATION COURSES ARE OUT, BY AND LARGE, BECAUSE THE REAL APPRECIATION IN ART COMES FROM GETTING INTO IT.

THE SAME KINDS OF AWARENESSES ARE SOUGHT FOR EACH GROUP. MRS. SHERMAN BELIEVES THAT THE ONLY DIFFERENCE IS IF YOU CONCEIVE OF ART EDUCATION AT THE POST-SECONDARY LEVEL AS PRODUCT ORIENTATED (WHICH SHE DOES NOT). IT IS A FALLACY TO SEPARATE THE STUDENTS WITHOUT ANY "TALENT" - SKILL BECAUSE THEY MAY BE HOLDING BACK THE ONES WHO ARE SKILLFUL. AT THE INTRODUCTORY LEVEL, THE OBJECTIVES SHOULD BE MORE ORIENTATED TOWARDS THE PROCESS AND THE DISCOVERY AND THE EXPERIENCES AND AWARENESS RATHER THAN THE PRODUCT. A DISCREPANCY OCCURS IN THE FACT THAT THE STUDENTS FROM DAWSON COLLEGE WILL HAVE TO PRESENT A PORTFOLIO AS AN ENTRANCE REQUIREMENT TO SIR GEORGE WILLIAMS UNIVERSITY'S DEPARTMENT OF

FINE ARTS. THE REASON FOR THIS IS A SPACE PROBLEM. THERE ARE THREE HUNDRED "QUALIFIED" STUDENTS APPLYING FOR ONE HUNDRED PLACES.

AN IMPORTANT AREA TO BE CONSIDERED IS THAT PROVISION MUST BE MADE IN THE WAY OF SUMMER MAKE-UP COURSES FOR STUDENTS WHO DECIDE TO ENTER THE ART CONCENTRATION PROGRAMME AT A TIME OTHER THAN THE BEGINNING OF THEIR CEGEP STUDIES. THE NOTION OF TAKING ART IS UNLIKE TAKING THE TRADES, COMMERCE, ENGINEERING, OR THE SCIENCE. IN THE CASE OF ART IT'S A LITTLE BIT DIFFERENT - IT IS A DREAM - SO STUDENTS FLIP TO ART AT THE ODDEST TIMES.

CHAPTER VII

PROPOSALS FOR AN ART PROGRAMME AT THE CEGEP LEVEL

A. FAMILIARITY WITH COMMUNICATIONS MEDIA

THAT ART IS DESIGNATED AT THE CEGEP LEVEL IS NOT VERY IMPORTANT; WHAT THE CONTENT OF IT IS, IS VERY IMPORTANT. THE CONTENT OF AN INTRODUCTORY ART COURSE TODAY HAS TO BE EXAMINED IN THE LIGHT OF THE ENORMOUS IMPRESS THAT COMMUNICATIONS MEDIA IS HAVING ON OUR LIVES. IT IS UNFORSEEABLE IN THE FUTURE THAT A FINE ARTS DEPARTMENT, (OR AN ART DEPARTMENT OF ANY SORT), WITHIN OR WITHOUT OF THE UNIVERSITY NOT INCLUDE, ALMOST MAGNATORY, A FAMILIARITY WITH COMMUNICATIONS MEDIA, BOTH AT THE THEORETICAL LEVEL AND THE PRACTICAL LEVEL OF HOW THESE THINGS WORK. MR. ROY KIYOOKA, ARTIST AND POET, FORSEES THE POSSIBILITY IN THE NEXT FIVE YEARS OF A VERY EMPHATIC SHIFT OVER IN THAT DIRECTION. SOME OF THE INTELLIGENT ART STUDENTS IN THE PAST SEVERAL YEARS, WHO FORMERLY HAVE SPECIALIZED IN PAINTING OR GRAPHICS ARE MORE INTERESTED IN MAKING MOVIES.

THE FIRST TWO YEARS OF ART SHOULD IDEALLY COMBINE SEMINARS IN WHICH INFORMAL, VERY EXTENSIVE EXPLORATIONS IN THE REALM OF VISUAL-AUDITORY IDEAS ARE PURSUED IN THE LIGHT OF EACH STUDENT AND THE PROFESSOR'S AWARENESS OF WHAT IS HAPPENING IMMEDIATE TO THEIR LIVES. HOPEFULLY, SOME MEANS WILL BE FOUND OF USING THE AWARENESS THAT OCCURS WITHIN THE SEMINARS IN FILM-MAKING, IN PAINTING, IN THE CREATIVE VARIED ARTIFACTS.

THE VIABLE MOMENTUM FOR THE FUTURE WILL BE THAT MAN OR WOMAN AS A TEACHER OR STUDENT WILL HAVE BROADER CONCERNS AND AWARENESSES. THE PROBLEM WILL BE THEIR ABILITY AND THIS WILL ONLY OCCUR IN TIME AND CERTAINLY WILL NOT OCCUR IN THE TWO YEARS WHICH THEY SPEND AT DAWSON COLLEGE OR ANY OTHER CEGEP. A CONTINUOUS EFFORT WILL HAVE TO BE MADE TOWARDS THE SYNTHESIS OF ALL THE THINGS THAT INTEREST THE STUDENTS IN ALL THEIR COMPLEXITY AND MULTIPLICITY. THIS IS THE CHALLENGE OF EDUCATION IN THE FUTURE. THE NOTIONS OF SPECIALIZATION HAVE GONE IN THE SAME DIRECTION THAT STRUCTURES OF UNIVERSITIES HAVE GONE, WITH THEIR COMPARTMENTALIZATION WHICH IS ALL BREAKING DOWN.

THE COMPLEXITY OF CREATING THESE OPPORTUNITIES IN A SINGLE INSTITUTION IS A DIFFICULT ONE WHEN THE ENORMOUS VARIANTS OF STUDENTS ARE TO BE ACCOUNTED. IN A CITY SUCH AS MONTREAL THERE SHOULD BE SEVERAL INSTITUTIONS WHICH CAN HANDLE THE ASSORTMENT OF PEOPLE. PROFESSOR KIYOOKA EMPHATICALLY BELIEVES THAT THOSE STUDENTS WHO HAVE NEVER COMPLETED HIGH SCHOOL, BUT ARE INTERESTED IN ART, SHOULD BE ABLE TO GO SOME PLACE.

B. THE INTERACTION OF THE CEGEP ART TEACHER WITH HIS STUDENTS

DAWSON COLLEGE AND OTHER CEGEP'S CAN INSTIGATE RADICAL REFORMS AND INNOVATIONS IN TERMS OF THE CONCEPTS OF ART EDUCATION PROGRAMS. THE DIFFICULTY TODAY IS THAT WE HAVE A LARGE SEGMENT OF PEOPLE WHO ARE ESSENTIALLY DISAPPOINTED. THE DISAFFECTION IS ROOTED IN THE WHOLE LABYRINTHINE STRUCTURE OF OUR SOCIETY. PEOPLE TODAY ARE LIVING IN THAT PARTICULAR IRONY WHERE ON THE ONE HAND THE MOST OF EVERYTHING SEEMS TO BE PROVIDED AND ON THE OTHER HAND THERE ARE CERTAIN SENSES WHERE NOTHING AT ALL IS GIVEN TO ANYBODY.

THE SHEER AFFLUENCE OF OUR SOCIETY IS REALLY A GLOSSING OVER OF INCREDIBLE SPIRITUAL POVERTY. UNLESS PEOPLE REGAIN SOME SENSES OF THE SPIRIT DIMENSION OF THEIR LIVES, THEY ARE NOT GOING TO MOVE ANYWHERE BUT DOWN AND UNDER AND OUT. THE CHALLENGE OF ART TEACHING IS ROOTED IN THESE KINDS OF THINGS.

PLANNING SESSIONS IN ART ARE NECESSARY WITH BOTH THE ART TEACHER AND THE STUDENTS FOR THE STUDENTS' NEEDS. ART EDUCATION AT THE CEGEP SHOULD BE ROOTED IN CONCEPTS OF A DIALOGUE. THE NOTION OF AN ART LECTURE SHOULD BE ABANDONED. EVERY OCCASION WHERE THINGS ARE TO BE LEARNED AND THINGS ARE TO BE TAUGHT IS AN OCCASION WHERE A SO-CALLED ART TEACHER SITS DOWN WITH A GROUP OF STUDENTS. THE STUDENTS SHOULD BE ENCOURAGED TO COME UP WITH THE ANSWERS. THE TEACHER IS BECOMING LESS IMPORTANT IN THIS RESPECT, HE IS BECOMING MORE OF A MENTOR THAN AN INSTRUCTOR PER SE. "THE BEST TEACHING IN THE CREATIVE ARTS IS SO INDIRECT AS NOT TO BE NOTICED."

MR. ROY KIYOOKA BELIEVES THAT TEACHING IS "COMMUNION", AN ORGANIC UNION OF PERSONS UNITED BY COMMON FAITH AND RITES.

COMMUNION TACITLY ASSUMES THE GIVE AND TAKE OF PERSON-TO-PERSON ENCOUNTER. FROEBEL, ONE OF THE GREAT EDUCATORS URGED THE TEACHER 'TO LIVE (LEARN AND DO) WITH HIS STUDENTS. COMMUNION AS A MODE OF TEACHING ASSUMES THAT THE TEACHER DOES STAND FOR SOMETHING. HE STANDS FOR THE VIVICATION OF LIFE: ALL INFORMATION IS RELEVANT ONLY TO THIS END.

EDUCATION MUST AIM AT THAT POSSIBILITY OF EACH STUDENT SHAPING HIMSELF. IT IS NEVER A QUESTION OF 'HOW CAN WE SHAPE HIM?' EDUCATION, ART SCHOOL EDUCATION IN PARTICULAR, EXISTS FOR THE 'EDUCATION OF FEELING,' NOT THE FEELING OF BEING EDUCATED.

THE STUDENT IS ALWAYS AN END IN HIMSELF, NEVER A MEANS TO SOME OTHER CONCERN. THE 'ART EXPERIENCE' IS AGAINST THE FALLACIOUS DOGMA OF CONFORMITY AND ABOVE THE DEMAGOGUE'S NOTION OF USEFULNESS.²⁰

²⁰ R. KIYOOKA, NOTES ON TEACHING ART, PUT TOGETHER AT THE REQUEST OF THE VANCOUVER SCHOOL OF ART, OCT. 1960, P. 2.

THE USUAL NOTIONS OF STUDENT/TEACHER RATIO HAVE TO BE RE-EXAMINED. EACH ART STUDENT AT THE CEGEP MUST BE APPOINTED AN ADVISER WHO ALLOWS TIME FOR FULL INDIVIDUAL INTEREST AND ATTENTION TO THE STUDENT. MANY YOUNG ARTISTS GRADUATING FROM COLLEGES AND ART SCHOOLS ARE A GOOD SOURCE FOR THIS POTENTIAL VITALITY. MANY OF THESE PEOPLE WOULD WELCOME THE EXPERIMENTAL CHALLENGE OF PROVIDING CEGEP STUDENTS CONTACT WITH "REAL" ARTISTS FOR PERSONAL ADVISERS. THE ADVISERS COULD ALSO BE PEOPLE WHO ARE LACKING THE RIGHT BACKGROUND AND WHO HAVE NO ACCREDITATION AND WHO ARE SO COLOURFULLY INDIVIDUAL THAT THEY WOULD NOT EASILY FUNCTION IN A REGIMENTED OR CONVENTIONAL ATMOSPHERE. "WHAT IS BEING PROPOSED IS AN APPROACH TO ART EDUCATION WHICH HAS IN MIND ONLY AN AWARENESS OF THE BASIC MYSTERY OF ART AND BELIEF THAT ARTISTIC PEOPLE ARE BEST SUITED FOR REVEALING THIS TO PEOPLE."²¹

BY BRINGING THEIR STUDENTS IN CONTACT WITH ARTISTS, ART TEACHERS CAN BROADEN THEIR STUDENTS BASE FOR UNDERSTANDING THE WORLD OF VISION. ALSO PROVIDING THE OPPORTUNITY FOR STUDENTS TO TALK TO ARTISTS IN THEIR STUDIOS, AND TO SEE FIRST HAND THEIR WORKING SPACE AND CONDITIONS WILL HEIGHTEN THEIR CONCEPTION OF THE ARTISTS' ENDEAVORS.²²

STUDENTS MUST BE GUIDED BY THEIR TEACHERS TO APPROACH THE ART PROBLEM AT THEIR OWN LEVEL. STUDENTS MUST BE ENCOURAGED

²¹ Allan Kaprow, "The Creation of Art and the Creation of Art Education," A Seminar in Art Education for Research and Curriculum Development, p. 85

²² Jerome J. Hausman, "The Plastic Arts, History of Art and Design - Three Current Trends Toward Identifying Content for Art Education," A Seminar in Art Education for Research and Curriculum Development, p. 100

TO PROJECT AND TEST THEIR OWN PERSONAL CRITERIA AND STANDARDS OF EXCELLENCE AGAINST THOSE THAT THE TEACHER HELPS TO EVOLVE,²³ AS STUDENTS CONTINUE TO EXPERIMENT WITH IDEAS, MATERIALS, AND TECHNIQUES OF EXPRESSION, THEIR AESTHETIC HORIZONS EXTEND OUTWARD.

C. GENERAL PROPOSALS

VERY DEFINITELY THE POSSIBILITY OF INTER-DISCIPLINARY SEMINARS FOR CEGEP ART STUDENTS, WHERE PEOPLE WHO HAVE AN ASSORTMENT OF EXPERTISE GET TOGETHER WITH A GROUP OF STUDENTS, HAS TO BE LOOKED INTO AND PERHAPS IMPLEMENTED.

THE AMOUNT OF HOURS THAT A STUDENT IS LIKELY TO SPEND IN CLASS ON A PIECE OF ART WORK IS NOT TOO IMPORTANT. THE MOST DECISIVE THING IS TO AUGMENT THE ACTIVITY WITH A CONTINUOUS PROBING, SO THAT THE STUDENT MOVES HIS HEAD, HIS MIND OVER INTO A DIFFERENT SPACE-TIME DIMENSION WHICH IS THE DIMENSION HE HAS TO COME TO ANYHOW IF HE IS GOING TO BE AN ARTIST.

THE PROBLEM OF DOING THIS WITHIN A LARGE PHYSICAL CONSTRUCT REMAINS A DIFFICULT ONE. IT IS MUCH MORE POSSIBLE FOR PARTICULAR PEOPLE WITHIN THE CONTEXT OF THEIR OWN LIVES TO MAKE THIS OPERATIVE. IF ONE HAS TO DEAL WITH PROTOCOL, RED TAPE, COMMITTEES, SUB-COMMITTEES, IN SHORT THE INCREDIBLE, ELABORATE HIERARCHY (WHICH IS CERTAINLY "BUCK-PASSING"), IT IS POSSIBLE VERY QUICKLY TO BE DEBILITATED.

ART EXPRESSION AT THE CEGEP LEVEL MUST BE CONSIDERED

²³ IBID. P. 101

AS A POSSIBLE MEANS FOR SOCIAL INVOLVEMENT. THE BARRIERS BETWEEN THE ARTS MUST BE BROKEN. TECHNIQUES INCLUDING SOCIO-DRAMA AND DANCE WOULD DEVELOP ABILITIES TO STEP OUTSIDE ONE'S EGO INTO THAT OF ANOTHER IN ORDER TO ELICIT EXPRESSION FOR A SITUATION. ART CAN SERVE AS A MEANS OF INTERPRETING AND COMMUNICATING THIS EXPRESSION.

SENSORY AWARENESS EXERCISES AND EXPERIENCE FOSTER GROUP INTERDEPENDENCE AND HELP TO ESTABLISH A SENSE OF COMMUNITY. A COMMUNAL PROJECT CAN SATISFY THE FUNDAMENTAL SOCIOLOGICAL NEED TO WORK WITH OTHER INDIVIDUALS. SPONTANEOUS HAPPENINGS SHOULD BE CONSIDERED. THE ART TEACHER AT THE CEGEP LEVEL MUST BE PREDISPOSED IN THAT HIS FUNCTION IS TO MEET THE STUDENT ON THE SOCIAL DIMENSION AS WELL AS THE AESTHETIC ONE. THE TEACHER MUST HAVE FAITH THAT HIS STUDENT IS SELF-REGULATED, A NATURAL LEARNER, AND A SELF-ACTUALIZING INDIVIDUAL.

ART IS QUALITY OF HUMAN EXPERIENCE WHICH CAN BE HAD, NOT ONLY IN THOSE THINGS WE CALL WORKS OF ART, BUT IN MANY KINDS OF ACTIVITIES, PRODUCTS, INTERACTIONS THAT ARE ENGAGED IN BY INDIVIDUALS.²⁴

IT IS NOT NECESSARY TO ALWAYS BE COMPLETELY SERIOUS. IT IS A WISE IDEA TO BE OPEN TO THE MANY INTERESTING WAYS OF MAKING AESTHETIC EDUCATION MEANINGFUL TO THE ART STUDENTS OF TODAY. MARSHALL MCLUHAN'S IDEA IS "ART IS ANYTHING YOU CAN GET AWAY WITH." OFTEN A CHAOTIC COMBINATION OF MANY

²⁴ ELLIOT W. EISNER, "SPONTANEOUS STATEMENTS BY SPECIALISTS," A SEMINAR IN ART EDUCATION FOR RESEARCH AND CURRICULUM DEVELOPMENT, P. 379.

DIVERSIFIED TECHNIQUES WILL AID IN ACHIEVING THE PURPOSE INTENDED. THE MESSAGES OF ART EDUCATION CAN BE SET ACROSS MORE APPROPRIATELY TO THE STUDENTS BY JUXTAPOSING IDEAS. SERIOUS PROBING AS WELL AS GUESS WORK AND DAZZLING INSIGHT CAN MINGLE INDISCRIMINATELY IN AN ENDLESS APPROACH IN THE ART EDUCATOR'S INTERACTION WITH HIS STUDENTS.

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