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TOWARD A THEORY OF INSTRUCTION (ACCORDING TO JEROME S. BRUNER) AS APPLIED TO ART TEACHING IN THE SECONDARY SCHOOL

Hannah L. Hyams

A THESIS

in

The Department

of

Fine Arts

Presented in Partial Fulfillment of the Requirements for the Degree of Master of Arts in Art Education at Sir George Williams University Montreal, Canada

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ABSTRACT

Author: Hannah L. Hyams

Title: Toward a Theory of Instruction (according to Jerome S. Bruner) As Applied to Art Teaching in the Secondary School

The thesis:

I Video tape of the author as art teacher at West Hill High School, describing the work which is part of the curriculum. (40 minutes)

II Video tape of the students through one school day - grades 8, 9, 10, 11. (18 minutes)

III Audio tape - review of the pertinent points of Jerome S. Bruner's book, Toward a Theory of Instruction, (2 hours)

IV Audio tape - class discussion of art history - Cave Man Art and Egyptian Art - differences and similarities - grades 8, 9. (1 hour)

V Some slides of students' work.

VI Written thesis entitled, Toward a Theory of Instruction (according to Jerome S. Bruner) As Applied to Art Teaching in the Secondary School.

This writer feels the theory is applicable to art teaching if implemented early enough in the child's schooling because problem solving is a sound approach to art education. The "do what you feel" approach belongs in psychotherapy, not in the classroom.

A theory of instruction is necessary to aid in the development of growth within a program bound by a curriculum that is dictated by a Department of Education.

PREFACE

This thesis is based on some of my experiences in teaching students in the visual arts. The fact that when I read Jerome S. Bruner's book "Toward a Theory of Instruction", I felt he was saying what I had wanted to for some time, made me decide to read more of his books and consciously look at my teaching. I am not claiming that these findings are unique or that they apply only to the visual arts. I am presenting these observations with the hope that they will be of value to other art teachers and to students in art education. All teaching should stimulate creativity. This writer applies the findings to art education solely because I have spent many, many years in this field.

I happily take this opportunity to express my sincere appreciation to the people who have allowed me to enjoy my special interest, The Protestant School Board of Greater Montreal for providing my laboratory and giving me the time to study; the students I teach and have taught; Sir George Williams University, for giving me the chance to continue my interests meaningfully and fruitfully.

My special gratitude to Dr. Graeme Chalmers for his kindness, encouragement, wisdom, helpfulness and sincerity; to Stanley Horner for his criticisms, they made me re-think and re-phrase; to Alfred Pinsky for his deep love of teaching and hence his understanding of teachers. A special thanks to the office staff of West Hill High School and to Craig McCulloch for his help with the video tapes and mechanical devices.

TABLE OF CONTENTS

PART I

ABSTRACT ii

PREFACE iii

DESCRIPTION OF THE MATERIAL INCLUDED IN THE THESIS v

CHAPTER I. WHY WE NEED A THEORY OF INSTRUCTION 1

CHAPTER II. OBSERVATIONS AND IMPLICATIONS OF BRUNER . . 18

CHAPTER III. RESULTS - GOOD AND BAD 37

CHAPTER IV. CONCLUSIONS - SCHOOL AND THE REAL WORLD . . 50

LIST OF FOOTNOTES 55

BIBLIOGRAPHY 58

APPENDIXES
I. Side I of Student Audio Tape - Art History Discussion (typed).
II. Copy of Art Committee Report for 1973.
III. Art Graffiti - The Real World.
IV. Low Salaries for Graduates

PART II

Video Tape (40 minutes) - The Art Teacher in Secondary School

PART III

Video Tape (18 minutes) - A Day in the Art Studio Secondary School.

PART IV

Audio Tape (1 hour) - Review of Jerome S. Bruner's Book, "Toward a Theory of Instruction" by Hannah Hyams

PART V

Audio Tape - Student discussion of art history - Cave Man and Egyptian Art.

PART VI

Some slides of the Students' work.

DESCRIPTION OF THE MATERIAL INCLUDED IN THE THESIS

This thesis:

1. a one hour tape which is a synopsis of Jerome S. Bruner's book Toward a Theory of Instruction. This writer feels the tape adds another dimension to the written thesis and therefore should be included.
2. a thirty-minute video tape of the writer as art teacher at West Hill High School, describing the work we are involved in which is part of the art curriculum prescribed by the Department of Education of Quebec. This tape was made in the art room without a script or prior preparation. It is uncut and appears as it was taken. I think it adds value to the written thesis as it includes several dimensions, audio and visual and enlarges the readers' and viewers' impressions of the actual situation.
3. a twenty-minute video tape of the students working throughout one whole day of the art schedule. The fact that the pupils were being taped made them more self-conscious so that a certain spontaneity is lacking.
4. a one hour audio tape which includes a discussion of art

history which is a part of the art curriculum. The students volunteered for these discussions and it is one of the methods used in covering the course. It was made during regular classes.

5. a written thesis which discusses

(a) Why this writer feels a theory of instruction is necessary.

(b) This writer's observations while instructing students in grades eight, nine, ten and eleven in the visual arts.

(c) What results? What recommendations?

(d) Formal recommendations follow in the form of a Final Report of The Art Committee as recommendations to the Curriculum Council for 1973-74.

CHAPTER I

WHY WE NEED A THEORY OF INSTRUCTION

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WHY WE NEED A THEORY OF INSTRUCTION

The question this investigator will attempt to answer is whether a theory of instruction as presented in Toward a Theory of Instruction by Jerome S. Bruner[1] is applicable to the teaching of the visual arts at the secondary school level.

To turn to the social sciences for implications for art education is not new. Viktor Lowenfeld's Creative and Mental Growth was dependent upon psychological theories; June McFee turned to the social and behavioral sciences in Preparation for Art in an effort to help teachers understand the human behaviors involved and the wide range of readiness among their students so that they might be more effective in helping them achieve success in art. More recently art educators such as Eisner, Beittel, Lovano and Rouse have drawn implications from the behavioral sciences for our field. A number of behavioral scientists such as Dale Harris and William Rabinowitz of the Pennsylvania State University and Aashel Woodruff of the University of Utah have worked extensively with art educators. For its concept of creativity,

perception, and aesthetic judgment, as well as the teaching/learning process our field has been forced to become essentially eclectic and to search for its knowledge in a variety of fields.

"Education to be education must be purposeful."[2] though "non-deliberate influences may be more powerful."[3]

The following is a dictionary definition of a theory:

> "Theory - a doctrine or scheme of things, which terminates in speculation or contemplation without a view to practice. A theory is founded on inferences drawn from principle, which have been established on independent evidence. An exposition of the general principles of a science or art."[4]

This writer feels that a theory is more than a general description of what may or may not occur, it entails specifically and explicitly a pattern of what it is that the theoretician is conjecturing about, a set of propositions that taken in toto yield certain predictions about things. A theory is usually a way of asserting concisely what one already is aware of without the burden of detail. This observer sees the building of a theory as a method of using the mind, the imagination, the formulating of opinions, and the creating of a form from which to operate.

Working toward a theory of instruction does not preclude that it is the only valid manner of approach nor does

it exclude intuitive and instinctive reactions on the part of both student and teacher. It is a frame through which we see.

Bruner's Theory of Instruction in brief speculates that if you want a child to understand mathematics you introduce him to real mathematics as early as possible. You use experts in the field, a small number of students in a class, and you teach as much as the child will absorb without regard for his chronological age or school grade. He reiterates this theory in regards to language which he feels is the greatest means we have of communicating so that teaching/learning language becomes the best means to communicate this skill. In the social sciences Bruner introduces young children to view films and discuss the role children play in other cultures. In this way, the child gets a total picture of the Eskimo, how he lives, what he wears, eats, his house, his duties, his parents, his role in the society, etc. You help the student solve and understand the problems of living. How do children learn? How can they fully realize their potential? Are younger children less logical or less concerned with consistency? Or is it a different way of seeing things from our own?

It is frequent in creative work that each student and teacher interprets the problem to be solved independently. His response is dependent on all his previous growth and present stimuli. Each person's apparent experience is inter-

preted by his symbolism be it verbal language or the visual arts. The symbols he uses may be of a conscious or unconscious nature. The nervous system converts a sequence of responses into a sequence of images; however the manner in which this occurs is not understood.[5] The method used to come to the above conclusions was to observe the students while engaged in the learning process.

1. Their skills, co-ordination, learned responses, habits - Action.
2. Their ability to grasp essentials - Perceptual Organization.
3. The form or content - Symbolic representation.

The aim for the purposes of teaching the visual arts is to be aware of a combination of these three steps in the organization of growth and to see how each individual uses it.

One may say that besides the growth pattern, the capacity to learn, perceptual finesse, social pressures and confinement, and every other possible influence including ideational thinking as opposed to cognitive thinking that what the creating of visual symbols entails is dependent on a complicated processing capacity.[6] The aim of applying a theory of instruction to any facet of education is to propose a foundation for a philosophy of living or rather to co-ordinate thoughts, behavioural patterns, skills, etc. into a growth form that will lead to the formation of a lifestyle or at best

to increased flexibility. Exploration may lead to fathering creative thoughts. Of course the quality and ingenuity of this thinking will be influenced by prior learning or the lack of it.

> "We are witnessing a revolution in pedagogy which is committed to honest dealings with the minds of children."[7]

Three of the chief benefits of learning with the aid of instruction or the application of a theory of instruction are to give growth form, to open possibilities, to lend a certain stability to the student. "Uncontrolled emotions and fantasies obstruct almost all aspects of learning" - but "the control of emotion and fantasy is substantive in one kind of learning. Also the formation or invention of knowledge is another kind of learning."[8]

The problem to be solved as I see it is to establish form for an uncontrolled mass potential of learning. The approach is diametrically opposite to the laisser-faire approach or the do-what-you-feel-like approach. The application of a theory of learning presupposes that a solid body of knowledge has already been assimilated. The teacher is aware of the growth patterns of children, that is, the intellectual, chronological, fantasy, and emotional before even beginning to attempt to apply any theory of instruction. This also presupposes that the teacher is flexible, knowledgeable,

a constant student, and sensitive to the needs of the students. A well thought out theory of instruction sets forth a planned way of learning data or skills and philosophies. It also provides a measuring stick for the critical analysis and evaluation of this method of teaching and learning. In applying Bruner's theory to the teaching of painting, one must apply general theory to the specific discipline of painting. We are in a sense prescribing much as a physician does in preventative medicine rather than describing behaviour as psychologists do from observation and interpretation.

A theory of instruction is concerned with improving learning rather than describing it. The major features of a theory of instruction may be discussed as follows:

1. It should elucidate the experiences which most effectively instil a predisposition toward learning in the individual. What kinds of relationships with people and things did the preschool child enjoy? Did these experiences tend to make him responsive to learning?
2. A theory of instruction should specify the most usable ways in which a body of knowledge should be structured so that it will be most easily learned and adapted. It should simplify a body of information and make it more accessible for

the learner. It should always be within the frame of reference of the student. The value of a framework depends on its positive ability for simplifying data, for creating new possible uses of a body of knowledge. This view is comparable to James "stream of consciousness" theory - for "the optimal structure of a body of knowledge is not absolute but relative."[9]

3. A theory of instruction should specify the most effective manner in which methods and materials are to be presented for the best assimilation of the learner. For example, if one wishes to teach the best approach to learning to paint, does one present concrete materials and examples of painting? Or does one proceed with a formal lecture on the do's and don'ts of this art? What results are produced by each approach? And how do we arrive at an ideal method of teaching? Is it an individual trial and error sequence? Or can the teacher guide the program to include established workable methods? And include the innovations each student produces and proceeds with?

4. Finally, a theory of instruction should reward the applicant with its success. There should be

appreciable differences between learning and teaching methods employed. Should the teacher's praise constitute a reward? Or should the student at one point progress beyond that praise in search of solving his own specific problem? In painting, specifically deferred praise is more rewarding. But nothing rewards the student quite as much as the feeling he gets of satisfaction when he feels the problem he has tackled has been successfully solved and he knows he has given his utmost in solving it.

Let us list at this point some of the predispositions to learning:

1. cultural factors - social classes, ethnic grouping
2. motivational factors
3. individual factors such as
   a) ability to assimilate relevent facts
   b) capacity to solve problems
   c) environmental factors - stimulation or boredom
4. relationships:
   a) between the students themselves
   b) between the teacher and student
   c) the student's acceptance or rejection of

authority - parents, school, community

5. intellectual activity: affected by

   a) the two sexes

   b) different chronological norms

   c) different emotional norms

   d) attitudes of peers, parents, instructors, community, the world at large

All of these relationships affect learning. To engage in the instructional process at all the student should have a degree of mastery of the social skills, one has to assume a beginning or a foundation on which to build.

> "A theory of instruction concerns itself, rather, with the issue of how best to utilize a given cultural pattern in achieving particular instructional ends."[10]

A theory of instruction should also allow for the "exploration of alternatives."[11] The learner in a sense is self-directing, that is every alternative to a valid suggestion should facilitate his task. The exploration of alternatives may be approached from three different aspects. Bruner describes them as activation, maintenance, and direction. Activation may be described as something to get it going or the stimulus, something to keep it going or involvement, and something to keep it specific, not being random.

In exploring these aspects in painting, the presence of uncertainty works for the student. It should make him explore

avenues of approach rather than accept or continue in a routine or usual fashion. His methods should be as creative as the end product; he should always be ready to accept the uncertainties of several alternatives. Of course if the uncertainties are too great the student will become too fearful and possibly disinterested in what he is doing. Learning with the help of a teacher is less risky, and more assuring than going it alone. With instruction, the results from exploring legitimate alternatives should be greater. Any idea or method used to solve a problem should be presented in such a way that each student can relate to it and understand it.

The structure of any body of knowledge may be presented in three ways, each affecting the aptitude of any student to learn it:

1. the manner of presentation
2. its economy (simplicity, understandability)
3. its effectiveness (power)

Instruction includes leading the student through a succession of relative statements of the problem that should enhance his ability to absorb, change and convey the new body of knowledge to his fullest understanding. There is not one way for all learners to approach and assimilate a body of knowledge. Much will depend on many factors previously mentioned; that is previous knowledge, the person's stage of

development, the kind of material he wishes to assimilate and other individual differences.

> "If it is true that the usual course of intellectual development moves from enactive through iconic to symbolic representation of the world, it is likely that an optimum sequence will progress in the same direction."[12]

In the learning process, it is more expedient to review the known and then search for the new factors. This will work in the visual arts as well as in mathematics or linguistics. In establishing this learning device, the problem of uncertainty is lessened and the subject has a degree of certainty as insurance. One of the aims of Bruner's Theory of Instruction is to emphasize independent problem solving. This is basic in the creating of aesthetic objects, ideas and concepts. The students' solutions are as individual as finger prints. It is interesting to note that when a problem is set, for example: Problem to be solved - the creating of a unit with aesthetic appeal to be created by using one geometric shape and all the parts thereof - the media and material are optional. I have noted that in a group of thirty students, no two end results are similar, each design is as personal as a signature. The problem as a teaching device is used to foster an appreciation of a creative experience beginning with the known and allowing for variations due to skill, capacity, imagination, experience, knowledge of materials, ability to perceive images and all manner of peripheral

experience. From the results we are able to approach the understanding of thought processes of students involved, note the greater or lesser degree of creativity, and the ability to combine known factors and chance occurrences in the making of a visual art object. In applying what we observe from these exercises to future teaching, and exploring possibilities thus building a foundation from which we may build a curriculum based on known facts rather than on random ideas, hopefully the student will be able to progress more quickly and will be able to expect more from himself in his metier.

One of the first objectives of a teacher is to make the student conscious of his ideas and enable him to be more authentic in his actions. At the same time there is a specific objective as to the aim or achievement. The solving of problems by the unique method each student uses is not a specific formula for each challenge, subject or idea but the result of a philosophy of learning that either can or will be employed by the exploring student, be it consciously or unconsciously. Richard M. Jones re-enforces the thought "that as educators we want to have a hand in producing men as well as minds, and that to this end we wish to engage each student in a search for himself through providing opportunities to examine his imagination, his feelings, and his judgment. In any schooling worth its salt, an individual must have the

opportunity to find out who he is as well as what he relates to . . ."[13] Teaching in the classroom that is with a group of thirty to forty students, one can aid in the following ways: (1) to help the student feel less alone; (2) to make him feel less helpless, and hopefully (3) to encourage him to use his imagination and total knowledge. It is not always possible to do all three for every student. The student comes to us, particularly by the time he reaches secondary school, with many "hang-ups", anxieties and fears. If it is impossible for us to erradicate these, we can certainly help by not adding to the list of negative attitudes developed before he got to us. The participation in a fine arts program very often allows the student to relax in some ways that differ from the usual demands of the everyday behaviour demanded in other subjects. Sometimes the student becomes generally more relaxed and he participates more in problem solving activities; other times it may make the anxious, up-tight student more so. I think that for the teacher to base her teaching on a theory of instruction albeit with many deviations and adjustments to suit the needs of the students makes her feel less alone, less helpless and less anxious than if she were teaching in a random fashion. This does not insinuate that any theory of instruction is the only means to an end or even that the end is going to determine the means employed or even at least to some extent to do so. Nor

does it mean that this theory of instruction only opens up good ends - it means that the instructor is using a method of teaching in dealing with other human beings, that the interaction may be different each time this theory is applied, that in some situations it will prove beneficial and in other situations it may be detrimental; this does not preclude that it should be tried so that its validity or invalidity can be weighed. In fact, the value of a theory of instruction is really an attempt at a philosophy rather than a means of keeping the system coherent. It is a means of hopefully encouraging self-instruction or self-dependence that gets at the meaning of existence and establishes experiences that work much like religion, spirituality, meditation, art or other emotionally satisfying involvement that becomes the core for a way of life. In the practical carrying out of lessons to allow the student to test his/her own capabilities, simple basic problems to be solved aesthetically may be selected. This observer has found in secondary school, particularly in September, that setting a problem stimulates and also eliminates the students' nostalgic quagmire of reminiscences concerning elementary "school art" and "what I did last year", or at summer camp. A completely fresh start, although unconsciously and consciously based on each individual's previous experiences is called up. I usually start my classes at the beginning of the

school year in one of two ways. Either we start by creating a collage - the children are not limited as to material, shape, color, design, etc. or the alternative lesson is the creating of a geometric design, using one geometric shape and all the parts thereof to create a unit. Again they are encouraged to explore media, color, combinations of forms, overlapping, etc. Both problems have sufficient uncertainties about them to make the solutions interesting. They may exhaust all possible ways of arrangements, color, size, etc. before they find the most subjectively aesthetic arrangement. The solution has its own direction built into it. It also allows the student the idea of alternatives, achieving a new skill in designing, arrangement, color, dimensions, variety, ingenuity and resourcefulness. It engages the student in maintaining and enjoying problem solving, which may carry over into other areas of each person's daily schooling. The changing of the problems, which the students may often suggest continues to stimulate interest, to encourage thinking through exploration and to satisfy the adventurer in each new sequence. Bruner uses a similar approach in exploring mathematics with young children but I believe this method carried out with secondary school children, who have not been taught to think, but rather have been taught mainly to absorb by ingesting teacher's material and rote learning is most challenging.

It appeals of course to the children who feel secure, it upsets some of the students who are dependent on complete teacher and parent direction. Freedom to choose and make decisions can be a frightening thing when the child has not previously exercised these rights. Arbitrariness may frighten some students. Authoritative methods are easier to inculcate or continue when that has been the policy. The student is encouraged to dialogue with himself about his work and with the teacher or other students when he deems it necessary.

Bruner asks, "How do children wean themselves from the perceptual embodiment to the symbolic notation?" He continued, "Perhaps it is partly explained in the nature of variation and contrast."[14]

When examining the results of a lesson like the above, the nature of variation and contrast is obvious, not in a mathematical sense, but in a visual one. Each student's work is individual even though the geometric symbols they used are universal. Each child is appearing to learn that the universal symbol can be used to create strikingly different patterns and still remain the same symbol with a new personality, each expression is as different as each student. The ideas and the different use of the media can be a continuous interplay. Something new and individual has been invented from a concrete visible existing symbol.

In referring to Bruner's discussion of the "three parallel systems for processing information and for representing it,"[15] Richard M. Jones notes that "we will probably do well not to over-generalize two assumptions: the unilinearity assumption, which may be specific to early stages of learning; and the parallelism assumption, which may be specific to late stages of learning."[16] Jones in his "critique of Bruner" indicates that "Success and failure are a function of informativeness; are pertinent to the short range experience of discovery, and to the long range experience of competence - all of which figure prominently in the processes of accommodation, mastery, and the attainment of concepts."[17]

The problem of assaying to apply a theory of instruction to the teaching of the visual arts to secondary school children is an ambitious one and may not be solved or be conclusive in any way excepting for its pertinence to the perceptiveness of both teacher and student in approaching the concept of growth. Every child, every person, every culture potentially gives form to its senses, feelings and ideas through art.

With an attempt to apply Bruner's theory of instruction, this writer will judge to what extent it is applicable to art teaching and with what implications.

CHAPTER II

OBSERVATIONS AND IMPLICATIONS OF BRUNER

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Students, like teachers, need affirmation that it is acceptable to enjoy and express highly subjective ideas. To treat a problem where you invent or create an answer rather than use someone else's solution, the teacher's or the expert's, is more satisfying for the pupil. The solution may add to the student's prestige with his peers and it will most certainly satisfy him emotionally if he has worked through his own methods, tried a new combination of material, color or form. Bruner refers to this theme as the third one involving the nature of intuition. "Intuitive thinking, the training of hunches, is a much-neglected and essential feature of productive thinking not only in formal academic disciplines but also in everyday life."[18]

1. Implications of Bruner for Art Education

Jerome Bruner says "a theory of instruction" . . ."is in effect a theory of how growth and development are assisted by diverse means." This statement most certainly may be applied to art education. One can interpret art education as a "theory of instruction" or as "diverse means." This interpretation may

be applied to exercises in the visual arts, art history or in the learning of techniques applied to crafts or the arts. Bruner continues his series of discussions with the problem of growth and patterns. Certainly one is at an advantage in observing growth and its patterns in the art room. The art object usually tells a story of its own but may also tell stories about its creator. One is able to judge to some degree the creativity, control, environmental knowledge by the expression of the student's work and the study of the development of "such cognitive processes as problem solving, conceptualizing, thinking and perceptual recognition."[19]

2. Concept attainment

In observing art students going about discovering and searching for information, I was not impressed. Whether in the eight years of education, the self-reliance and inquisitiveness of most students is squelched or whether their goals are not clear or their initiative rewarded, in most cases, the children did not search for information or even make thought out guesses or choices. They seemed fearful, afraid to fail or be less than perfect. The punishment, reward system of the public school system, their parents' approval, teacher's approval seems to weigh all too heavy on them. They do not risk errors. The reliance on me for interpolating their concept was over-weighted. These students for the most part come from

comfortable, middle class, over-protected environments; their initiative is lacking and their fear of failure is overly large in their minds. They do not risk involvement. They want an insurance policy to govern the fact that their effort will be acceptable and gain them reward. My observations on this score are quite different from those of Bruner. He observed the students in language. "I was enormously impressed at the logic-like or 'rational' quality of adult human conceptualizing."[20] Perhaps this behaviour is a defense against involvement in the problem rather than behaviour that accepts the requirements of the problem. Perhaps being different, orignal, creative is fightening and not fully accepted by one's parents, teachers and society at large. Perhaps conforming is much more important for the security of the individual in this society than participating in a different method of activity. How do we evaluate Bruner's statement, "Growth is characterized by increasing independence of response from the immediate nature of the stimulus."? Are we viewing the results of the nature of the stimuli over a period of eight or nine years of school previous to the child's involvement with the visual arts? In talking to the children, I discovered that for most of them this was their first experience in an art room, that is, one that differed from the regular classroom. It was also their first experience to make their own choices of material, color and composition. Even

when I gave them limits as in making a design using one geometric form and all the parts thereof they were too overwhelmed with the freedom of choice to begin working. There were a few brave souls who responded well and the others took heart and feebly started on their own. Some became involved while others really never lost their fears. They would refer to me for all decisions and choices. When I refused to choose for them at first they reacted with hostility but in time they attempted to think for themselves. The students I am observing seem to fit into the six patterns of growth Bruner suggests in his first chapter. Although these statements of development are phrased in details of the logical structure that communicate students' answers to problems, in these truly cognitive growth patterns, I find that these same patterns apply to development in the visual arts as well. Creating a unit of work is not so different from problem solving.

In a recent discussion with the students as to why they chose the visual arts' course, some of the discussion included the following: one student was aware that she grew through creating solutions to problems posed in the visual arts course. Another concluded that she was developing self-criticism. She also did not feel that the punishment-reward system had any bearing on her work in the art room. The pressures brought to bear in other subjects were not present in the studio. The

development stressed by the teacher and accepted by the students was a process of awareness, of self-discovery. There was no one formula or answer system; the student could create his own solution. There is no right or wrong in the resulting works, there is time to solve or attempt to solve a problem in many ways. Trial and error methods are not catastrophic, they are encouraged until a workable solution is found. Everyone can have a different answer and may take as long as he thinks necessary to work it out. Aside from the problem which may be set by the teacher most of the other choices are the student's. He is not limited to one text book, method, criterion, and homework, as he is in the other academic subjects. He can project his individuality, his personality, and his creativity in his choice of form, color, arrangement, media, size, tone, hue, boundaries, interpretation - in short "Intellectual development is marked by increasing capacity to deal with several alternatives simultaneously, to tend to several sequences during the same period of time, and to allocate time and attention in a manner appropriate to these multiple demands."[21]

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There is as great a distance between involvement in the visual arts and in academic subjects (mathematics, languages, etc.) as there is between the single-mindedness of a young child and a ten-year old's capabilities to function within a complex environment.

Perhaps the difference in attitudes of the pupils toward art is that the tasks are not purely cognitive. The senses and feelings are at play as well as logic and the intellect, the variables are accepted and encouraged, there is more scope for the student's investigation. His efforts are not censored. The tension of being exactly right or definitely wrong is not present in the art room. Most students observe proportions, size, relationship, etc. rather than precise measurements; as they get older and become more precise, they are more apt to measure rather than rely on their visual judgement. With the older students one is aware of a greater subtlety in their responses and more effort is expended in understanding their behavior.

The understanding of dealing with alternatives, observed in the involvement with drawing, painting, sculpting or using collage to reproduce or recreate the human figure is particularly revealing. Of course he has very little if any past experience to call into use even though he has looked at himself in the mirror all his life. His perception was not honed to a sharp edge.

To the classroom observer the nature of intellectual development encompasses the three systems of representation Bruner outlined, that is the iconic, enactive and symbolic. Of interest to the art teacher is the fact that the creative development encompasses all three systems as well. The visual

arts is a system of communication as is music, dance, language, and drama. In language we observe an event and record it. The same is true in the visual arts. The additional factors are the teacher's encouragement to individually interpret the event by using our own symbols, variations, meanings, images, perceptions, order and patterns. "The cat scratched the boy," becomes as many pictures as there are students if interpreted in the visual arts. The variations of cat, boy, environment, size, material, color, positions, movement, form, all are extended uses of the three basic systems Bruner talks about. Through the visual arts the student may categorize the possible, the conditional, the counter-factual, the fantastic, the surrealist, the many representations that he can create. The imagination, recall, experience, etc. all are involved in the results. It is a more vivid and exciting world than the one of language, "The cat scratched the boy."

As for the internalization of art as an instrument of thought, how does it affect behavior? It allows

(a) the student to make choices

(b) the senses full play

(c) the subject more scope than the rigid structure of learning language, mathematics, etc.

(d) freedom of expression

(e) him his own time

(f) the interpretation to be individual

(g) increased use of perceptions

(h) more involvement and more interaction with the images, the viewers, and the tutor

(i) a more intense amount of energy to be utilized.

What are some of the other implications of Bruner's theory to art education? We have been briefly discussing growth but further implications are

1. The need for structure in good planning.

2. The earliest readiness level for learning.

3. Intuitive and analytic problem solving.

People grow and learn in different ways, some people have to do things to learn, some have to observe things to learn. Emphasizing a structure gives the student "a sense of the fundamental ideas of a discipline."[22] This kind of knowledge includes skills which have direct implication in the visual arts. The honing of one's observations of nature and all one's environment is a primary requirement for the building of self discipline. One's growth is dependent on one's depth and quality of observation. Every art teacher, I am certain, has re-iterated many thousands of times, "Look -- and learn to see."

The skills the students develop in art are often underlying structures of complex thought yet if a structure of pro-

cedure is outlined simply, this knowledge is absorbed almost painlessly and often with enthusiasm. Learning the structure of how to ably perform skills in the visual arts is to learn how things are related. The whole complex idea of printing can be taught and learned easily if one simple fact is accepted and that is if one part of an object is raised and another recessed, the raised part will be printable. The ensuing knowledge of printing is a relationship of ideas structured and built on that fact. Grasping that fact is understanding the beginning of a series of relationships.

The implications of learning this skill in the visual arts has greater ramifications than merely the acquiring of the skill itself, it makes for a much deeper and fuller understanding of the discovery and use of the first printing press, its effect on man historically and intellectually. Learning and growth are not isolated factors.

It is perhaps each teacher's general objective to help each student attain his maximum development. Hence the attempt to formulate a theory of instruction or to emphasize structure of the subject is to give more help to the less able student. Often in the visual arts classes a student who is unsuccessful in academic subjects begins to feel some competence in the arts; in fact his interest in these skills may keep him in school. Certainly we may not know enough about structuring subjects

because we still do not know enough about the learning processes but we must be doing some of the right things in the art room to reach many of the students who have given up on the other subjects.

Is the student ready to learn many of the academic subjects? Have we postponed teaching them too long? Do the methods in the art room help the student find out more for, by and about himself? Does experience in the visual arts give him more freedom and more responsibility? Does his creating something give him a sense of satisfaction?

Learning a skill involves absorbing a step by step process which is explicable by the doing of it. It involves enough creativity on the part of the student to make personal adaptations; it will include his readiness for learning. The end product will prove what he has learned, that is, the basic ideas, the basic themes, the basic methods, the basic adaptations. It is in effect a personal experience and he does not have to be perfect or good or whatever criteria is used in the punishment and reward system to qualify; he just has to apply his knowledge to the learning of a new skill. He has the choice of becoming excellent at this skill, good or merely to learn the technique for future use or as a step toward another process. I think the implication of Bruner that readiness for learning is second to the role of structure in learning is appli-

cable in the visual arts as well as in the study of language and mathematics. The student is not made to feel as guilty if he cannot copy or perfect the learning task in the visual arts because the art teacher allows for individual differences with a great deal of interest and curiosity.

> "The third theme involves the nature of intuition - the intellectual technique of arriving at plausible but tentative formulations without going through the analytic steps by which such formulations would be found to be valid or invalid conclusions. Intuitive thinking, the training of hunches, is a much-neglected and essential feature of productive thinking not only in formal academic disciplines but also in everyday life."[23]

Intuition is certainly one of the ingredients that is involved in painting and the other visual arts. One often feels or intuits a color, a form, a line, a certain treatment, this is not a conclusion one comes to from analytically working things out, although one may do that too. What I am saying is that intuition plays a valid role in the creativity of the visual arts. It is like a good cook who knows how much to use of the various ingredients rather than precisely measuring each ingredient; although that too is a valid method of cooking. Using one's intuition lends a feeling of adventure to the prospective problem be it painting or cooking, there is a feeling of excitement that is lacking in the formal academic methods.

These implications are part of the process of education

and do apply to the teaching and learning of the visual arts; however in the instance of using intuition the art student is ahead of the academic student. The fourth theme - the wish to learn is an individual thing. The students I work with are of a varied cross section from middle class homes. They are of many nationalities and religions. The economic status of the families is chiefly very comfortable. Some of the students are from working class homes but they are in the minority. I mention these facts because at this point in time these factors are affecting the desire to learn. Many of these adolescents are suffering from a malaise that is sociological, they are un-involved, they lack deep interest in learning for its own value. They are merely interested in the "marks" or the outcome of the punishment reward system, or the competitive ambiance, or the status value of the course.

The real problem of these four themes in the process of education is to stimulate learning; to capture the students' attention. The individual teacher is the alchemist. The conclusions I come to about the implications of Bruner's theme for art education are as follows.

A structure for teaching the visual arts and any art course is vital. Again this is a personal choice but for secondary school the art courses should be a continuous stream of learning from grade eight to university level. It is impor-

tant firstly that all students learn the basic skills, the elements of painting, sculpture, graphics, pottery, mural painting, collages and whatever else the teacher feels she or he wants or is able to introduce into the course. If a plan or structure is built well, the student will feel more secure and so will the administration as the teacher will have a plan to guide her and if she must leave for any reason during a school year the replacement has the structure to guide her. She also has a foundation on which to build.

The curriculum serves as a guide but is only a partial help, a theory of instruction is a further aid and will make for more security in the course. Education should help us learn but it should also allow a certain open endedness, a way for us to go farther along if we so choose.

Learning should be such as to make it possible for us to utilize skills we learn, expand their uses, principles and possibilities. Continued learning in a progression of levels cultivates deepened awareness and perceptions. By progression of levels this writer means from known skills to expanding the use of these skills and learning new ones, using one's memory bank to create different or new methods and results. Increasing the number of individual responses and interpretations is something each visual arts teacher encourages her students to do. Growth seems to take place best when there is a tutor-learner

interaction. Many cases have been cited of underdeveloped children who have been kept in isolation. There seems to be little learning where there has not been the stimulus of adult-child relationships. Some educators feel that later internal thought must have had an earlier home basis, that the "new learning" is really reflections.[24]

In these reflections the author refers to models, pictures, words, or mathematical symbols.[25] Bruner mentions however that too little is known in reflective work to come to any real conclusions.

Bruner puts language in the spotlight of the learning stage when he considers intellectual development. As the visual arts are other forms of communication, where do they fit? Are they important in the intellectual development of a person? As important as language is? What is their relative importance to intellectual development? This is fertile ground for research. In the classroom I can observe the following.

The students coming into the art room are already familiar with the properties of language. Are visual arts an extension of those properties or do they present new properties? I think the student deals with one feature at a time and uses his memory bank to recall what he needs. He also looks for other unknown information that will help him create what he has in mind. He uses logic, reasoning, feeling, imagination, curiosity,

memory and some trial and error actions to reach his conclusions. Perhaps the greatest factor in our favor is that we can make the student more aware.

> "What I have said suggests that mental growth is in very considerable measure dependent upon growth from the outside in -- a mastering of techniques that are embodied in the culture and that are passed on in a contingent dialogue by the agents of the culture."[26]

May we conclude that some components of the educational process are the provision of aids and various interpretations of experiences into more stable systems of awareness?

To illustrate this point in particular I am going to recount the following experience of one of my students. He is sixteen years old and is trying very hard to learn some skills in the visual arts. He is not very creative or skilled. At present he is making a papier mache mouse. He has started out by taking an empty plastic javex bottle as the core of the mouse. All that happened at first is that he kept making a larger and larger shaped bottle. It was not until he drew the shape of the mouse and the shape of the bottle within the drawing of the mouse that he became aware of how he had to shape the outer layers of papier mache. He worked this out himself and mentioned to me that it was not until he became aware of the shape of the mouse and he absorbed this into his consciousness that he fully understood what he was going to do next.

I believe this student's self revelations are more valuable than if I had given him a mimeographed form of instructions on how to build his sculpture. Other students who have more perception have modelled their sculptures without using the same concept that Richard had. They often drew many sketches of what they were going to make or looked at pictures and then worked using the knowledge they had gained making the sketches as their reference. The most creative made up their own kind of animal. Each student used different means to achieve his goal. Some have to be helped in arriving at the thinking that will keep them going. That is where the comfort of a teacher is important in helping the student implement his methods.

In the use of words and language a child must conform to a standard symbolic system that is if he says "whale" a certain image is called up which is the reality of the situation. A student in the visual arts however can create his own symbols. He can conceive of a purely imaginative animal which he personally has borne. He can build his own symbolic system, visual, verbal, auditory, etc. Poets sometimes create their own language forms. He can move away from an accepted way of stating things. Because every creative act overpasses the established order in some way and in some degree, it is likely at first to seem eccentric to most people.

Insight into the processes of invention can increase the efficiency of almost any developed and active intelligence. One must be aware of the fundamentals, a feeling for the whole process, and a lively sense of the divergencies of individual approach and procedure. The child tries to bring order into his world and Bruner implies that the tutor-student relationship is most important toward this end. "Man's use of mind is dependent upon his ability to develop and use "tools" or "instruments" or "technologies" that make it possible for him to express and amplify his powers."[27] Perhaps this can be interpreted to read as skills rather than tools, media rather than instruments and explorative methods rather than technologies. Skills involve the learning and using of various tools as well as the ability to perceive and represent things by visual means.

Mental growth is not a graduated process, it is more a matter of spurts and plateaus of rests.

> "The living growth complex during the period of infancy and childhood is in a state of formative instability combined with a progressive movement toward stability. The interaction between two apparently opposing tendencies results in see-saw fluctuations. The growing organism does not advance in an undeviating line, but oscillates along a spiral course toward maturity."[28]

It has very little to do with chronological age, some environments will slow down growth where others will stimulate

it.

> "Learning should not only take us somewhere; it should allow us later to go further more easily."[29]

That is the general idea behind a theory of instruction, it should carry us further more easily. Richard M. Jones in his book Fantasy and Feelings in Education feels that Bruner's impact on teachers will be that of a rationalist because he feels Bruner is over emphasizing the importance of "cognitive skills and curricular materials" and that he has been under emphasizing emotional reactions. The writer of this paper feels that Bruner is a realist. There has been too much emphasis on the emotional aspect of the student and society in general with the preoccupation of emotional imbalance. One of the chief difficulties in teaching anything to adolescents has a great deal to do with these learning fluctuations. The adolescent period is part of this oscillating spiral toward full growth and is in the guise of resistance, obstinacy, and ritualistic routines. These rituals will help him take the next step in growth. The teen aged student sees things in absolutes, to allow his feelings to take over in greater proportion than his logic or understanding as Richard M. Jones suggests could be a very dangerous practice. On a one to one basis in a psychiatrist's office, this may work but Dr. F.W. Lundell, a Montreal psychiatrist who deals almost exclusively with ado-

lescents, does not guarantee that combination either. This writer is not advocating an authoritarian ideology nor one of unawareness of the total personality but one of pragmatism.

> "There is a form of pedagogical romanticism that urges an arousal of unconscious, creative impulses in the child as an aid to learning. One would do well to be cautious about such doctrine. As Lawrence Kubie and others have remarked unconscious impulses unconstrained by awareness and by the sense of play can be quite the contrary of creative."[30]

The role of the teacher is limited, a more realistic assessment of the role is in order.

CHAPTER III

RESULTS - GOOD AND BAD

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The teacher's duty in secondary school is to teach the students who come to her class. They are between the ages of thirteen and eighteen years. Much of their personality has been formed. According to Freud, the Catholic Church, Bloom (1964), Bruner (1969), Bruner, Lyons and Kay (1971) and other psychologists, the first six years of the child's life are the most formative; add to that the genetic background, the pre-natal environment and the post-natal environment and you begin to have the end product. Educators have come a long way from Pavlov's dictums but this observer feels there are too many amateur psychologists in the class rooms already. That guessing isn't good enough. The teacher should be well learned and stable. His/her duties are to impart what he/she knows in doses that are acceptable to the student. He/she must also adapt to the art curriculum which is laid down by the Department of Education. His/her subject is but one of many in the school. This subject must fit into a schedule that is workable for each student. This system does not work for the ultimate

good of the student, the teacher or the full involvement in a given subject. It is part of a system of mass production. Secondary school student populations run from 1,000 - 3,000. The end product continues the status quo of our society. The entire educational system must change as must the demands of the society it is part of if we are to apply a more personal and humane approach to education. The reader may indeed ask, "Where do we start?"

This writer feels that many academic subject teachers could well learn from observing visual art teachers. The students engaged in learning the visual arts are allowed more freedom of choice and its converse, more responsibility. They are not tied to text books, to sitting at a desk, to listening to lectures, to re-gurgitating information, to tests, to harangues to get more marks. They are able to explore possibilities, research for material and information, move about more freely in the studio, refer to masters in the arts, not only their teachers, use as much individuality as they are capable of, they can fail without penalty, they should not be interested in marks but in feeling good because they have created something that gives them and others satisfaction. An interesting observation at this point is that a little more than ten percent of the student population is really interested in becoming involved in the visual arts. Many of the students

sent to the art studio in most secondary schools are misfits in the school population, or they think it is an easy way to earn credits or are sent by the guidance counsellors because they don't know what else to do with them.

Bruner's emphasis in development:

1. manipulation and action
2. perceptual organization and imagery
3. and symbolic apparatus

are directly observable in the student relating to the visual arts. Perhaps several of the benefits of a visual arts course is the fact that the atmosphere in the art room is more relaxing than in the other class rooms and thus benefits the students in a therapeutic manner. The students also feel free to discuss their work and share diverse opinions in dialogue.

Each student tackles what he is ready for, he makes his choice and is then responsible for carrying out his ideas. The teacher will aid or suggest various simple manageable methods so that the student can more easily master his project and fulfill his ideas. He then has the satisfaction of enjoying the reward of completing his work and recognizing that he has learned new skills which may allow him to continue to learn something beyond his immediate goal.

How does Bruner's theory of instruction relate to the art curriculum? If we start to implement it early enough in

the child's development then it should fulfill the aims of a good education in the secondary school. That is it should enable the student:

1. To develop his personality to the full;
2. To acquire an aesthetic taste;
3. To develop his creative imagination;
4. To gain the self-confidence necessary to choose an artistic career if he so wishes;
5. To acquire a training which will be a valuable asset to him, regardless of what field he chooses to enter;
6. To improve his visual environment;
7. To prepare for a meaningful way of living.

Gerald Holton and Edward Purcell have been experimenting with instruction in visual pattern as applied to physics, they have intimated that we have only begun to "scratch the surface of training in visualization - whether related to the arts, to science, or simply to the pleasures of viewing our environments more richly."[31]

Further in relation to the curriculum Bruner's theory states that the mastery of skills be part of the curriculum and certainly this can be applied to the visual arts. However he feels that the mastery of basic skills should lead to still more powerful ones, this observer believes this to be so but unless a student in the arts continues in that field the reward

of deeper understanding is not possible. The continuation of visual arts courses in the secondary school in Montreal at the present time is a haphazard affair. A more adequate framework should be built so that man may well use visual art skills in his leisure time which will increase in amount.

> "Finally, it is plain that if we are to evolve freely as a species by the use of the instrument of education, then we shall have to bring far greater resources to bear in designing our educational system."[32]

As educators we shall need ways of transmitting ideas and skills that make man's powers more meaningful. We shall have to understand as well as aid others. Any structure of a body of knowledge is relative, it is never absolute. A theory of instruction should present the materials or skills to be learned in the most effective sequences. Do we present recipes, instruction sheets or detailed plans or do we begin with the simplest steps so that they lead to satisfying results?

Is there enough elasticity in the methods presented for the learner to use any of his previous knowledge? Do the results encourage the student to seek optimal structure and advance in his skills? Do we allow sufficient ground for alternatives on the part of the pupil? This specific theory of instruction should leave room for the students' curiosity. It is discouraging to observe adolescents from fifteen years old and over while they work. One can observe their aggress-

iveness toward the teacher, the school, the community. Their feeling of know it all. It is obvious Piaget would have been discouraged if he had tried to come to conclusions about learning while observing this age group. Some of his observations concerning "The effective power within a particular learner's grasp is what one seeks to discover by close analysis of how in fact he is going about his task of learning."[33] would certainly have ended against a thick wall between himself and the average student in senior art class. The wall is one of hostility. The teacher's suggestions are generally refuted. The students go to extremes emotionally. They seem to have an interest in philosophical and ethical ideas but are really afraid to discuss them. They think they are non-conformist but are very conformist. They are searching for ideals but they are very preoccupied with acceptance by their peers. They fear ridicule and of being unpopular. They react oversensitively to everything and they wallow in self-pity. However, they do want very much to identify with an admired adult and if the art teacher happens to be that adult some good things result. The student becomes involved in art, the teacher is less frustrated, the atmosphere is less a battle ground. This seeking of both dependence and independence is like most ambivalent situations, wearing. Perhaps the attitudes of senior secondary school art students most strongly re-enforces Bruner's

theory that if you are going to best utilize a given cultural pattern to achieve particular instructional ends you must teach that pattern to the children at a very early age. If the school system is constantly going to condemn creativity then it will not suddenly materialize because the secondary school student spends one or two years in the art room.

Every art teacher knows this but through recent surveys it has been deducted that art education has not been given the same treatment as other subjects in the school system. A survey conducted in the University City by Eisner involving 1488 students ranging from grade nine to senior level in college showed that 8.6% of the total student hours of the elementary level was devoted to the visual arts compared to 20% in the social sciences, mathematics, etc. For most students their art education stopped at the eigth grade. Only 12% of the students continued past the eigth grade.[34] In the classes this researcher is presently teaching 12% of the school population is involved in the visual arts, of this figure most of the students are in grades eight and nine. Of the 150 students seen daily by this observer only 12 are from grades ten and eleven. The science programs from grade nine onwards demand about 30% of the students' time and so one more chance to find a lasting philosophy and a more meaningful way of life is lost. Perhaps this frustration continues until the person is much

older. Notice the return to the visual arts and crafts by many adults when they have the time to do so. It is important for educational purposes to identify, define and refine art behavioral patterns. This is important before outlining objectives or forming a curriculum. Any new learning is intended to alter behavior. In further assessing the relevance of Bruner's theory in examining the behavior of the student through the visual arts training this observer believes that overt behavior includes the performance of skills. These observations give the writer a guide to competencies and outcome. One can only assess internal responses from observable overt behavior. That is the only way one can deal in terms of curriculum. In concurring with Bruner hypothetically this observer may feel that specific input leads to expected outcome.

In art education this outcome may include verbal responses as well as new philosophies, skills, work habits, tastes and conclusions. Perhaps in applying a theory of instruction to a curriculum a certain amount of spontaneity is lost but in long term thinking the gains compensate. From the stability the student gains a greater competency, develops and returns to spontaneity when the structure is stronger. Innovation gives birth to certain passing fears which leads to integration and hopefully a measure of equilibrium. When problem solving becomes conscious then the best interests of healthy function-

ing are served. This writer uses learning skills as interchangeable with "problem solving."

A culture is imparted through a continuance of its values, skills, style, technology and philosophies it presumably if effective produces enthusiastic human beings. From this researcher's observations the following conclusions may be recounted.

The grades eight and nine students, of whom about 140 daily are involved in the visual arts, seem to show more enthusiasm for learning skills; more imagination and creativity in their approach to ideas and media; more desire to become involved; more enjoyment of being in the studio and away from regular academic subjects; more zest in exchanging ideas with their peers; more desire on the part of some students to understand art history and their forebearers' interest in art. About 20% of the art students resent the art history part of the art curriculum. Art is a way of discovery but one must want to discover something to become involved in discovery. Art is a means of expression but one must have something to express. Art supplies stimulus for man's capacity to feel and react.

This viewer feels the more senior students, grades ten and eleven, ages 15 to 17 are more rigid, fearful, conformist, uninvolved, biased, and uninspired. They wish to become in-

volved in art and that is why they are in the course but ten or eleven years of school has jaded their enthusiasm. Methods employed to encourage absorption of academic material has made them hostile, cautious and afraid to show their own intense feelings, expression, forms of communication, interpretation, enhancement, discoveries, order, and integration into the community.

What is the community doing to encourage these young people to take their places in society? Are there jobs available or will we just keep paying taxes to keep students in schools and universities but not enlarge the community to accept young people with ideas that are different from the present standards?

> "To-day the entire society of man, threatened with spiritual disintegration, is becoming aware of its own separateness. We are a human race in search of meaning, in need of form to shape the welter of incoherent fragments that enter our experience.
>
> A new aesthetic awareness and sensitivity will help us reintegrate, rehumanize society. In our search for new motivation, new direction, new harmony for our lives, we can turn to art, for the plan and the model are there."[35]

Perhaps much of what we call teaching should be showing. Firstly showing by example of living. The community at large has to love its young and show it. It has to be ready to give them jobs, to trust them when their behavior differs from the

usual to fully allow them to evolve in society. Does the established society readily accept youth even though it mimics it and exploits it? Look young? Yes, but think young? Perhaps a more abstract way of passing along knowledge and skills belonging to our culture will be an improvement on our present methods. Certainly if art is to be the salvation of man we must start surrounding the young with aesthetic realities, instruction of skills, abstract thinking imbued with concrete knowledge. We must have equal time with technology to impress the young with art culture in large doses.

This observer keenly feels that we must thoroughly understand the psychology of our subject matter; thoroughly learn how to stimulate independent thought in school; be able to personalize knowledge; and evaluate what is happening and what we are trying to do.

By the time the student has reached secondary school, is exposed to the visual arts and guided by a professional art teacher many years have been wasted. The teaching of art becomes a problem of conversion and a form of remedial personal endeavor rather than teaching. The curriculum is set for a particular age or stage in the development of the subject but in truth the student has not been exposed to the disciplines of the visual arts as he has been to other academic subjects.

If the visual art skills are presented to the children

at an early age as problems to be solved and enjoyed this writer feels there will certainly be an improvement in the involvement of the students by the time they get to secondary school. If at the same time we can show the student that we are not demanding meaningless exercises or random thought but have carefully thought out our programs the students will feel more secure and motivated to learning. Art emphasizes creativity and so if the child invents or creates answers through the use of visual art techniques he will grow in assurance. Especially if he is allowed to practise his private ideas in public - in the classroom with his peers. The teacher must want and encourage this kind of thinking and performance if it is to happen. The student has to be encouraged to learn by doing, at the present time he learns by repeating, following instructions, copying but not by giving vent to his own ideas, feelings and preconceptions.

It is most difficult to evaluate what is being utilized, developed, learned at this writing.

What is being evaluated?

The curriculum, the teacher, the students, or the effectiveness of an attempt to understand the application of a theory of instruction?

One cannot come to any set conclusions. It is simpler to articulate a set of guidelines but quite another to implement

them under the existing conditions.

If we understand the students better, if we introduce the skills to be taught in the simplest most direct manner, if we understand our methods of communicating better, then we have assisted the students in learning and developing and perhaps we have come closer in applying a theory of instruction. We cannot measure unless we understand what we are doing. The practical approach to teaching the visual arts will with a more honest and realistic effort be converted into a more systematic way of proceeding. That day will only arrive if we make serious efforts to build a theory of instruction. A broad knowledge of the sequences and trends of development, its ins and outs and ups and downs, gives one a general sense of direction.

CHAPTER IV

CONCLUSIONS - SCHOOL AND THE REAL WORLD

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This writer looks at the school crisis for a brief moment to relate what is happening in the classroom to-day, 1974.

In general, there is a deterioration in family life, in community life and in urban centers.

The school is unable to relate to the world. We are not making room for our young people to participate and use their knowledge. There are many more old people at present. We are also continuing to emphasize many irrelevant traditions. Professional educators may be basically incompetent but a system of tenure or seniority is upheld and practised. The teacher's salary scales are based on the number of years of schooling rather than on excellence or ability.

How have people gone about introducing change in school?

In the school system this writer works in the changes have been as follows:

1. The increase of teaching French by non-Quebec French speaking teachers. This means the language is being taught but

the necessary vocabulary, image, etc. of Quebec is lost.

2. The mathematic programs have been up-dated to include functions and computor skills.
3. The idea of cycles instead of the old daily schedule is thought to be advantageous, e.g. Cycle 2 means that every second day the program is repeated. Or Cycle 6 meaning every six days the schedule is repeated.
4. At the moment an effort is being made to educate the lost souls who have been pushed through elementary school and are now in secondary school. They cannot read, do math, write or express themselves - the remedy for this is to be to form units and send these students through secondary school in these units. They are not to be separated. This is Cycle I.

These are some of the strategies used in secondary schools in Montreal at the moment. How are they related to education? Does the outcome change anything? Are the students being better prepared for their roles outside the school community? Are the failures being involved in education? Do these ritualistic changes keep the taxpayer happy? Are teachers being trained to educate? Is change per se the answer? What do these so-called educators know about behavioral and programmatic regularities? Are they prepared to enlarge resources? Does buying 16 mm. projectors, carousel slide projectors, tape

recorders, television sets, visual kits, change the quality of education?

If the quality of education is deteriorating throughout the school system one can imagine how these patterns of current thought and feeling are affecting the teaching of art.

To teach art one should be able to detect creative talent, recognize and accept creative impulse and work. Every creative act should overpass the established order in some way and to some degree. How does the school system accept this? Does it welcome originality and eccentricity which are the building blocks of creativity? How does it react to extreme dissatisfaction with the established order. Does it take into account that the creative person dislikes following directives? Does the established order allow the student to accept himself for what he is? Can the teacher understand what may appear to be threatening behavior? Can the teacher allow wide differences in individual behavior when there are thirty-seven students in a visual arts class? If the pupil conforms to acceptable school behavior will he be creative? The creative adult creates his own world through his chosen work, one in which he can continue to create his life. The threshold for this life must be recognized and laid by us in childhood. Does society welcome the creatively deviant individual? According to Torrance (1962) "Society is downright savage toward creative

thinkers, especially when they are young."[36]

Must we expect to live the way society has invented or can we through definite changes in education improve the society we must live in? Beginning with working toward a theory of instruction is at least a start. This suggestion is not new but the acceptance of the idea in curriculum planning is pragmatic.

This writer has attempted to plan the approach to teaching art in the secondary schools. The results are encouraging. The students want to come into the course for the following year. They say they are more relaxed, feel more confident, are more aware, more involved, and have learned more skills. No results are one hundred per cent positive. Some students do not like the freedom of choice allowed them in the art room nor can they bear the responsibility that comes with that choice. They are too used to being told what to do. They are too dependent, the school system has made them thus as has their parents in many cases.

If we do not really change our goals in education and this present system continues we are in for a socio-economic change that may be far more coercive than we have as yet known. If we do not revise pre-school and early school opportunities a crucial sense of change may come about. If jobs and great active changes in the community are not forthcoming we are

making our youth expendible. The secondary school student is caught in the middle he hasn't too much choice unless we give it to him.

FOOTNOTES

FOOTNOTES

[1]Jerome S. Bruner, Toward a Theory of Instruction (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1966).

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APPENDIXES

APPENDIX I

SIDE I of STUDENT AUDIO TAPE

ART HISTORY DISCUSSION

(typed)

APPENDIX I

CAVE MAN ART AND EGYPTIAN ART

SIMILARITIES AND DIFFERENCES

Audio Tape Side I

Class Discussion

West Hill High School

March 28, 1974

THE STONE AGE

Questions posed by the students:

1. Under what circumstances did man first begin to create art?

2. Flakes and cores of flint were used to make one of the most important necessities of the Paleolithic man. What was it?

3. Paleolithic man left primarily magical symbols designed to win mysterious powers to control what?

4. How come pieces like the Venus of Willendorf have been found over such a vast area?

5. What did man use to create his art with? Where did he create it? Why?

6. Why were the finished works of the artist honoured with appropriate rites and chants?

7. What colours did he use?

9. How did he get them?

10. What was the subject matter of his drawings?

11. Why did caveman create art?

EGYPTIAN ART

Questions posed by the students:

1. What was the relationship between Paleolithic and Egyptian Art? What were the similarities and differences?

2. How advanced was the Neolithic man in art?

3. What kind of style did the Egyptians have during the early dynasties?

4. By what was the architecture influenced in Egypt and why?

5. What beliefs inspired their great works such as the pyramids?

6. What were the materials that they used to create art objects?

7. What was significant about the architecture during the Middle Kingdom?

8. Why was the architecture and sculpture poorly represented in the Middle Kingdom?

9. What did the Egyptians draw during the New Kingdom period?

10. Why did the Egyptians portray the human figure as facing front and sideways at the same time. What was the significance of this?

BRONZE AGE

Questions posed by the students:

1. What kind of art was found in the Shaft Graves?
2. What was the Minoans architecture like?
3. What was the difference between the Minoan approach to art and the Egyptian approach?
4. Why didn't the Minoans ever attempt monumental sculpture?
5. What tool did the Minoans use to create art?
6. What colours did they use?
7. The wall painting "Toreador Fresco," differs from Egyptian and Mesopotamian art. How?
8. The Mycenaeans differ greatly from Minoan, state their differences.
9. In architecture the Mycenaeans were more developed than the Minoans. In what way?
10. Describe the Treasury of Attreus.

CAVE MAN ART AND EGYPTIAN ART - SIMILARITIES AND DIFFERENCES

"One of the differences is the colours they used . . ."

"Who used?"

"The caveman used earth tones, brown, black, rather dull colours. And the Egyptians used . . ."

"Besides brown and black, what else did they use?"

"Ochre, yellow and red . . ."

"Yellow, blue and white. Egyptian art was very colourful, it had a lot of gems, gold, silver and . . ."

"There were certain colours that they used a lot, like there were spots of blue, and they would have probably been influenced by the sky, because it wasn't very cloudy and they didn't have that much rain. And so it's blue, so that influenced them and then there's yellow, yes the sun. Also the sand, which also influenced them because there was a lot of sand. Then there's the red and black from the rich earth of the Nile . . ."

"And with that they probably had white as well."

"Yeah."

"Their subject matter was also different. The Egyptians mostly did people. The Paleolithic Man drew animals and if he drew man it was usually just a sorceror . . ."

"Why did the caveman draw animals?"

"Because they had their religion, that if they drew an animal it would . . ."

"Used for magical purposes."

"Sympathetic magic, it would attract other animals . . ."

"And what did they want the animals for?"

"For their food."

"Alright. Why did the Egyptians concentrate on human figures then?"

"Because they believed very strongly in life after death, they drew a lot of things for their pharoahs, they sculpted many images."

"They believed he was a god, another reason they would have no longer depended on hunting, as a source of food . . ."

"They were what? . . . One step in the evolution? . . . What were they?"

"They were farmers."

"They had their agriculture."

"They also had gods. Humans representing gods . . . so the gods, so they go to . . ."

"Why would they draw these humans even though they represented gods and they believed in life after death? What was the purpose of drawing the humans?"

"Because it was honoring the gods."

"Where did they use these drawings?"

"For their sacrificial offerings and what else? What was most of their art used for? "

"Decorating their temples."

"Temples . . . and . . ."

"Tombs."

"Tombs . . . right."

"They show their everyday life, their surroundings and their possible surroundings in life after death."

"And everytime they brunt somebody they'd put his life story in images."

"They were the first architects."

"One thing about their raising of animals, is that they could control them. They didn't have to depend on magical pictures, anymore."

"To hunt them. Right . . . in the corral or a pasture or a field."

"Right, they lived in organized villages that prove he knew about architecture."

"That's because the caveman had to live in what was there naturally and the Egyptian man built his dwellings modern and semi stories."

"And they had more time for art, also they . . ."

"I don't think time was ever really essential, I think only modern man thinks of it in time. I really don't think ancient

people thought of art in terms of time, the way we do, because we are pressed for time. I think that their first thoughts were to use art as a daily function . . . ."

"For their religion."

"For their architecture, for their religion, for decoration . . . also?"

"Well that's what I was going to say, decoration."

"Right. For decoration, for beautification."

"But there is a difference, the caveman had to strive for survival, to know . . ."

"Well yes, but he also used . . . the artist made a very important part in his community, because they relied on art for their food and their religion."

"O.K. but what I was going to say was that they found it much harder to survive than the Egyptians who tried to save the society and had different means of getting food with their agriculture. The caveman depended solely on hunting and fishing, and stuff-like . . . he had more concentration on just survival."

"He was constantly moving."

"He was nomadic, I think Daniella has a good point because I think the Egyptian man lived longer, had a longer life. So I think you have a time element from this point appearing as well. Also he had motivations to want to beautify his surroundings."

"The thought that they moved around was very important . . . because since the caveman moved around he didn't know how to decorate his homes, because he was going to leave them. Since the Egyptians didn't move around, they wanted to decorate the place they'd stay for the rest of their lives."

"I also think that this was something to do with the size of things. Do you remember that people found artifacts of the caveman that were small? Their little fertility gods were tiny, so that they could take them wherever they want. On the other hand, you have the huge monuments of the Egyptians that were very permanent."

"They were life-size and larger."

"Right, they were permanent."

"The Paleolithic Man, they always drew their pictures in the far back recessed in caves, that weren't easily accessible and they used to draw over their pictures."

"Right, because they didn't have that many surfaces, did they? . . . It was the question of using everything . . ."

"They used the surfaces to form their pictures when they saw something that suggested a particular animal or form, they would incorporate it into a design."

"And because of that, we know more about Egyptian art because they stayed longer and because their work was so big and so stable. While it is hard to find caveman art because it

is so brittle, that it's usually broken by the time archaeologists dig it up . . ."

"It's much older and also the Egyptians recorded history. The Egyptians gave us hieroglyphics, the beginning of writing, from which we could record history, caveman didn't. All we have are his visual symbols, drawings . . ."

"Flints."

"Visual drawings, flints, the caves that have been dug up, bones and various artifacts. But the Egyptians gave us a written word, so that we were able to read papyrus scrolls and find a lot of things that perhaps wouldn't have been found if we hadn't found the scrolls."

"Also we don't have much from the Paleolithic Man because the climate wasn't always to his advantage."

"No he might have burnt them himself or they have been burnt or lost."

"But we don't even know if he had fire. Only the Chinese Paleolithic had fire."

"I think we have to conclude he had fire from . . ."

"The metals did, if they could get chunked by the ground, like if they had charred wood left over or say the caves have some sort of soot on them."

"Also the fact that he used charcoal for his drawings, testifies to the fact that he had fire. By the time of the Paleolithic Man we're discussing, we know he had fire."

"But I read that just at that time, they weren't sure about European Paleolithic but they were sure that the Chinese did have fire."

"Quite likely because the Chinese culture was very much older than the European one. Man was discovered in China first before he was discovered in Europe."

"But in Europe, he was supposed to have come across from Africa and there was supposed to be land bridges that were left."

"Well recently they have found one of the oldest, that they have record of, has been discovered in Africa. So that's probably one of the links . . ."

"That's also where all of the remains were found. A lot of the explorations and the country . . ."

"Yeah, their climate would have a great deal to do with that, because the climate is warmer and probably these things were found in dry areas where they haven't rotted. Where as in Europe, you have the difficulty of the climate, as well. Getting vack to Egyptian Art, let's think about early Egyptian Art and how it progressed."

"O.K. Their very early art was very clear and simple . . . was not at all sophisticated and it was arranged in their regular surroundings and patterns, that had a very rigid form."

"What can you mention about the . . . what we call the

Egyptian Man, the Egyptian figure?"

"It was always done in its . . . they'd do it in the easiest way they could. So that's why, like, you often see the face, the head, and the feet, facing sideways and the rest of the body like the shoulders, and the hands and the arms, facing frontwards, because it was much easier for the whole figure all the parts to be drawn so that the whole person went on to the next world."

"They had . . . when they drew or when they sculpted a king, they would sculpt him with a very straight back and very straight legs so as to show that he had power. And his face was usually groomed to show he had a lot of strength and power."

"Yes kindness was considered . . . to show kindness was considered to be a weakness, in all early people. But there was another reason, a religious reason, for what we call Egyptian Man."

"They also had a . . . they thought of the ca. They had a religion the ca which had dual life like, as if it was a vital force and the Egyptians thought that in every human frame, there dwelt a double. So that's why they always had a face shown sideways and frontways."

"Right, also they weren't taking any chances. They were going to draw the profile and the whole man to make sure all of him went wherever he was exposed . . . They weren't taking any chances, the whole works had to be drawn."

"There was a lot of religions that talked about death but the Egyptians really tried to ensure that their after-life would be very very happy. That's why they wrapped their dead as mummies. So that they preserved them the longest they could, and they had the rich dead in double tombs and coffins shaped like the human form. They tried their best to preserve their corpse."

"As a matter of fact, we learn a great deal in preserving bodies from the Egyptian's embalming. Ideas are still carried on, you know, they were really masters of embalming people in a life-like manner. Of course I think that the climate, again had a great deal to do with it. The dry climate, they built these huge tombs where the elements touch the bodies, you see. They were never put into the earth, or never worked on by natural forces. They were kept in rarified places, so they continued to stay in good condition."

"They were especially careful with their king because they thought that if his body wasn't preserved very well, he would just go and curse Egypt, so they were extremely careful about how they treated his body especially because they considered him a god, so he had to be treated as a god."

"Right, and the whole of Egypt depended on this treatment of the pharoahs. Perhaps we ought to discuss the various clothing and decorations and paintings, that the Egyptians were

able to produce."

"The Egyptians didn't wear much because it was very hot but they were always decorated very highly because they were . . . I think they believed a lot in beautification. They always decorated their homes and always decorated themselves."

"The women's clothes especially if they were rich, were always embroidered along the bottom and along the straps, with beautiful gold and silver threads and really strong colours. The women, also, wore make-up. They decorated their eyes, face and hair."

"They were probably the first people to use cosmetics. The first people to use cosmetics and to invent them."

"The head dresses were also very important, the king of Egypt had one representing the southern Egypt and another for Northern Egypt and then there was also . . . the sort of falcon head-dress over their heads to protect them. The falcon was sacred so . . . the king was held the same way."

"The falcon head-dress was definitely one of the priesthood. It was a very holy kind of a head-dress."

"There were also snakes on some of them."

"Yeah cobras."

"And this snake emblem comes down to us, as the form that we see in medicine. The snake is the form used by doctors. This comes down from the Egyptians."

"However the snake probably had magical powers and healing powers and that's why it was worshipped. Also some of the gods . . . their supreme gods were always sculpted with a head-dress on like a yellow disc because he was a god of the sun. He also had two ostrich feathers on it. And his wife was shown by horns of the ram. I don't know but perhaps it's for fertility or perhaps virility. I think si because the ram is a big animal and it's quite strong."

". . . for power and I wonder what else? Sleetness, speed . . . I don't know, I really haven't looked that up."

"They also made animal statuettes, like the hippopotamus, the crocodile and the cat, which were also held sacred."

"The cat was sacred. And they'd be the best sculptures, like they have the exact sculptures of cats."

They copies the cat's eyes because they thought they were made to come to a point."

"And that's also known as the Egyptian eye."

"Right."

"Right."

"Like they probably . . . their habit was so important . . like the Egyptians had grain and the mice would eat them so they had cats which caught them very effectively. The crocodiles are very powerful animals and very good swimmers. And the hippopotamus were also very strong swimmers too."

"Their cat goddess was called a bast, and they had a whole cat cemetery and cat religious places where they would put sacrifices and they used to think it was one of the most fantastic animals. They used to portray bast with his head like a cat's head on a woman's body. So maybe they related the cat to the women."

"Obviously they did, probably in grace, and beauty and . ."

"Sleekness."

". . . sleekness, also slyness."

"Cunningness."

". . . cunningness, yes they really worshipped the cats."

". . . it seems funny, also they must have related the cat to the women, because it was only the women who wore . . . that had their eyes shaped that way . . . I mean, in those days it wasn't only women that wore make-up."

"Right, so it was a straight identification, wasn't it really? . . . Do you have anything in particular you'd like to add at this point of this discussion. . ."

"Well another think that the paintings in the Egyptian tombs show a lot about the daily life, such as, gathering birds and things. I guess the pre-historic man didn't portray that. Art was just for magical purposes while the Egyptians actually recorded their everyday life as well."

"Yeah, they were more sophisticated. They were more edu-

cated, really, in a sense. They had taught themselves to learn more things."

"The religion was more sophisticated and so was their art."

"Their way of living, their dwellings, way of gathering foods. All were more sophisticated."

"Their diet too. Let's start right with their diet. They used grains and likely used fish because they had fish sales. And they had fish symbols, and there were plants they used, aside from animals, where as the Paleolithic Man, the hunter, used only animals."

"Some plants too, but . . ."

"They can't farm them."

"Crayfish . . . they probably had. Crayfish are very old."

"Another reason why they had more food is because they developed different kinds of plants, like they grew them and developed them, so that they had more food than their wild cousins, you know."

"And they had a mixed diet. So they didn't keep eating just meat."

". . . right."

". . . and they started having a balanced diet."

". . . they had milk too."

". . . that's probably why they lived longer, because. . ."

"Probably, and they also herded cattle and had milk, didn't they? . . . so they really had a more balanced diet . . . "

"A more sophisticated way of living."

"Yeah. They begin to be more knowledgeable all the way . . . they also had school by this time. Didn't they? And since art played such a great part in their life, I wonder if art was really a compulsory thing that was taught in schools. ."

"In industry. I know they had it in industry."

"In medicine."

"And they used their art in writing too, because they had Hieroglyphics, a picture writing."

"They were really intelligent. They used everything and they tried to learn as much as they could. Like, the got their paper from a plant and . . . they were really . . . very smart."

"And they scratched out and dug out messages on stone."

"They also tamed animals that, you know, we wouldn't think of taming such as antelopes and baboons."

"And probably wild cats since cats played such an important part in their lives."

"Right. I mean, yeah, cause that's probably where the domestic car originated."

"I think one of the greatest difference between the caveman and the Egyptian Man, was that the caveman just did what he had to, to survive. He got the food to eat for just one day and the next day he would worry about it again. While the Egyptian Man really looked around and used his environment to

the full. He found and discovered paper, which he decorated himself, he decorated his homes, he built monuments and temples and tombs. I think that's what made a wider range to think about and it made the man much more intelligent and it made much more interesting."

"He was much more developed. I think the big thing of time comes into it. You mentioned earlier that caveman spent most of his time trapping animals. He had to, because that's how he lived . . . he didn't want to die . . . Well he couldn't think ahead. How could you think ahead when you're not sure you are going to eat something tomorrow? That's very vital. But the Egyptians could plan because he had grains held in granneries. He had animals, he had a home. He could weave cloth. He was much more sophisticated.

How can you compare him to our present day society? To your life for instance?"

"In many ways we haven't advanced that much."

"That's a good point, in many ways we haven't."

"Because it's still . . . we still decorate our homes and we still decorate ourselves, but it's not so much better. We wear more because it's colder here. And our homes are warmer because it's colder here. Like, it has a lot to do with the climate. There they didn't wear as much because it was warmer."

"In what field have we made progress?"

"Religion?"

"Science."

"Technology."

"In science and technology, we have. I would say that our medicine is ahead of Egyptian man's medicine. I would say our engineering is ahead of Egyptian man's."

"Our architecture?"

"They were pretty inventive."

"Our plumbing maybe."

"Our dentistry, I hope, is ahead of Egyptian man's. Technology, our way of weaving cloth and our way of packaging food, our assembly plants."

"Our time-saving devices - but they had time."

"Yeah, our way of making things out of what the Egyptians ate straight. They didn't need vitamin pills, because the grain was whole grain. But, yeah . . . in technology but as humans, I wonder how far we have developed."

"In some ways we deteriorated, because let's say they always had enough exercise. They always walked around because they didn't have cars, they didn't have trains. And now that we have all these things, that helped us move around, our bodies, physically, are in a much worse state. Like I don't think that we could last as . . ."

"No we are deteriorating. Our blood vessels are deteric-

rating from too much fat in food. Our muscles are deteriorating from lack of exercise."

"Also our minds because of too much T.V "

"Right, our minds, because we are not stimulated to really create and use our brain cells."

". . . with the Egyptians the kids, like, they would learn and help their parents and they really learned that way."

"And they learned crafts. They'd work with the father until they learned what his trade was."

"And also, really, whatever they needed they had to invent - so their minds were always working, but for us, like, we really have everything we need, it's already there and we just reach out . . . and buy it."

"Right.. All we need is money. That is a very interesting point."

"Also the animals . . ."

". . . did Egyptian man have money?"

"I don't think so."

"Well he must have. How did he trade? . . ."

"It wasn't money, it was trading . . ."

"Maybe it was trading beads or jewels or something."

"I think, now, I don't recall having looked it up but I think, there were Egyptian coins. I don't know whether it was the Romans . . ."

"Another thing . . ."

". . . which . . . sorry."

"Another thing with us, is that they tamed the animals like the antelope. Nowadays the antelopes are becoming extinct because we just hunt them down. While they tamed them and herded them and used them. So the animals weren't in any danger of becoming extinct because the Egyptians were controlling the herds very well."

"I don't know which group of people . . . but they had discs out of clay with holes in them and they strung them around their neck . . ."

"Was that their money?"

"Yes . . ."

"I think those were . . . no I think this was part of the Persian and also Etruscan culture. I don't recall the Egyptians using clay discs as money until after the Romans. I know the Egyptians had coins. Before the Romans . . . I don't know, I really would have to look that up. So let's conclude, what conclusions can you come to? How can we sew it all up and conclude?"

"Well the Egyptians were very much more advanced than Paleolithic Man and . . . I don't know how much more advanced we are. . . in some respects we are and in some other respects definitely not."

"I think that's a good point to stop." -"Thanks."

APPENDIX II

COPY OF ART COMMITTEE REPORT FOR 1973

APPENDIX II

FINAL REPORT

OF

THE ART COMMITTEE

The terms of reference of this committee are:

To make recommendations regarding the implementation of the new programmes that have been authorized by the Department of Education.

Members: Listed alphabetically; chairman and secretary identified.

Mrs. Audrey M. Benjamin, Meadowbrook School
Mrs. Evelyn E. Bloom, Lachine High School
Mrs. Hannah Hyams, West Hill High School
Mrs. Ann Peterson, P.S.B.G.M. - Chairman
Mr. John Russell, Hampstead School
Miss Doris G. Welham, Mount Royal High School
- Secretary

STATEMENT OF PHILOSOPHY AND OBJECTIVES

Good education must develop imaginative, sensitive, and inventive people, confident in their ability to contribute actively to their society. Visual communication and expression must continue as an enduring statement of Man's culture.

The Art produced by an era is a measure of its social and spiritual personality, and presents a graphic record of the emotional and intellectual health of the age.

An educator, Ewald B, Nyquist, President of the University of the State of New York and Commissioner of Education of New York State, emphasizes the need for Art Education in the following way.

"The purpose of education is not only to teach students how to earn a living but also how to prepare them to live a life --- a creative, sensitive, humane life --- a life in which the only lasting satisfactions are truth, beauty, and goodness."

"The visual arts, with their special emphasis on aesthetic appreciation, their capacity for drawing on creative talents, and their special requirement of individual performance, contribute substantially to the general intellectual growth of the student. Individual problem-solving, critical examination and analysis, and intuitive thinking, making value judgments --- all of these are inherent in the visual arts. Done well, the visual arts should rank high on the curricular ladder of priorities."

Only an education that includes the Arts can ensure a growing of the senses along with the training of the intellect. Development of the powers of invention and imagination must be deemed to be as important as memory training and fact accumulation. Indeed, creative training is essential to the organization and structuring of ideas and to inventive thinking in all areas of learning.

In 1969 a Commission of Enquiry into the Teaching of the Arts in Quebec was set up by the government, headed by University of Montreal sociology professor, Marcel Rioux. The commission recommended expanded teaching of the arts, the hiring of specialists and the control in the field by the Department of Education. Today, however, in many cases in our schools, the amount of school time devoted to the teaching of the arts at elementary grade level has decreased since the publication of the Rioux Report. The Creative Arts and Crafts programme has been closed down in some schools and a number of music specialists have not been rehired.

On Thursday, March 16, 1973, The Montreal Star published an article of the report and recommendations on the Arts released by the Superior Council of Education.

It reads:

THE MONTREAL STAR, THURSDAY, MARCH 16, 1972

From kindergarten to university

ARTS STUDIES URGED FOR ALL PUPILS

All schoolchildren in Quebec should begin to study the arts in the first few years of elementary school, the Superior Council of Education recommended in a report released yesterday.

The teaching of the arts should no longer be considered a luxury for the elite few, the council said. On the contrary, it should be the source of creativity and inspiration for all children.

The report forwarded to Education Minister Francois Cloutier, urges the department of education to start actively co-ordinating the teaching of the arts from kindergarten to university.

It suggests the department work closely with the department of cultural affairs to ensure that schoolchildren get the widest possible exposure to music, plastic arts, dancing and dramatics.

The report deplored the acute lack of qualified teachers in these areas and called upon the universities to increase and upgrade teacher training courses for specialists in the field.

The council's report was written as a follow-up to the 1969 report of the Commission of Enquiry into the Teaching of the Arts in Quebec, headed by University of Montreal sociology professor Marcel Rioux. The commission recommended expanded teaching of the arts, the hiring of more specialists and department of education control in the field.

The Superior Council report noted that, in some cases, the amount of school time devoted to the teaching of the arts at the elementary level had decreased since the publication of the 1969 Rioux report. This is due, the council said, to

tightened administrative rules and regulations from the department of education.

The council said it felt many of the Rioux report's proposals were too optimistic and unrealistic. The council suggested for the elementary level one hour of music a week and one hour for the teaching of plastic arts.

It urged schools to make art workshops accessible to students after regular class hours. Increased use of materials such as posters and illustrations was also recommended.

The council recommended that the Montreal and Quebec conservatories of music be incorporated into the existing educational structures of the province.

To this end we will attempt to identify the current problems in the teaching of Art in our schools and suggest recommendations for improvement.

The following pages of the report outline the programmes in Plastic Arts as authorized by the Department of Education and as offered and applied by the Protestant School Board of Greater Montreal at the high school level.

An interim report, pertaining to the elementary schools, has already been submitted.

PLASTIC ARTS, CURRICULUM FOR SECONDARY SCHOOLS

The following programmes are authorized by the Department of Education. (Please see enclosure - PLASTIC ARTS NO.16-3081)

PROGRAMME I

Art 11 and Art 21 are compulsory. All students of grades VII and/or VIII are required to take two hundred minutes of Art per week.

PROGRAMME II

Art 31,41 and 51 are options. Art 31 is a full-year course and is a prerequisite for Art 41; Art 41 is a full-year course and is a prerequisite for Art 51; Art 51 is a full-year course as well.

Art 41 and Art 51 carry two credits each towards the Secondary V Certificate. A student might opt Art for two years (Art 31 and 41) and write a Secondary V Certificate examination in Art (Art41) for two credits; or he might opt Art for three years (Art 31, 41 and 51) and write two Secondary V Certificate examinations in Art (Art 41 and 51) for four credits.

PROGRAMME III

Art 32, 42 and 52 are options. Art 32 is a full-year course and is a prerequisite for Art 42; Art 42 is also a full-year course and is a prerequisite for Art 52. Art 52 is a full-year course.

Art 42 and 52 carry two credits each towards the Secondary V Certificate. A student might opt Mass Media (Art 32 and 42) for two years and write a Secondary V Certificate examination in Art (Art 42) for two credits; or he might opt Mass Media for three year (Art 32,42 and 52) and write two Secondary V Certificate examinations in Art (Art 42 and 52) for four credits. In fact, a student might write four high school leaving examinations in Art (Art 41,51,42 and 52) and receive eight credits towards the Secondary V Certificate.

The Art programmes (I, II, and III) consist of studio work, art-history and art appreciation. Studio work, i.e., drawing, painting, sculpture, constructing, printing, batik, ceramics, etc., requires good modern facilities and equipment, and varied expendable materials. It is recommended by the Department of Education that thirty-eight square feet of workup floor space per pupil be allowed as the minimum in planning an art room and that a budget of eight dollars per person be allotted for art materials to all secondary students who take art. Specifications of facilities and equipment are tabled (see enclosure from the Department of Education)

Books, and visual aids, such as large reproductions of great works of art, slides and films, are needed to carry out a good programme in Art history and art appreciation.

EXISTING FACILITIES AND OPPORTUNITIES FOR ART IN THE P.S.B.G.M. HIGH SCHOOLS

COMPULSORY ART AND ART OPTIONS

There is no compulsory Art curriculum at the high school level. All art courses are optional. The full programme in Art (Art 11, 21, 31, 41 and 51) is taken over a two-year period: Art 11, 21 and 31 is taken in grade VIII or IX and Art 41 and 51 are taken in grade X and/or grade XI. It is virtually impossible for this arrangement to function properly both in the teaching and the learning processes. Art teachers cannot cope with such an extensive programme over such a short period of time. They are expected to cover what was initially intended to be a four-year course in only half the time. As a result, all courses are condensed and many important projects are not carried out. Much art history is completely omitted and only those sections of the course that prepare students for the final examinations are taught.

Some schools are experimenting with Cycle I in the attempt to expose all students in grade VII and grade VIII to Art with some success. However, in most of the schools it is an option and as a result most of our students go though high school having had no Art at all.

Because Art is an option at Teacher training colleges as well, many student teachers who eventually become teachers of elementary schools have to teach a subject in which they have never had formal training.

In some schools the guidance department is not well informed about art accreditation and thus discourages many talented young people from taking Art. Many students who cannot cope with academic courses are encouraged to take Art.

Today with the ever increasing emphasis on French and the prerequisite packages in science and mathematics we are making it extremely difficult if not impossible, for students to elect subjects such as Art and Music.

For example, Wagar High School in the past had enjoyed an accelerated art programme for many years. Sixty to ninety students in junior grades chose Art as an elective. Today out of 181 students in grade VIII not one elected the art option and out of 117 students in grade IX only 19 chose Art for next year. The same trend is occuring in other high schools.

PREREQUISITES

Prerequisites are disregarded by most schools. Some students who have had no Art previously are placed in the final year of the Art programme. This often causes much difficulty for the teacher. For the benefit of these students, the Art teacher must start with programme I (Art 11 and 21) in order to cover the basic elements of design as preparatory exercises and cover much history and art appreciation before proceeding with the actual Art curriculum of that grade.

Mass Media, Art 32, was offered to students at Dunton High School on an experimental basis. Again no set rules were followed with regard to prerequisites. However, Art 32 was established as a full-year course as specified by the Department of Education. This year Art 42 is given as a full-year course as well.

TIMETABLING AND STACKING OF PERIODS

Eighteen of our twenty high schools have adopted a two-day cycle form of time tabling. In a two-day cycle there are seven periods in a day, each of forty-five minutes duration. An extra period was added to the original time table in order that students might be able to take a cultural subject or an interest course. In due time this extra period was taken over by the packaged academit subjects.

A forty-five minute Art period is chaotic. Time and art materials are wasted in the preparation and in the tidying up during each period. Little creative Art is done during the remaining time, because students cannot get deeply involved in their work since their enthusiasm and creative efforts are constantly interrupted. Last year a great effort was made to stack art periods. However, it was not possible to do this in all schools and at all levels. Six schools still have no stacked periods and many classes in all schools are still unstacked.

Predictions for next year are not encouraging. A school, which was one of the first in our system to stack art periods, will have them unstacked next year.

TEACHER'S QUALIFICATIONS

The High school art programmes are taught mostly by art specialists. In some schools where there is a need for a part-time art teacher, a teacher with some art background and/or with an interest in Art teaches one or more extra junior classes under the supervision of the art specialist.

TEACHER'S WORKLOAD

There is a disparity in the work load assigned to art teachers of the Protestant School Board of Greater Montreal as compared with the work load of their Catholic colleagues. Most of our teachers carry the load of 27 periods per week and some have homeroom duties as well, whereas the Catholic teachers work on the average of 21.5 periods per week without homeroom duties. This arrangement allows teachers the necessary time for preparation.

FACILITIES

Most art rooms are fairly well equipped. However, there still exist some intolerable situations, relegations from the past, cramped, outmoded, make-do quarters with insufficient storage space and little or not sink facilities. A classroom converted into a part-time art room is not at all suitable for many of today's art activities for a large number of students (approximate number of 35 in each class). Many creative art activities, particularly in the applied arts, have been dropped, not only because of the time allotment, but also because of the cramped accommodation, insufficient storage space and non-existent area space around one small sink for clean up purposes. In recent years eight classrooms have been converted into such temporary art rooms.

Riverdale High School is the only school with modern art facilities and equipment. All the other nineteen schools are in need of improvement. Many desks, which have been around for fifteen years or more, are broken beyond repair and most are not suitable for the changing curriculum.

Equipment such as presses for graphics, drying rack and kilns for copper enamelling are needed in most of the schools and improved equipment for ceramics is a must in some, since graphics and ceramics are an important part of the art programme. At Monklands High School the course in ceramics is not offered since there is no kiln.

ART MATERIALS

Since there is no special budget for Art, the amount spent on art supplied varies from school to school. The teacher is dependent upon the principal for the amount spent on art supplies, which comes out of the school's general budget. Most teachers receive an adequate allowance, a few do not.

CONSULTATION

Please see Supervision in the earlier report (elementary)

TEACHING AIDS

Two years ago two learning packages consisting of literature, tapes and slides were sent to all the schools in order to help teachers with the new course of study in art history. The librarians of the schools made a sincere effort to obtain books on Canadiana. Since then new films have been added to our collection in the film library. However, because of constant use, some films, particularly the series on the elements of design, are in poor condition and are in need of replacement.

Last January the personnel at the Instructional Materials Centre conducted a workshop for the art teachers and since then many teachers have used the facilities to make their own teaching aids.

MUSEUM VISITS

The study of art appreciation and art history has become a very important part of the art curriculum in the new course. It now represents 50% of the Secondary V Certificate mark. The ability to recognize and analyze works of art is vital to pass the Secondary V Certificate examination. Teachers must rely on library books, slides and films to teach this part of the course and, while books, slides and films are helpful, they cannot replace the real thing - original works of art.

The Montreal Museum of Fine Arts, and the Contemporary Museum of Fine Arts have offered guided Tours to our students, who enjoyed and found them extremely helpful. However, there are problems involved in visiting the museums. The following are some identified problems:

1. Chartered busses hired for field trips are costly.
2. Many students cannot afford to pay for their transportation.
3. Visits to museums during school hours present complications in schedules.
4. Many teachers find it difficult to get a substitute teacher to sit with the regular art classes.

EXAMINATIONS IN ART

In the past the High School Leaving Examination in Art has been greatly criticized. Equating the allotment of marks for theoretical and practical work on a fifty-fifty basis is one of the most disturbing aspects to teachers. Teachers feel that studio work should be worth more than the written part of the examination. They also feel that all studio work that is sent to the Department of Education should be returned to the students after it had been checked. The teacher's assessment of the year's work should not be based on only three pieces of work, done by the student, but on all of the student's work and progress during the entire year. Most important of all the teachers feel that there should not be a formal examination in Art in June.

A PROPOSAL FOR A FINE ARTS HIGH SCHOOL

Two committees, Music and Art have been working on a proposal for a future Fine Arts High School under the Protestant School Board of Greater Montreal. The art teachers' proposal is appended to this report. (Please see enclosure.)

RECOMMENDATIONS

1. That Programme I (Art 11 and 21) be compulsory in all high schools and that students be required to take 200 minutes of Art per week in grade VII and/or grade VIII.

2. That in future all options in Programmes II and III become full-year courses as outlined in the curriculum guide for secondary schools printed by the Department of Education (document number 16-308-A)

3. That consideration be given to the teaching of the Mass Media course in other high schools.

4. That at least Art 31 be established as a prerequisite to Art 41 or Art 51 and that Art 32 be a prerequisite to Art 42 and/or Art 52.

5. That the guidance department of all schools become well informed about art accreditation and that they encourage the talented students to take the art option.

6. That all art periods be stacked at senior level and where possible at junior level.

7. That all Art, regular and interest courses, be taught by well qualified personnel.

8. That cramped, outdated, made-do quarters with insuffidient storage space and little or not sink facilities be converted into well equipped art rooms as soon as possible.

9. That equipment such as presses for graphics, drying racks and kilns for copper enamelling and an assortment of tools be purchased for the art classes presently in need of this equipment.

10. That teachers not be forced to take on more students than their art room can accommodate (i.e., 38 square feet of working floor space per student.)

11. That an art budget be set aside in the amount of eight dollars or more per student for the purchase of art materials and that the amount be increased according to the rise in the cost of the supplies.

12. That the damaged films on the elements of design and others be replaced by new ones.

13. That each year large reproductions of great paintings be purchased by every school and that they be exhibited at strategic points from time to time.

14. That all students be given the opportunity of guided Tours at the Montreal Museum of Fine Arts and the Contemporary Museum of Fine Arts.

15. That professional artists be invited to lecture and to exhibit their works of art in all schools.

16. That field trips to the museums be subsidized by the Board.

17. That students be exempt from regular classes when museum visits are scheduled.

18. That substitute teachers be employed for regular art classes when a field trip is organized.

19. That the final mark for the high school leaving examination be proportioned as follows: years studio work to be worth 70% of the total mark and that the final written examination be worth 30%.

20. That the teachers' assessment of students work be based on the years progress and not on three pieces of work submitted at the end of the year.

21. That in the near future formal examinations in Art, be eliminated and that student's marks be based on their years achievement and progress.

22. That serious consideration be given to the proposal submitted by the Music and the Art Committees for a Fine Arts High School under the Protestant School Board of Greater Montreal.

APPENDIX III

ART GRAFFITI - THE REAL WORLD

The GAZETTE, Montreal, March 11, 1974.

Law enforcement ineffective

AMERICAN GRAFFITI: UNDERGROUND ART FORM

by Duart Farquharson

NEW YORK - It's a lot less repetitive than "Kilroy was here," the mindless scrawling of the 1940's.

But inside and outside the trains of the New York subway system it's a thousand times more pervasive.

Graffiti scholars claim the latest subway writing phenomenon is giving their speciality a bad name.

But if there's nothing witty or provocative about the eye-shattering collection of nicknames and numbers in wild colors which cover two out of three transit cars, neither is there anything obscene.

Artistic merit

Artists find merit in some of the subway scrawls, and at least one group of the more talented practitioners has been organized under the name "United Graffiti Artists," to hold graphic art showings.

"People who go to Graffiti exhibitions are people who take cabs everywhere," one of the nearly four million New Yorkers who ride the subway every day has been quoted as saying.

The mayor's committee has called it "graffiti vandalism,"

denouncing the description: "pop art."

But new laws, tougher judges and millions of dollars have failed to wash it away.

Graffiti defenders call it the first art born in the slums.

Thousands of teenage kids, black and white and brown, boys and girls, steal into the dark and dangerous subway yards each night with their spray paint cans and magic markers seeking adventure and immortality.

There are cops to run away from, deadly third rails to step over, and subway cars seen by most of the giant city every day to provide a medium for the message of personal fame.

All it takes is a name or nickname, followed by the number of the street for identification. The greater the number appears, the greater the fame.

The afternoon after the night's work the kids may sit on a subway platform and play "race." Each one counts his own signatures on the cars that pass and the first one to add up twenty wins.

Among the subway writers with artistic potential individual styles have emerged.

Collective effort

Giant, psychedelic, multi-colored arrangements, with designs resembling clouds, arrows, polka dots, stars, crowns or

ice-cream cones, embellish names which may fill the whole side of a car.

The talented have banded together. "Soul Artists," for instance, until recently was a 50-member group with printed business cards and meetings every Friday. It claimed a waiting list of 150 kids.

At meetings in Riverside park, according to 16-year-old "Ali," members from different parts of New York would plan collective campaigns and tell stories of escape from transit policemen.

Unfortunately, "Ali" was engaged in a collective painting project last fall when the subway train suddenly started. A spark ignited the 25 cans of spray paint and flames put Ali in hospital for skin grafts. The "S.A." group later disbanded.

Danger lurks

There have been a number of tragic events recently. One of the kids who liked to prove his machismo by working from the top of a speeding train was beheaded. Another was killed when he stepped on the third rail.

But the subway graffiti craze continues, despite a law making it illegal to carry an open paint spray can and tougher words from judges.

Thus "MOG" Master of Graffiti, usually seen in green or white magic marker along with the nickname "Mingo," was

sentenced the other day to three days of subway cleaning by Judge Melvin Glass.

The light sentence - three Saturdays cleaning or 15 days in jail - shocked the anti-graffiti lobby, causing one hot-line radio host to suggest on the air that the guilty hand of the 16-year-old should have been amputated.

The kids continue to spray.

Southam News Service

APPENDIX IV

LOW SALARIES FOR GRADUATES

APPENDIX IV

The GAZETTE, Montreal, Tues., March 26, 1974

LOW SALARIES FOR GRADUATES

QUEBEC - (CP) - More than half the 1972 graduates of Quebec junior colleges and high schools held jobs paying less than $110 weekly in January 1973, says a Quebec department of education study released yesterday.

The first part of the two-stage study shows 27 per cent of graduates of junior college general courses earned more than $110 weekly, while 44 per cent of the same group earned $90 or less.

Only nine per cent of high school graduates earned more than $110 weekly, while 40 per cent were making less than $70 at that time.

Forty-nine per cent of professional course graduates earned more than $110 weekly while only nine per cent of these earned $90 or less.

Ten per cent of high school graduates with diplomas earned $110 or more weekly at the time the study was made, the report shows.

The study is looking into graduates' complaints that school training is insufficient preparation for the labor Market.