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The development of an art appreciation course for the Stockton Senior High Schools

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University of the Pacific

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THE DEVELOPMENT OF AN ART
APPRECIATION COURSE FOR THE STOCKTON
SENIOR HIGH SCHOOLS

A Thesis
Presented to
the Faculty of the School of Education
College of the Pacific

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Donald Peter DeNevi

July 1960

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CHAPTER I

I. INTRODUCTION

One of the main projects of the Stockton Unified School District Curriculum Council during the past two years has been to evaluate and review possible courses to be taught on a trial basis in the curriculums of the Stockton Senior High Schools.

One such course, "World of Art," was recommended and approved by the Curriculum Council to be initiated as a trial offering for no later than 1960. The "World of Art" course was originally intended to be a one semester course open to junior and senior students in secondary school. Although the course was intended to be a one semester course in art appreciation, it was designed primarily to bring to interested and academically able students an awareness of the art values in personal and community life. The emphasis of such a course was the development of an understanding of art forms and the artists' materials of the present day in relation to the artistic heritage of our times.

The Stockton Unified School District Curriculum Council and Steering Committee for Art Education have granted permission to extend the "World of Art" course from a one semester course to a full year course if a proper syllabus and survey of possible problems that would arise in the actual course could be worked out.

The Curriculum Council, after an analysis of related literature dealing with art appreciation throughout the schools in the United States, felt that the principle aim of the newly proposed course should be to bring to the attention of senior high school students the most significant developments in the creative arts.

Review of related literature. Statistics from the latest enrollment reports in secondary schools of California illustrate that of the 539 high schools (389 four-year high schools, 145 senior high schools, and nine eleventh and twelfth year high schools) only 26 offer any type of art appreciation course. In the 26 schools there is an enrollment of 1,384 students in art appreciation courses. Only 12 high schools in the state teach a pure art history type of course. These classes enroll 240 students. Therefore, it can be stated that as of October 31, 1959, only 1,624 out of 729,667 high school students in the state were being introduced to the fine arts through art appreciation or art history courses.¹

Nevertheless, for some time interested history and art teachers have felt the need for art appreciation courses

¹Bureau of Secondary Education, "1956-57 High School Enrollments, Grades 9 Through 12," (Sacramento: California State Department of Education, Division of Instruction), p. 2.

dealing with man's creative ideas throughout the ages in the fine arts.² Many educators have hoped that a basic appreciation course could be established in the curriculum that would be in every sense introductory; that would define the various approaches to art while outlining the different environments and problems man has had to deal with.³ At various times school districts have sought to introduce into curriculums courses of appreciation, but in many instances, lack of available teaching staff, material, and money prevented its inclusion.⁴

Today more and more teachers feel that the ultimate aim of local secondary school education is to develop a complete and well-rounded personality. Many feel that an art education program in terms of aesthetic courses can contribute to this goal by making the student realize that he can (1) observe and react sharply; (2) that he can develop memory and imagination; (3) that he can exercise judgment and discrimination; (4) that he can express ideas courageously and logically; (5) that he can create with powers and vision.⁵

²Luise Kainz and Olive Riley, Exploring Art (New York: Harcourt, Brace and Company, 1947), p. 11.

³Ibid., p. iv.

⁴Anonymous, Art Education Today, 1951-52, "The Secondary School Program," (New York: Bureau of Publications, Teachers' College, Columbia University, 1953), p. 4.

⁵Ibid., p. 5.

Art appreciation touches the life of the student at a time when he is most receptive, most sensitive, and most alert. A strong, well-balanced, interesting art appreciation program has possibilities for becoming a powerful and educative force in the student's life.⁶

Kainz and Riley maintain that limited efforts have been made by teachers to equip their students to meet their responsibilities in the world by introducing art appreciation at various stages in their own classroom work. They believe that through a brief introduction to art appreciation a student can be aided in attaining full mental, spiritual, and aesthetic growth. Through art appreciation, the individual becomes an integral part of the community in the sense that this ideal member of the community is both constructive and selective.⁷ He either creates, or he recognizes aesthetically fine expression and rejects that which is only fashionable or sensational. The belief has been that through art appreciation, whether in limited dosages or a full-year course, the individual learns to appreciate art in all its forms and to recognize art as a force which has always shaped the lives and destinies of

⁶Victor Lowenfeld and Kenneth Beittel, A Validation of Inter-Disciplinary Criteria of Creativity. Presented at the Annual Meeting of the American Association of Colleges for Teachers Education, Conrad Hilton, Chicago, Illinois, February 21, 1958, pp. 7-8.

⁷Kainz, op. cit., p. v.

mankind.⁸

Rosabell MacDonald feels that in the relatively brief time since its inception, the art appreciation program has traveled a long road with remarkable speed. Once the days of drawing for all students were over, the concept of art appreciation developed rapidly into a force with many possibilities and implications. Teachers and students have deserted some of the familiar paths and are finding new ones. They have become explorers rather than mere followers of the path and are seeking new goals, new and more ambitious destinations.⁹

The aims of art appreciation courses to be included in secondary school curriculums are: (1) to aid the student in the development of a complete and rounded personality; (2) to equip him for active, full participation in the life of the community; and (3) to foster in him a love of art, and to make him sensitive in all its forms.¹⁰

Statement of the problem. The problem appears to be in the absence of art appreciation courses in the senior high schools and thus a need exists for the actual creation of such a course with its necessary investigation of methods, materials, and informative knowledge.

⁸Swenson, E. J., "Applications of Learning Principles to the Improvement of Teaching in the Early Elementary Grades," Forty-ninth Yearbook: Part I (Learning and Instruction), (Chicago: University of Chicago Press, 1950), pp. 268-270.

⁹Rosabell MacDonald, Art as Education, (New York: Henry Holt and Company, 1941), p. 280.

¹⁰Kainz, op. cit., p. v.

With many high school students leaving school and going into various fields of employment without any introduction to the possibilities of a richer life through the fine arts and with the students that do continue with their education being limited to art appreciation programs in the colleges that are rapidly becoming stereotyped, rigid and strained because of the lack of time, space, money, and qualified teachers, the need is evident to use modern teaching methods through the presentation of a new course of study in art appreciation to meet the needs of those interested and academically able students in the senior high schools.¹¹

Specifically, the objectives of this study are:

1. To rejustify the apparent need for art appreciation courses in the Stockton Senior High School today.
2. To create and establish a tentative or experimental outline plan for a year course in the Stockton Senior High Schools as recommended by the Stockton Unified School District Curriculum Council.
3. To develop examples of unit methods of instruction for the art appreciation course that will help the the student achieve an awareness of past and present day philosophies, trends, techniques, and methods of work in the areas of painting, music, architecture, sculpture, community planning, industrial design, and advertising art.
4. To analyze and investigate the possible difficulties that could arise as the actual course itself is being taught.

¹¹ Rosabell MacDonald, op. cit., p. 281.

- a. Psychological problems of the students.
- b. Counseling and guiding students in terms of artistic vocations.
- c. Testing and measuring aptitudes and achievement in art appreciation.

Justification of the problem. Unceasing efforts are being made by educators to equip students to meet their responsibilities in the world. In education, then, a unified plan--a plan which deals with all of man and not with some sections of him at a time, should be designed. At no particular spot in the secondary school period is there time to concentrate merely on business training, vocational training, or pre-professional training. High school students are individuals; they are also social beings. They must work, they must play. They must change and grow continuously. They are physical and emotional and mental in varying proportions and degrees. They must be exercised and used in all these ways for a guarantee of growth, of continuance. It is education's business to make a plan related to this human nature, to assist it by keeping it well used and growing.¹² It would appear, then, that the senior high school is the proper place in which to bring to the future citizens an awareness of the art values

¹²Rosabell MacDonald, op. cit., p. 15.

in personal and community life and thus to prepare them in as intelligent manner as possible.

CHAPTER II

AN ART APPRECIATION COURSE IN THE HIGH SCHOOL CURRICULUM

I. TEACHING AWARENESS TO SENIOR HIGH SCHOOL STUDENTS

It seems increasingly clear that the key to successful, happy living is full awareness of one's self and his world. Today many senior high school students are insensitive, bored, and fatigued. It is almost as though these students were dead, because so many of them are living only a fraction of the life that is potentially within them.¹

Why are some so fortunate as to be "alive" and some not? Were they born that way, or is it something they achieved for themselves?

The very first step in a course of study for an art appreciation course taught as an elective for tenth, eleventh, and twelfth grade students should be to devote plenty of time to showing how students can progress from simple, childlike awareness to dynamic, do-something-about-it awareness in their personal and community life. After first improving this faculty of awareness, the second step is laying a foundation achieved through individual investigation so that the students

¹Leon Winslow, The Integrated School Art Program (New York: McGraw-Hill Book Company, 1939), Introduction, p. iii.

can go into detail concerning present day and past philosophies and trends in the major fields of fine arts. This has to be a meaningful part of their education or else they will miss a truly fulfilling, enriching growth.

II. THREE STAGES OF AWARENESS

Observation and perception. Observation simply means the act of taking notice--the regarding of certain things with attention, whether in art appreciation or in nature. This is the beginning of awareness. It is not staring dreamily to find and imitate the past, or pretty designs in the bark patterns of trees. In a "World of Art" course it is a full, all out inspection, which notes how an art example looks, how it feels, its color variations from top to bottom or in different lights, its personality, its life force, etc. It is perceiving how it looks at more than one time; how it changes when it is pressured or not; how it looks when it is young or old if it is a growing thing; how it changes its character when brought indoors or taken outdoors. Observation and perception in art appreciation means taking note of how a thing is made, and how it is designed, and whether or not the student can visualize anything deeper than its facade. If students perceive this thoroughly, often enough they can develop a faculty of observation and perception that will become almost instantaneous with them in their daily life. This is done

much more easily with nature's products that are in existence before the observer, than in ideas or products of the past, but the teacher must try to make the past alive by awareness through observation and perception.

Insight and understanding. When high school students have learned to see a thing in all its aspects, they can then proceed to insight and understanding. This again applies, not only to nature, but to the world of art as well. They can't help but notice: They begin to see things in balance, continuity, rhythm, and proportion. They can separate line, form, color, texture, and space and break them down into their individual parts. They can also separate the architectures, paintings, and sculptures of the cavemen. Greeks, Romans, and Egyptians. This can be done almost instinctively, whether with people, places, or objects.

Imagination, manipulation, and participation. After students have developed a facility to really notice and observe in the "World of Art," they will notice how one thing is better in one context to another. The reward from this can be used in their daily living. For now they can bring together all the ideas they have learned. They can better know their own histories. Here is really the beginning of tastes--their own personal taste as opposed to imitation.

The uses of awareness are many in the "World of Art" course. The simplest kind, observation, gives the students the ability to fill every idle moment with something interesting. It gives them something of a subject to think about no matter where they are. Also to achieve is the ability to be entertained without the help of other people.

The inter-relationship of things, begins to move from the passive to the active in the minds of the students. Senior high school girls and boys can connect ideas. Students see causes and effects! Once students see the effect ideas and objects have on other ideas and objects, they have graduated into the creative stages of awareness.

Both girls and boys choose, in a calculating way, whether to put the sliced tomatoes in a green dish or a red dish, for they know they can be made to look more appetizing if they choose right. When they buy that new rug, they know they must not choose a bright color for it will show how faded the draperies are. Instead, choosing a "faded" color for the floor will make the old furnishings look rich instead of aged.²

So awareness, through the art appreciation developed in the "World of Art" course, can assist students in the filling of their idle moments. It can help them assemble with beauty the objects they use daily, and it can guide their purchasing so that new possessions enhance the old.

²Elizabeth Gordon, "Awareness, the Key to Whether You Are Dead or Alive," House Beautiful, 101:42-43, January, 1959.

III. INSTRUCTIONAL METHODS TO BE USED

This proposed course of study, an elective for senior high school students, could easily be called "The Arts and Humanity in World History," because it is designed to be an instrument for general education in the fine arts and humanities.

The course seeks responses from the students by observing, studying, and appreciating the actual creative art activity. Also, the course considers works of art, not only as beautiful and therefore valuable, but also as meaningful human accomplishments.

The primary purposes and objectives stated and implied in the course are:

1. To help the student develop his understanding, awareness, and appreciation in the various encounters of his everyday life, and, if possible, to relate it to world history.
2. To help the student clarify and enlarge upon his own art theory if he has any.
3. To help him improve his methods of communication through an enlarged vocabulary of meaning.
4. To help him become oriented to the world of art and to suggest worthy goals for personal evaluation taste.

5. To help him appreciate the creative examples of the past so that an understanding of that which brings works of art into being is achieved.
6. To help him understand the philosophies of others through the application of truth to materials.
7. To help him realize his human need for art, to provide him with a number of worthwhile and memorable art experiences, and to suggest standards for evaluation.

To achieve the primary aims of this course, the following methods will be used:

1. General discussions in class, visual aids, demonstrations, round table question-answer periods, class analyses periods, surveys in round-table discussions to discuss students' research findings and to view visual aids.
2. Two mid-term projects consisting of topical compositions, class notes, additional reading notes, line composition and form analyses, and pictures selected for illustrative values. Students will also have opportunities to elaborate in formal statements their attitudes and concepts of what they understand in terms of contemporary art in their own life.
3. Book reports will be assigned on an individual basis.

4. Demonstrations and lectures will be scheduled for available visiting sculptors, architects, and painters. Selected students from College of the Pacific and Stockton College will be invited to contribute as guests of the class.
5. Field trips will be taken to galleries in San Francisco for both painting and sculpture exhibits. The local Haggin gallery will also be visited.

COURSE OUTLINE FOR THE FIRST SEMESTER "WORLD OF ART"¹

I. MEETING HUMAN NEEDS

A. Introduction to art, aesthetics, and meaning

1. The nature of art and aesthetics
 - a. Definition of art
 - b. Definition of aesthetics
 - c. Orientation to art and aesthetics
 - d. Beauty and meaning in art appreciation
- *2. Creative activity and the work of art
 - a. Primary creative activity
 - b. The actual work of art
 - c. Interpreting creative activity
- *3. Review introduction to art, aesthetics, and meaning

*Topics that may be omitted because of insufficient time.

¹This outline was composed using the following art history books as sources. Cheney, Sheldon: A New World History of Art, (New York: The Viking Press, 1956). Gardner, Helen: Art Through the Ages. (Harcourt, Brace and Company, New York, 1948.) Fleming, William: Arts and Ideas. (New York, Henry Holt and Company, 1955.)

B. Awareness: The key to whether you are dead or alive

1. Observation and perception

a. Meaning and definition

b. Awareness in everyday living

2. Insight and understanding

a. Meaning and definition

b. Awareness in everyday living

3. Imagination, manipulation, participation

a. Meaning and definition

b. Awareness in everyday living

*4. Review awareness: The key to whether you are dead or alive

C. Art in the home, community, industry, religion

1. Art in American life

a. Effects of the shift from hand to machine production

b. Influence of European culture

2. Art training for everyone

a. Creating an interest in everyday art in the home, community, industry and religion

(1) The idea and concept of balance

(2) The idea and concept of proportion

(3) The idea and concept of rhythm

*Topics that may be omitted because of insufficient time.

(4) The idea and concept of emphasis

(5) The idea and concept of harmony

*b. Fitness and suitability of art in the home

(1) Clothing selection

(2) Flower arrangement

(3) Home arrangement and furnishing

(4) Stage setting and set designing

(5) Garden design

3. A critical survey of art resources in our community

a. The birth of community planning

b. The need for a Stockton project

c. Contemporary communities in the United States:
The need

d. Contemporary housing projects in Stockton:
The need

e. Parks and parkways in Stockton: The need

f. The meaning of community architecture

g. The meaning of community painting

h. The meaning of community sculpture

*4. Conclusion, review, and summary of art in the home, community, industry, and religion

*D. Importance of good taste

*Topics that may be omitted because of insufficient time.

- *1. Good taste and the consumer
 - a. Knowing what to buy
 - b. Knowing how to buy
 - c. The nature of choice and selection
- *2. Judgment of good decorative design
 - a. Definition of design
 - b. Past, present, and future designs
- *3. Structural and decorative designs in furniture, dress, home planning
 - a. Solving an art problem--steps to be taken
 - b. How to know color
 - c. How to choose color
- *4. Choice as an expression of personal characteristics
- *5. Importance of good taste

II. THE PROBLEM OF SPACE ORGANIZATION: DESIGN PRINCIPLES AND DESIGN ELEMENTS

- A. The elements of form
 - 1. Line emphasis
 - 2. Light and dark emphasis
 - 3. Color emphasis
 - 4. Texture emphasis
 - 5. Area, mass and volume

*Topics that may be omitted because of insufficient time.

B. The elements of balance, continuity, space

1. Various architectural forms
2. Various sculptural forms
3. Various pictorial forms

*C. Review of fundamental principles

III. GREAT MEN IN ARTS: THE STORY AND EXAMPLES OF THE FINE ARTS

IV. PAINTING: OILS, WATERCOLORS, GOUACHE

A. Examples using design of II

Principles and design elements

B. Short, concise history of painting

1. Painters' lives
2. Philosophies, purposes, relation to contemporary scene
3. The schools of classification-- "The - isms"
4. Analyses in composition, significant form in impressionist, modern paintings
5. Place of the painter in society today
6. Review: Which way will painting go now?

*C. The birth of a new vision

1. Impressionism
2. The two reactions
 - a. Expressionist and architectural

*Topics may be omitted because of insufficient time.

3. Post-Impressionism
4. Fauvism
5. Die Brucke
6. Expressionism
7. Montmartre and montparnasse
8. From Cubism to surrealism
9. Reactions - color and movement
 - a. The Blue Rider
 - b. Magical painting
 - c. The Dada movement
 - d. Stijl - Purism - The Bauhaus
 - e. Surrealism
10. Review

V. ARCHITECTURE IN OUR SOCIETY

- A. Brief history of architectural construction
 1. Post and lintel
 2. Arch, vault and dome
 3. Prefabrication and new materials
- B. Contemporary architecture and particular work
 1. Short history of architecture: Classical revival
 2. Chicago's Columbian Exposition, 1893
 3. Richardson, Root, and Sullivan

- *4. Frank Lloyd Wright
- *5. Walter Gropius
- *6. Richard Neutra
- *7. LeCorbusier
- *8. Oscar Niemeyer
- *9. Alvar Aalto
- *10. Miles Van Der Rohe
- *11. Eero Saarinen
- *12. Eric Mendelsohn
- *13. Marcel Breuer

- C. The life and works of Frank Lloyd Wright: Differences between the organic and international styles of architecture
- *D. How architecture can be made beautiful at relatively low cost for the individual
- *E. Review: The future of architecture in our community

VI. SCULPTURE

- A. Forms of sculpture
 - 1. The "--isms" in sculpture
 - 2. The mobile and A. Calder
 - 3. The materials and processes of the sculptor
- B. Sculptors today
 - 1. Their work
 - 2. Their philosophies

*Topics that may be omitted because of insufficient time.

*C. Relation of sculpture to twentieth century exhibition and individualized sculpture as against community sculpture

1. Community painting--sculpture: Murals for public buildings

a. Functions

b. Techniques

c. Processes

2. Sculpture for public buildings, institutions, commercial and industrial buildings

a. Functions

b. Techniques

c. Processes

*D. Review: Sculpture in everyday living around the home

VII. PHOTOGRAPHY AND MOTION PICTURES

A. The camera and the film today

1. Photographic quality

2. Color photography

3. Black and white photography

*B. Equipment and construction of the camera

1. The film

2. The lens

3. The iris

*Topics that may be omitted because of insufficient time.

4. The shutter
5. Making a photograph
 - a. The idea
 - b. Taking the photograph
 - c. Developing the photograph
 - d. Making the print
 - e. Evaluating the print
 - f. Avenues of experimentation
- C. Motion pictures in our society
 1. Brief history of the cinema: Pioneers
 2. American films
 3. Foreign films: A comparison with American films
 4. Making motion pictures
 - a. The situation
 - b. The problem
 - c. The Visual-Light-Abstract film
 - d. The documentary film
 5. The propaganda film: past and present
 - a. "Triumph of the Will" - Germany, 1933
 - b. "Intolerance" - United States, 1923
 - c. "Battleship Potekim" - Russian, 1930
 - d. World War II films
- *D. Review: The film in our society and everyday living

*Topics that may be omitted because of insufficient time.

VIII. MUSIC: CONTEMPORARY AND CLASSICAL IN OUR SOCIETY

A. What is music?

1. "Good" and "Bad" music
2. "Popular" and "Classical" music
3. Who is "musical?"
 - a. Background music
 - b. The music's the thing
 - c. Our method of procedure

*B. Fundamental factors in music

1. Melody
2. Harmony
3. Rhythm

C. The origins of music

1. Folk music
2. Gregorian chant
3. The Middle Ages
4. Sacred music, secular music, instrumental music

D. The Seventeenth Century: Opera and related forms

1. The Baroque (1600-1750)
2. The opera and dance suite

E. The eighteenth century and emergence of the classic period

1. The classical period (1750-1820)

*Topics that may be omitted because of insufficient time.

2. Styles in art and music - the Rococo
 - a. Bach
 - b. Handel
 - c. Vivaldi
 - d. Haydn
 - e. Mozart
 - f. Beethoven
 - *3. Chamber music of Haydn, Mozart, and Beethoven
 - *4. The symphony
 - a. Haydn's "Drum Roll," "Surprise"
 - b. Mozart's "Jupiter"
 - c. Beethoven's "Eroica"
- P. The early nineteenth century
1. Romanticism
 - a. Forms and styles of romantic music
 - *b. The sonata, symphony, concerto
 - *c. The song and short piano piece
 - *d. Schubert, Schumann and Chopin
 - e. Schubert
 2. The concerto in the nineteenth century
 - a. Brahms
 - b. Tchaikovsky
 - c. Bruckner
 - d. Mahler

*Topics that may be omitted because of insufficient time.

3. The symphonic poem: Liszt and Strauss
- *4. The operas of Wagner and Richard Strauss
 - a. Verdi's "Aida"
 - b. Puccini's "Madame Butterfly," "La Boheme"
5. French instrumental music in the nineteenth century
 - a. Franck
 - b. Faure
 - c. Debussy
 - d. Ravel
- G. Twentieth century styles and forms
 1. The new style: Our musical life
 2. The composer and his public
 3. American and European composers
 - a. Schonberg
 - b. Hindemith
 - c. Bartok
 - d. Stravinsky
 - e. Milhaud
 - f. Sibelius
 - g. V. Williams
 - h. Bloch
 - i. Copeland
 - j. Piston

*Topics that may be omitted because of insufficient time.

- k. Thompson
- l. Gershwin
- m. Composers in Latin-America:
 - Villa-Lobos, Chavez
- 4. Jazz and its influence in modern society
 - a. Dixieland jazz: Origin and growth
 - b. Ragtime jazz: Origin and growth
 - c. Blues: "30's"
 - d. Progressive jazz
 - (1) Kenton
 - (2) Brubeck
 - (3) Gardner

*H. Review: Which way will music go now?

*IX. LITERATURE AND POETRY

*A. The medium of literature, past and present

- 1. What is writing?
- 2. Who writes and why?
- 3. For whom does one write?
- 4. Of choosing and judging

*B. The families of languages

- *1. The Far East
 - a. Chinese
 - b. Japanese

*Topics that may be omitted because of insufficient time.

- c. Indian
- d. Arabic
- e. Persian
- *2. The Middle East and Mediterranean
 - a. Jewish literature
 - (1) Bible - Talmud
 - *b. Greek history, historians, philosophers
 - (1) Herodotus - "Father of History"
 - (2) Homer - "The Iliad," "The Odyssey"
(Greek Epic Poetry)
 - (3) Sophocles, Euripides, Aristophanes
(Greek Drama)
 - (4) Socrates and the education of man
 - (5) Platonism and idealism
 - *c. Roman history and philosophy
 - (1) Caesar's "Gallic Wars"
 - (2) Virgil - (Latin Epic Poetry)
 - (3) Cicero - (Latin Prose)
 - (4) Quintilian and the education of man
- *3. The Middle Ages
 - a. Medieval Germanic and French literature
 - (1) What were the Middle Ages?
 - (2) "Chanson de Roland"

*Topics that may be omitted because of insufficient time.

(3) "The Cid"

(4) Dante: Hell, Purgatory, Heaven

*4. Modern literature before the nineteenth century

a. The Italian Renaissance

(1) Petrarch

(2) Machiavelli

b. The French Renaissance

(1) Balzac

(2) Rousseau and the Education of Man

c. The English Renaissance

(1) Chaucer

(2) Shakespeare and Hamlet

(3) English prose, poetry and literature
of the eighteenth century

(4) The Romantic revival in English
literature

(5) Introduction to English novels, poetry,
essayists, and philosophers of the
nineteenth century

*5. American fiction, essays, and poetry

a. Writers of fiction

(1) Irving

(2) Cooper

(3) Poe

*Topics that may be omitted because of insufficient time.

(4) Hawthorne

(5) Mark Twain

(6) Bret Harte

(7) Melville

*b. Writers of essays and history

(1) Emerson

(2) Thoreau

(3) Franklin

(4) Jefferson

(5) Webster

(6) Lincoln

c. Writers of poetry

(1) Bryant

(2) Longfellow

(3) Whitman

*G. Introduction to the unity of literature and the
conception of world literature

*1. Review sections "A" and "B"

a. Review of comparative reading

*2. Strategic and common points in literature

a. Review first principles

b. Practical suggestions

*Topics that may be omitted because of insufficient time.

3. World literature as the autobiography of civilization
 - a. The place of world literature in education
 - b. Art as literature

X. COMMUNITY PLANNING

- A. What are the component parts of problems of community planning?
 1. Separate phases of life
 2. Costs down - less streets
 3. Pedestrian safety
 4. Recreation
 5. Settling for important community buildings
 6. Buildings--good looking, comfortable, essentials for happy, healthful living--designed for government of community and industrial enterprise
 7. Whole community must be designed which is:
 - a. Suited to present needs and is expressive of twentieth century
 - b. Attractive in appearance--engendering civic pride in inhabitants
 8. Parks and parkways
- *B. History of city planning
 1. The grid plan

*Topics that may be omitted because of insufficient time.

2. The radical plan
3. The informal plan
- C. Who participates in stating the community problems?
 1. Planning groups in Los Angeles and San Francisco
 2. Planning groups in Stockton
 3. Possibilities in job opportunities
 - a. Education
 - b. Salary, compensations
 - c. Need
- D. Current trends in city planning
 1. The Greenbelt Movement
 2. Super-Blocks--mass housing:
 - a. Sweden
 - b. Finland
 - c. Germany
 3. Broad Acre City: F. L. Wright
 - a. Mile-high tower: New York
 - b. Isolated sky-scrappers and open space between
- *E. Review: Importance of community planning in Stockton or wherever else we choose to live

XI. THE APPLIED AND DECORATIVE ARTS

- A. The crafts as related to trends in other design fields

*Topics that may be omitted because of insufficient time.

*B. The crafts

1. Ceramics
2. Jewelry and metal work
3. Glassware
4. Woodworking
5. Weaving and textiles
6. Plastics
7. Enamels

C. History of prominent designers in crafts

*D. Present day influences, philosophies, production

*E. Review

XII. ARTISTIC USE OF MATERIALS. THE PROBLEM OF MATERIALS AND PROCESSES

A. Wood, metal and plastics

*1. Wood

- a. Plywood
- b. Flexwood
- c. Veneer

*2. Characteristics and kinds of wood

- a. White oak
- b. Northern white pine
- c. Birch
- d. Mahogany
- e. Redwood

*Topics that may be omitted because of insufficient time.

f. Walnut

*3. Metal

a. Metals and their qualities

- (1) Aluminum
- (2) Bronze
- (3) Gold
- (4) Iron and steel

*b. Shaping metals

*4. Plastics

a. Families of plastics

- (1) Acrylic
- (2) Cellulosic
- (3) Melamine
- (4) Phenolic

*b. Shaping plastics

B. Ceramics and glass

*1. Ceramics

*2. The basic materials

- a. Earthenware
- b. Stoneware
- c. Porcelain
- d. China

*3. Shaping clay by hand

*Topics that may be omitted because of insufficient time

- *4. Shaping clay by machine
- *5. Drying and firing
- *6. Glazing

C. Fabrics: The materials

- *1. Natural fibers
 - a. Cotton
 - b. Linen
 - c. Jute, hemp
 - d. Wool
 - e. Silk
- *2. Manufactured fibers
 - a. Rayon
 - b. Nylon
 - c. Making fabrics
- *3. Weaving
 - a. Knitting
 - b. Felting
 - c. Lace-making
 - d. Plastic sheeting
- *4. Textile design
 - a. Fibers and yarns
 - b. Processes
 - c. Applied ornamentation

*Topics that may be omitted because of insufficient time

D. Printing and the graphic processes

- *1. The graphic processes
 - a. Relief printing
 - b. Intaglio printing
 - c. Planographic printing
- *2. Hand processes: Relief
 - a. Woodcuts
 - b. Linoleum cuts
 - c. Wood engravings
- *3. Hand processes: Intaglio
 - a. Dry points
 - b. Etchings
- *4. Hand processes: Planographic
 - a. Lithographs
 - b. Silk screen prints
- *5. Mechanical processes: Relief
 - a. Photomechanical processes
 - (1) Line cut
 - (2) Three color
 - (3) Half tones
 - (4) Four colors
- *6. Mechanical Processes: Intaglio
 - a. Photogravure
 - b. Rotogravure

*Topics that may be omitted because of insufficient time.

XIII. A FINAL LOOK AT SOME SIGNIFICANT CONTRIBUTIONS TO
"MODERN" OR CONTEMPORARY TRENDS WITH THE PHILOSOPHIES
BEHIND THE THINKING OF THE CONTRIBUTORS

- A. L. Moholy-Nagy
- B. The Bauhaus
- C. The Institute of Design in Chicago
- D. Various significant art editorials
- E. Final significance of aesthetics in everyday life
- F. Conclusions, generalizations, and recommendations

COURSE OUTLINE FOR THE SECOND SEMESTER "WORLD OF ART"²

I. RE-EVALUATION OF MEETING HUMAN NEEDS

- A. Review of meanings and forms of art
 - 1. Nature of art and aesthetics
 - a. Re-evaluate definition of art
 - b. Re-evaluate definition of aesthetics
 - c. Review orientation to art and aesthetics
 - d. Re-evaluate beauty and meaning in art appreciation
 - 2. Nature and elements of form
 - *a. Re-evaluate definitions of form

*Topics that may be omitted because of insufficient time.

²This outline was composed using the following art history books as sources: Cheney, Sheldon: A New World History of Art. (New York, The Viking Press, 1956.) Gardner, Helen: Art Through the Ages. (Harcourt, Brace and Company, New York, 1948.) Fleming, William: Art and Ideas. (New York, Henry Holt and Company, 1956.)

- (1) Line
 - (2) Light and dark
 - (3) Color
 - (4) Texture
 - (5) Area, mass, and volume
- *b. Re-evaluate definitions of architectural forms

- (1) Lintel
- (2) Corbeling
- (3) Round
- (4) Cantilever
- (5) Dome on pendentives
- (6) Dome on squinches
- (7) Concrete
- (8) Steel

- *c. Re-evaluate definitions of other forms in the visual arts

- (1) Sculptural form
- (2) Ceramic form
- (3) Pictorial form
- (4) Textile forms
- (5) Forms in metal work
- (6) Summary

*Topics that may be omitted because of insufficient time.

B. Review meaning of awareness

1. Meaning of observation and perception
2. Meaning of imagination, manipulation, participation

C. Review the role of art in the home, community, industries, religion

1. Effect of art in American life
2. Critical survey of art resources in our community

D. Re-evaluation of the importance of good taste

1. Choice as an expression of personal characteristics
2. Good taste and the consumer

II. THE STORY OF ART AS A STORY OF IDEAS

A. When ancient man appeared on the earth: Prehistoric and primitive art

1. Beginnings of art
 - a. Paleolithic era (the beginning of time to 20,000 B.C.)
 - b. Mesolithic and neolithic era (about 20,000 B.C. to 2,000 B.C.)
2. Types of typical primitive art
 - *a. Cave paintings in Spain
 - *b. Stone monuments, sculpture, and types of architecture in the stone age

*Topics that may be omitted because of insufficient time.

B. Eastern Mediterranean cultures: The peoples of the fertile crescent founded great civilizations

1. Ancient civilizations grew up in Mesopotamia

*a. Sumeria and its art (about 4,000 to 1925 B.C.)

1. Architecture and sculpture

2. Metal work

*b. Babylon and its art (about 1,000 to 612 B.C.)

1. Architecture and sculpture

2. Metal work

*c. Assyria and its art (about 1,000 to 612 B.C.)

1. Architecture and sculpture

2. Metal work

*d. Art of the Chaldeans (about 612 to 539 B.C.)

1. Architecture and sculpture

2. Metal work

*e. Art of the Persians (about 539 to 331 B.C.)

1. Architecture and sculpture

2. Metal work

*f. Art of the Hittites (about 800 to 600 B.C.)

1. Architecture and Sculpture

2. Metal work

*Topics that may be omitted because of insufficient time.

C. Civilization and art of Egypt developed along the banks of the Nile

1. Early Egypt and the old kingdom: Religion, conquest and commerce molded Egyptian life and art

- *a. Survey of the Egyptian people (about 4,500 B.C. to 2,475 B.C.)
- *b. Survey of the pyramids: Pyramids of Khafre
- *c. Stone work and gold work: A survey of sculpture in the old, middle, empire kingdom period (about 2,160 B.C. to 1,090 B.C.)
- *d. Survey of painting, murals, and architecture of the old, middle, empire kingdom period
- *e. Introduction to the art of woodwork, glassware, and ceramic accomplishments of Egyptian art history

*f. Summary

D. Art developed before the classical period

1. Spirit of the Aegean art and culture: (About 3,000 to 11,000 B.C.)

- a. Architecture and sculpture
- b. Painting

*2. Survey of the sea-kings of Crete and Minoan art

*Topics that may be omitted because of insufficient time.

- *3. Survey of Minoan painting and architecture
 - a. Minoan sculpture
 - b. Pottery and metal work
 - *4. Introduction to Mycenaean culture
 - a. Story of Troy
 - b. Story of Cyrus
 - *5. Summary
- E. Art and learning develop the glory of Greece
(About 1,100 - 400 B.C.)
- 1. Land of the Greeks
 - a. Geography
 - b. Physical conditions
 - 2. Greeks developed a civilization and trained themselves for learning and citizenship
 - a. Story of ancient Greek culture
 - b. Hellenic Age
 - (1) Athens, fifth century, B.C.
 - 3. Peace brought progress in art, literature, philosophy, painting, and architecture
 - a. Glories of Greek architecture
 - (1) The art of the Acropolis
 - (2) Propylaeæ
 - (3) Parthenon

*Topics that may be omitted because of insufficient time.

- (4) Erechtheum
- (5) Altar of Zeus by Pergamon
- *b. Golden age of vase painting and mosaic work
 - (1) "Hercules finding his infant son, Telephus"
- *c. Archaic Greek sculpture
 - (1) Parthenon sculptures and later Greek sculpture: friezes and pediments
 - (2) Phidias: "Centaur and Lapith"
 - (3) Polyclitus: "Doryphorus"
 - (4) Altar of Zeus: "Athena slaying a giant"
 - (5) "Dying Gaul"
 - (6) "Laocoon"
- d. Skills of metal work, intaglio and engraving
- e. Introduction to art of music and drama
- *4. Alexander the Great built an empire and helped spread Greek culture
- *5. Development of Greek classical ideas: Humanism, rationalism, idealism, individualism, realism, erudition
- *6. Summary
- F. Roman and Etruscan styles in art and engineering
 - 1. Etruscans and their art (about 1000 B.C. to 500 A.D.)
 - a. Art of building sarcophaguses and tombs

*Topics that may be omitted because of insufficient time.

2. Roman life reflected fortunes of the Roman State

a. Roman architecture and engineering

- (1) Barrel vault
- (2) Groin vault
- (3) Aqueducts
- (4) "Arch of Trajan"
- (5) Forum of Trajan
- (6) Pantheon
- (7) Colosseum

b. Roman sculpture

- (1) Column of Trajan
- (2) "The Emperor Augustus addressing his army"
- (3) "Caracalla"

c. Roman paintings and mosaics

- (1) "Gladiatorial contest"
- (2) Art of frescoes
- (3) Dioskourides of Samos: "Street Musicians"

d. Metal work, pottery, glassware

3. Great Roman Empire crumbled away

4. Roman culture set the pattern for Western Civilization

*5. Summary

*Topics that may be omitted because of insufficient time.

G. Art and development of Far Eastern Civilizations

1. Magnificence of early Chinese art (about 3000 B.C. to 907 A.D.)

- a. Ceremonial metal works, bronzes, jades, and pottery
- b. Love of sculptured animals
- c. Art of calligraphy and painting
- d. Buddhist religious art in the Orient
- e. Art of sculptured jades

*2. Japanese and Chinese painting in the Great Periods (about 552 A.D. to 900 A.D.)

- a. Various types of Chinese and Japanese paintings
- b. Mountain and water pictures
- c. Meaning of simplicity with grandeur
- d. Architecture of the Orient

3. Art and growth of civilization in India (about 3300 B.C. to 600 A.D.)

- a. Sculpture, architecture, and painting of Java, Cambodia, and Slam

*4. Summary

H. Art of Byzantium: Early Christian art (about 1 A.D. to 750 A.D.)

1. Architecture: Early Christian style

*Topics that may be omitted because of insufficient time.

- *a. Sant' Apollinare Nuovo
- b. Santa Sophia
- c. Old St. Peter's Basilica
 - (1) Dome on pendentives
 - (2) Dome on squinches
- *d. San Vitale
- 2. Art of Mosaic: Ravenna, 6th Century
 - a. "The Transfiguration"
 - *b. Sant' Apollinare Nuovo panels
 - *c. Baptistry of the Arians
- 3. Art of Enamels and Icons
- *4. Stone carving and ivory carving
- 5. Development of enamels and textiles
- 6. Art of sculptured tombs
- 7. Early Roman music and ideas
 - *a. Idea of authoritarianism
 - *b. Idea of mysticism
- *8. Summary
- I. Art of the Moslem World (about 622 A.D. to date)
 - 1. Islamic Persian art and calligraphy
 - 2. Persian pottery, carpets, metal work, and textiles
(about 226 A.D. to 641 A.D.)
 - 3. Architecture: Mosques and minarets

*Topics that may be omitted because of insufficient time.

*4. Summary

J. Development of Romanesque art as feudalism, serfdom, and town life developed during the Middle Ages (about 500 A.D. to 1150 A.D.)

1. Work in the monasteries: Home of the arts

*a. Monastery at Cluny, late eleventh and twelfth centuries

(1) Floorplan of the Abbey of Cluny

2. Romanesque Architecture

*a. Sant' Abrogio

b. Third Abbey church of Cluny - 1088 - 1130

*c. Romanesque sculpture and painting

*d. A strong church held sway in the feudal world

*3. Summary

K. Development of Gothic art in a Christian era (About 1150 A.D. to 1550 A.D.)

1. Character of Gothic art: The value of the pointed arch

a. Gothic cathedrals

(1) Amiens cathedral

(2) Notre Dame Cathedral

(3) Chartres Cathedral

(4) Reims Cathedral

*Topics that may be omitted because of insufficient time.

- b. Steps in the development of the Gothic plan
- c. Steps in the development of Gothic vaulting
- d. Gothic architecture in Italy
 - *(1) Piazza San Marco, Venice
 - *(2) Milan Cathedral
- *2. Sienese painting, ivory and wood carving, metal work and textiles
 - a. Duccio and Martini
 - b. Masaccio: "Tribute Money" and "Trinity with the Virgin"
- 3. Florentine painters
 - a. Piero della Francesca: "Resurrection of Christ"
 - b. Giotto: "Pieta" and "Obsequies of St. Francis"
 - c. Fra Angelico: "Coronation of the Virgin"
- 4. Development of music and ideas in a Gothic Age
 - *a. Asceticism
 - *b. Hierarchism
- *5. A feudal Romanesque style develops
 - a. Bayeux Tapestry and the Norman conquest
 - b. "Song of Roland"
 - c. Art of minstrelsy

*Topics that may be omitted because of insufficient time.

*6. Summary

K. Renaissance ushered in the re-birth of intellectualism and the modern period in art. (About 1300 to 1600)

1. Architecture and the revival of learning

- *a. St. Peter's Cathedral in Rome
- b. Brunelleschi
- c. Verdranini Palace in Venice
- *d. Michelozzo
- *e. Church of St. Francis at Assisi

2. Sculpture

- a. Ghiberti: "Creation of Adam and Eve, the Temptation and the Expulsion" and "Gates of Paradise"
- *b. Verrocchio: "Colleoni, Military Leader"
- c. Donatello: "The Mule Before the Host" and "St. George"

3. Scientific spirit in Florentine painting

- *a. Botticelli: "The Birth of Venus" and "Calumny"
- b. Leonardo Da Vinci: "Mona Lisa" and "The Last Supper"

4. Rome, Raphael, and Michelangelo

*Topics that may be omitted because of insufficient time.

- a. Raphael: "School of Athens" and "Disputa"
- b. Michelangelo: Painting and sculpture
 - (1) Sistine Chapel
 - (2) "Creation of Adam"
- 5. Growth of Venetian painting
 - a. Early venetian painters
 - b. Giorgione and Titian: "Sleeping Venus" and "Portrait of an Unknown Man"
 - c. Tintoretto: "Last Supper" and "Miracle of St. Mark"
 - *d. Veronese: "Feast in the House of Levi"
 - e. Bellini: "Pieta" and "Madonna"
 - *f. Introduction to El Greco
- *6. Development of metal work, ceramics, textiles, and books in Italy
- 7. El Greco and the great Spainards: Fifteenth to nineteenth century
 - a. El Greco
 - (1) "Crucifixion"
 - (2) "Christ in the Garden"
 - (3) "Burial of the Count of Orgaz"
 - (4) "Assumption of the Virgin"
 - (5) "View of Toledo"

*Topics that may be omitted because of insufficient time.

- *b. Spanish art after El Greco
- c. Velazquez: "Pope Innocent X" and "Immaculate Conception"
- d. Murillo
- *e. Architecture and sculpture of Spain
 - (1) University of Salanance
 - (2) Berruguete: St. Peters
- f. Metal work, leatherwork, woodwork, ceramics
- B. Flemish, German and Dutch Art: Fourteenth century to seventeenth century
 - a. Nature of Flemish Art: Architecture, painting, sculpture
 - (1) Pieter Brueghel: "A Dark Day" and "The Wedding Dance"
 - (2) Rogier Vander Weyden: "Portrait of a Lady" and "Descent from the Cross"
 - (3) Hieronymus Bosch: "The Garden of Eden" and "Temptation of St. Anthony"
 - (4) Jan Van Eyck: "Giovanni Arnolfini and His Wife" and "Madonna of Chancellor Rolin"
 - b. Nature of German Art in the fourteenth century to the sixteenth century: Architecture, painting, graphic arts

*Topics that may be omitted because of insufficient time.

- (1) Albrecht Durer: "Self Portrait" and
"St. Jerome in His Study"
- (2) Holbein: "Portrait of a Woman" and
"Catherine Howard, Fifth Queen of
Henry VIII"
- (3) Cranach: "Crucifixation"
- (4) Architecture: Peller House
(Nuremberg, 1605)

c. Nature of Dutch art: Sixteenth to
seventeenth century

- (1) Rembrandt
 - (a) "Man in the Gold Helmet"
 - (b) "Young Girl at an Open Half-Door"
 - (c) "Supper of Emmanus"
- (2) Frans Hals: "The Jollytoper" and
"Laughing Cavalier"
- (3) Vermeer: "Girl Reading a Letter" and
"A Young Woman at a Casement"

*9. Summary

M. France and the development of Baroque art: Fifteenth
to nineteenth century

1. French architecture

- *a. Louvre: Facade of Perrault
- *b. Palace of Versailles

*Topics that may be omitted because of insufficient time.

*c. Tapestry, Furniture and porcelain of
Louis XIV

2. Rise and triumph of Baroque

a. Nature of Baroque painting

*(1) Poussin: "Orpheus and Eurydice" and
"Funeral of Phocion"

*(2) Lorrain: "Landscape with a Piping
Shepherd"

*(3) Bernini: "Ecstasy of Saint Theresa"

*(4) Rubens: "Rape of the Daughters of
Leveippus," and "Village Dance"

*(5) Van Dyck: "Cornelius Van Der Geest"

b. French courtly art

*(1) Largilliere: "The Marquis of Montespan"

*(2) Watteau: "Pete Champetre" and
"Embarkation for the Island of Cythera"

*(3) Boucher: "Jupiter in the Guise of
Diana and Callisto"

*(4) Fragonard: "Love Letters"

N. Art of the British: Portrait and landscape from
sixteenth to the nineteenth century

1. Hogarth, Reynolds, Gainsborough

2. British landscape school: Lives of Turner and
Blake

*Topics that may be omitted because of insufficient time.

- a. Constable: "The Hayman"
- b. Turner: "Ulysses Deriding Polyphemus"
and "The Fighting Temeraire"
- c. Blake: "When the Morning Stars Sang
Together" and "St. Martinis-in-the-Fields,
London"
- *3. Architecture: Whitehall Palace and state room
from Bromley-Le-Bow
- 0. Trend toward realism: The nineteenth century
 - 1. Meaning of realism in painting
 - 2. Goya, most masterly realist
 - *a. "Majas on a Balcony"
 - *b. "The Divided Bull Ring"
 - *c. "Family of Charles IV"
 - d. "Shooting of the Rebels of May 3, 1808"
 - *e. "Caprice: Why Hide Them?"
 - 3. Neoclassicism to Romanticism
 - *a. Ingres: "Mlle Riviere"
 - b. David: "Death of Marat"
 - c. Delacroix: "The Bark of Dante" and
"Entrance of the Crusaders into Constantinople"
 - d. Gericault: "The Raft of the Medusa"
 - e. Millet: "The Goose Girl"

*Topics that may be omitted because of insufficient time.

4. Landscape painting and Corot
 - a. Inness: "Evening at Medfield"
 - *b. Corot: "The Artist's Studio"
5. Significant realists
 - a. Daumier: "The Uprising"
 - *b. Courbet: "A Real Allegory" and "Lamere Gregoire"
 - c. Manet: "Dejeuner sur L'herbe" and "The Servant of Bocks"
 - d. Degas: "The Print Collector" and "Dancers Dressing"
6. Impressionists
 - *a. Pissarro: "River Early Morning"
 - *b. Monet: "Grand Canal, Venice"
 - *c. Renoir: "Boatmen's Lunch" and "Three Bathers with a Crab"
 - *d. Toulouse - Lautrec: "At the Moulin Rouge"
 - *e. Seurat: "La Grande Latte"
- *7. Brief review of development and trends in music
- *8. Summary
- P. Review of art of Africa, America, and the South Seas
 1. Later developments in Japanese art
 - a. Korin: "The Wave Screen"

*Topics that may be omitted because of insufficient time.

- b. Hokusai: "The Wave"
 - c. Hiroshige prints
- *2. Persia and India
 - a. Glazed dishes
 - b. Miniatures from Persian manuscripts
 - c. Medallion rugs
 - d. Tajmahal: Contribution in architecture
- *3. Africa, the South Seas, and America
 - a. Negro sculpture: Wood and stone
 - b. Mayan architecture, sculpture and painting:
Development from 300 A.D. to 1100 A.D.
- Q. Story of modern art: Twentieth century painting,
sculpture, architecture and music
 - 1. Revolt against realism
 - a. Meaning of Fauvism
 - b. Development of Cubism
 - c. Meaning of non-objectivism
 - d. Beginning of neo-plasticism
 - e. Growth of futurism and German expressionism
 - f. Die Neue Sachlichkeit: Beckman and Grost
 - g. Dadaism: Art and Ernst
 - h. Surrealism: Dali and Miro
 - i. Free fantasy: Klee

*Topics that may be omitted because of insufficient time.

2. Significant trends from the old school

a. Cezanne

- *(1) "Landscape"
- *(2) "Bathers"
- *(3) "Cardplayers"
- *(4) "Mont Sainte-Victoire"

b. Daumier

- *(1) "The Uprising"
- *(2) "Corot Sketching"

c. Ryder

- *(1) "Tollers of the Sea"

3. Decorative school: The individualists

a. Whistler: "Portrait of Caryle" and
"Battersea Bridge"

b. Gauguain: "The White Horse" and "Day of God"

c. Van Gogh: "Night Cafe" and "Wheat Fields"

4. *a. Kokoschka: "Double Portrait"

*b. Rousseau: "Scene on the Seine" and "The
Jungle"

*c. Seurat: "The Bridge at Courbevoie"

5. Fauves and the "Big Three"

a. Picasso: "The Demoiselles of Avignon,"
"Blue Boy" and "Still Life: Viva Le..."

*Topics that may be omitted because of insufficient time.

- b. Matisse: "The Moorish Screen" and "Still Life"
- c. Braque: "Abstraction"
- d. Rouault: "The Old Clown"
- 6. Modern painting after Cubism in Germany, Italy, Russia and England
 - a. Kandinsky: "Improvisation No. 30"
 - b. Marc: "The Three Horses"
 - c. Mondrian: "Composition in White, Black, and Red"
 - d. Marin: "Mainlands"
 - e. Other Americans
 - *(1) Weber
 - *(2) Mattson
 - *(3) Davis
 - *(4) Graves
 - *(5) O'Keefe
 - f. Other important Europeans:
 - (1) Beckman: "Departure"
 - (2) Dali: "The Persistence of Memory" and "Voyage of Christopher of Columbus"
 - (3) Miro: "Compositions"
 - g. Abstract Expressionism
 - (1) Tobey: "Abate World"

*Topics that may be omitted because of insufficient time.

(2) Winter: "Signs Before Green"

7. Revolution in sculpture

- a. Rodin: "The Kiss" and "Balzac"
- *b. Lehmbruck: "Kneeling Figure"
- c. Brancusi: "Bird in Space"
- d. Lachaise: "Head" and "Figure of a Woman"
- e. Despiau: "Antoinette Schulte"
- f. Epstein: "Albert Einstein"
- *g. Maillol: "Seated Woman"
- h. Lipchitz: "Pegasus"
- *i. Moore (Wood): "Reclining Figure"
- *j. Calder (Paper and Plastic): "Horizontal Spines"

8. Twentieth century architecture: The organic and the international style

- *a. Hock: "Row of Houses in Holland"
- b. LeCorbusier: "Birth of the International Style in Architecture"
- *c. Later development of the Bau Haus: Dessau, Germany
- *d. RCA Building: Rockefeller Center, U.S.A.
- e. Latin American accomplishments:
 - *(1) Marcelo and Milton Roberto: "Abi Building, Rio De Janeiro"

*Topics that may be omitted because of insufficient time.

- (2) Oscar Niemeyer: "Ministry of Education and Health"

f. Life and times of nineteenth century architecture in America

- * (1) Life and accomplishments of Ham Richardson

- * (2) Life and accomplishments of John Root

- * (3) Life and accomplishments of Louis

Sullivan: Theory interpretation

g. Frank Lloyd Wright vs. Skidmore, Owens, and Merrill

- (1) "Falling Waters"

- (2) "Noble House"

- (3) "Johnson Wax Building"

- (4) "Imperial Hotel in Tokyo"

- (5) "Guggenheim Museum"

- (6) "Lever House"

9. Latest generations in music

- a. Late Romanticism

- *b. Growth of Naturalism

- c. Meaning of Impressionism

- *d. Development of Expressionism

- *e. Barbarism

- *f. Neoclassicism

*Topics that may be omitted because of insufficient time.

*10. Summary and review

*Topics that may be omitted because of insufficient time.

CHAPTER III

ADOLESCENT APPRECIATION AND AESTHETIC INTEREST WITH REGARDS TO THE ROLE OF THE TEACHER

Many factors have to be taken into consideration in organizing an effective "World of Art" program for senior high school students. The most basic of all factors is knowing the physical, emotional, and the intellectual development of these students.¹ In order to successfully teach "World of Art," the instructor should be aware of what is happening in the maturation of the individual students. The instructor is going to meet his students on some level, some aesthetic point of interest. He will meet them for the first time in the classroom and his students will bring to him the sum total of their past experiences. The art instructor must accept that particular adolescent with all his intelligence, peculiar drives, fears, frustrations, interests, and prejudices and begin teaching from his point of view.²

I. "WORLD OF ART" ADAPTED TO INTERESTS OF ADOLESCENTS

Understanding the student is fundamental for all art teaching because the adolescent in senior high school is going

¹S. L. Pressey, Psychology and the New Education (New York: Harper and Brothers Publishers, 1949), p. 297.

²Ibid., pp. 300-302.

through many changes. The art appreciation teacher cannot classify these senior high school students as "children" any more. He certainly cannot classify most of them as being "average." Students will come into this "World of Art" class with various developmental level ranges--from adolescent children to quite mature young ladies and gentlemen. Probably the most nearly average factor in these grade groups is the chronological age.³ All students do not reach a maturity at the same time, and some will not even reach it in the 10th, 11th, or 12th grade. The art appreciation teacher, in regarding these facts concerning a particular individual, must keep in mind his student's environment, the mental attitude of the parents and various other socio-economic factors. Also, the teacher will have to be aware that some of the most physically mature will be emotionally immature and vice versa. "In most cases, there is no definite break with childhood; a mature attitude and deportment may be unexpectedly followed by a childish outburst."⁴

II. TYPICAL PROBLEMS OF SENIOR HIGH SCHOOL STUDENTS

The typical sophomore, junior, or senior student, though only partly conscious of what is happening, has to re-adjust

³Ibid., p. 307.

⁴Carl Reed, Early Adolescent Art Education (Peoria, Ill.: Chas. A. Bennett Co., Inc., 1957), p. 39.

to himself and his changing body, has to begin concerning himself with the preparation for adult economic and social life, has to adjust at the same time to the age of his various mates, and has to begin developing a new relationship with his parents and other adults. He is going to have to accept the sex role of being a boy or girl and still contend with and satisfy his new sex impulses.

Most child psychologists and educators feel that this is an extremely difficult period for young high school people. Students seem to need all the guidance and help that they can get from their teachers and parents. They seem to need reassurance when they lag behind or race ahead of their group in growth and intellectual and emotional maturity. They continually seem to need guidance when they seek direction and sympathy and when they make mistakes which they often feel are fatal errors. "What the regressing and growing, rebelling and maturing youth are not primarily concerned with is who and what they are in the eyes of a wider circle of significant people as compared with what they themselves have come to feel they are; and how to connect the dream, idiosyncrasies, roles, and skills cultivated earlier with the occupational and sexual prototypes of the day."⁵

⁵E. H. Erikson, Childhood and Society (New York: W. W. Norton and Co., Inc., 1950), p. 266.

Some of the characteristics the art appreciation teacher will be faced with and should recognize in senior high school students are:

1. Learning becomes more specialized in preparation for the job or career.
2. There is a growing interest in abstract moral and philosophical problems, and especially in social questions.
3. Students become more critical of their own learning achievements.

Socially and emotionally, they will have:

1. Moody spells: establish a drive towards independence and rebel in some manner.
2. Changing relationships with parents and teachers. They will have a greater interest in problems of marriage and vocation.
3. They will have a yearning for more guidance since this is a time of many life decisions.

Physically, more senior high school student characteristics will be:

1. The rate of growth will slow down, but it still will be rapid.
2. Girls will reach adult height at about 16 and boys will grow until 17 or 19.
3. There will be an increase in appetite and

coordination will improve while a sexual maturity is reached.⁶

III. EMOTION, IMAGINATION, AND AESTHETIC SENSITIVITY OF STUDENTS: IDEAS THAT WILL HELP THE TEACHER

Since the "World of Art" teacher is aware of these physical, mental, social, and emotional problems of adolescents, his choice of approach in presenting the course will determine its success or failure. This choice of approach must keep in mind that, in both sexes, adolescence tends to bring a heightening of all emotional activity, of imaginative power, of aesthetic sensitivity to the glamour and beauty of all existence as well as to its misery and ugliness, which may never be reached before or afterward.⁷

Therefore, the art appreciation teacher, in order to succeed, must keep in mind and strive for certain choices of approach in the presentation of ideas and principles. First, he must realize that all sophomore, junior, and senior students are capable of enjoying certain types of emotional experiences in the "World of Art" program. With this in mind, he will constantly provide for the innumerable individual differences

⁶Willard Lowellen Olson, How Children Grow and Develop, Better Living Booklets (Chicago: Science Research Associates, 1953), p. 95.

⁷Thomas Munro, Adolescence and Art Education, From Methods of Teaching the Fine Arts, Chapel Hill, (University of North Carolina Press, 1935), p. 44.

among pupils. He will appreciate and be sympathetic toward the various interests of youths in his class. He will try to organize small groups that can work together effectively. He will try to inspire and motivate in this broad area, but he will never preach or dictate.

He will try to stimulate pupil self-analysis and self-criticism in various stages of expression regarding their beliefs in World of Art. He will emphasize the emotional and mental development of his pupils rather than the preparation for a profession. He will continually encourage pupil investigation which can develop initiative and self-dependence in the aesthetics course. He will try to develop techniques primarily on the basis of pupil personality. The art appreciation teacher will try to believe in the pupil and will always be there to guide him in developing self-confidence as he overcomes fear and uncertainty in this field of art history.

IV. SECONDARY AIMS OF THE "WORLD OF ART" COURSE

The end product of this total educational exposure in the "World of Art" should be for the well integrated and cultured personality--a personality that is made aware of the possibilities in life, now and in the past.⁸ This World of Art

⁸O. H. MacMahon, "A New Approach to the Humanities," Journal of Higher Education, XVII (November, 1946), Introduction.

class has a very definite contribution to make in the development of this desired type of person.

But the program should have well established secondary aims and objectives. Both the instructor and the students should know what these are.

The art appreciation teacher must constantly re-appraise his outline in terms of his secondary aims and objectives. He must have them established and ready to be shown any administrator who may rightfully want assurance that positive, worthwhile, and attainable educational objectives are being achieved.

Also, most students appreciate knowing what their goals are. They enjoy the evaluation of their work when they think they have reached their goal. It is through this process that growth takes place in all education.

Maholy-Nagy describes one of the most basic aims of art appreciation and art history objectives as essentially being a part of the flow of life. "Even in its seeming isolation, the experience of art appreciation and art history as the thermometer of necessities is indispensable for society. The true function of art is to be the graph of our time, and intuitive search for the missing equilibrium among our emotional, intellectual, and social lives. Art appreciation is the most intimate language of the senses, a direct linking of man to man."⁹

⁹Laszlo Maholy-Nagy, The New Vision, Documents of Modern Art Series, G (New York: Wittenborn, Inc., 1947), p. 32.

The following aims have been established over a period of years by experienced, well-known educators in the field of aesthetics and art education. The aims of an art appreciation course should be modified and changed to meet the demands of the high school student. Basically the secondary aims are:

1. To develop within the student a sensitivity to and appreciation of art and man's creative ability.
2. To provide opportunities for creative expression in various World of Art projects.
3. To teach to the student the fundamentals of art history, art appreciation, and aesthetics in order to possibly achieve an individual art expression within the individual student.
4. To develop satisfying avocational interests.
5. To seek out the talented in appreciation and art history in order to provide the instructor's individual counseling in the choosing of a vocation.
6. To provide a gradual transition from junior high school art training to an art history education in the harder high school situation--to prepare the student for higher and more difficult learning.
7. To provide for social experiences and opportunities for students to engage in wholesome activities with the opposite sex.

8. To correlate for the students world history and art history with other areas of the curriculum.

9. To develop the relationships between contemporary art and daily living in current events with the art and world histories of the past.

10. To help in the development of well-integrated personalities.

It must be remembered by the art appreciation teacher who is undertaking these secondary principles in addition to instructional responsibility, that no one aim should be set up in isolation from all the others. These secondary principles are all going to work hand in hand. The primary purpose of teaching "World of Art" must be constantly in the mind of the art teacher. The instructor who is conducting a program with such broad and indefinite secondary objectives will be doing a poor job educationally if he cannot always connect his secondary objectives to his primary objectives in the actual classroom activity.

One of the foremost objectives of the World of Art teacher should be to develop a simple appreciation of man's creative accomplishments. It will be difficult for him because the first thing he has to realize is that art appreciation cannot actually be taught. He has to know that each student must develop it within himself. The student is going to have to identify himself with the subject matter that is to be appreciated.¹⁰

¹⁰Kainz and Riley, op. cit., p. vii.

This, of course, includes knowing, and in order to know something, one has to learn it. Thus, the foremost thing for the art teacher to know is that art appreciation concerns itself with what has to be learned.

This requires:

1. Real analysis and understanding of art principles by the art appreciation instructor who hopes to carry it across to his students.
2. Knowledge of the limitations in the World of Art and possibilities in the use of materials.
3. The meaning of creativity in the history and flow of art.
4. The various problems involved in creativity in the history of art.¹¹

The hardest thing to accept by the art teacher is that art appreciation cannot be accomplished as an isolated aim or subject area--the various isolated ideas must work together in achieving the sum total objective.

¹¹Kainz, op. cit., pp. iii-viii.

CHAPTER IV
GUIDANCE AND COUNSELING PRINCIPLES
IN ART APPRECIATION

I. QUALITIES DESIRABLE FOR COUNSELING

By the time a senior high student reaches the twelfth grade he may have indicated an interest in a career in art. The vitality, interest, and challenge of his art experience and his contact with the art appreciation teacher will therefore be important in determining the decision he will make.

Counseling by the individual art teacher is of utmost significance at this stage of development. Many phases of pupil guidance can certainly be carried on as well or better by other guidance specialists in the school organization as by individual art appreciation teachers in a "World of Art" course. However, helping a talented art student assimilate adequate information and acquire the proper attitude for making decisions about his career truly is a major opportunity for the teacher. Six significant reasons for this are:

1. The art appreciation teacher is in close contact with the students while they struggle through the creative processes.

2. He is able to recognize the variations of abilities and interests.

3. He can supply the necessary informative literature when it will be most effective.

4. He knows of the specialized qualities necessary for success in the art occupations.

5. He can better recognize talent and especially the ability to apply it--even when it becomes laborious.

6. The art appreciation teacher is the most logical person to counsel on vocational art education.

Counseling by the art appreciation teacher should no longer be considered apart from the high school curriculum. It should be considered important in meeting the need of the adolescent in his emotional adjustment. Unless counseling is planned for the art student, it can easily become incidental and often superficial and neglected.

It is understood that many adjustments to school, home, and social life have to be made by the early adolescent. And often these adjustments are not easy ones.¹ There is reason to believe that interest in art is often the one means of "getting to" the student who needs assistance. In this way the art appreciation teacher can be effective. Success in the creative arts may be the factor needed to help establish a sense of security within the student.

¹Pressey, op. cit., pp. 11-16.

Efficient counseling in art utilizes a daily contact with the young person--to know his aims, ambitions, abilities, special interests, limitations, background, and the conflicts peculiar to this age level. Home visits are often of immeasurable importance. Knowing the student will enable the art appreciation teacher to set up real challenges for the competent and gifted person and, by the same token, to make proper allowances for others.

II. VOCATIONAL ART COUNSELING

Today there are several art tests used by vocational counseling services. They measure factors such as art appreciation, design sense, and taste or reaction to design elements. But it is important to stress at this point that these appreciation tests can serve only as possible clues to abilities or potentialities. The extent to which testing of actual appreciation can be carried on is still being explored. Most art teachers know that the reaction of a student to an isolated design element, and to a production including a combination of several elements, is a very different matter. Evaluation of active participation in the creative process is also a rather difficult thing to measure. Scores from tests can be used only as an additional tool in formulating plans by the art appreciation teacher. But the results can sometimes indicate special abilities in particular areas. It is important that the art

appreciation teacher familiarize himself with such tests if they are used by his school system in order that he may intelligently interpret their significance to his students, the parents of his students, and other teachers.

Parents may be expected to consult the art appreciation teacher for advice, usually when they feel their child has exceptional ability that should be developed. Here is where guidance functions.

The art appreciation teacher should encourage even the genius to participate fully in the school art program and to carry on a vigorous, normal, healthy life with his agemates during after-school hours. If he is to become an artist, no harm will be done by delaying his specialized training in art until after secondary school graduation. On the other hand, considerable harm can result from ill-directed art experiences in the early years.

It is so important for the art appreciation teacher as counselor to provide the information and background which will enable the student to make a wise choice regarding an art vocation. The teacher should not direct the selection of a choice. When it is evident that a student lacks the qualifications for success in vocational art, the art appreciation teacher must suggest as many other vocational opportunities as possible in other areas. The teacher must supply as much vocational literature as possible for the students and the

parents. He might invite art professionals to discuss their vocations. He should acquaint students with art vocations while creative problems are being developed. He must try to integrate guidance with the "World of Art" course.

III. SPECIFIC GUIDANCE SERVICES

Listed below are some specific guidance services that all art appreciation teachers should know and keep in mind who have had no extensive formalized preparation in guidance methods and techniques.

1. The art appreciation teacher must be willing to follow suggestions from art specialists for classroom practices which may help the pupil toward self adjustment.

2. The art appreciation teacher must look for interest patterns and encourage pupils to explore career opportunities.

3. He should keep an open file of art career information and refer pupils to source material in the library.

4. The art appreciation teacher should show art career films; display pamphlets, articles, and posters on bulletin boards.

5. He must acquaint pupils with fields of work and leisure time activities for which a background in art has significance.

6. The art appreciation teacher must administer or recommend the use of art achievement, interest, and aptitude

tests which may add some helpful clues to senior high school pupils in their choice of and preparation for a career in the fine arts.

7. He should invite various types of artists to meet with the "World of Art" class and talk about opportunities and preparation required in their respective fields.

8. The art appreciation teacher should visit places in the community where pupils can observe workers employed in art and related fields.

9. The art appreciation teacher should prepare and conduct assembly programs in which careers in art and related fields are portrayed.

10. Both counselor and art appreciation teacher should plan and conduct clubs which will provide special activities for pupils with art interests.

11. The art appreciation instructor should observe behavior patterns--the effects of any physical or mental handicaps of a pupil on his classroom work or his relationship with other pupils.

12. The art appreciation teacher should be alert to make referrals to specialists on the staff when the pupils' problems are too difficult for the teacher to resolve.

13. Both art appreciation teacher and art counselor should utilize student teachers as extensively as possible, not only to acquaint prospective teachers with the opportunities

and responsibilities of art teachers but to involve these cadets as much as possible in the guidance aspects of the art teachers' program as listed above.

IV. GUIDANCE OF THE GIFTED ARTIST

Correct counseling by the art appreciation teacher for the gifted artist is a complicated and delicate process. The foundation of counseling lies in the fact that there are personal choices to be made--that the whole person is at once involved. The art appreciation teacher by no means can lay down rules and arrive at prompt or authoritative decisions. He is a wise friend who can only help in the analysis of personal situations. If he is a good art counselor, he has at his command facts obtained in interviews which might otherwise not be available. He also knows the answers to questions the student might not think of asking for himself, and types of tests particularly selected for art students that also might not otherwise be available. These are the art appreciation teacher's advantages. And to these should be added a more comprehensive view of the special area of interest.

Many authorities feel that the counseling of the gifted artist does not differ in nature from the counseling of other students, but it does vary in its demands on the counselor. In the case of counseling of the gifted artist, interviews will be concerned primarily with the strengths and limitations of the

gifted child and about his current and future opportunities. Thomas Munro states that the art counselor and art appreciation teacher will not at any time minimize the importance of social group work after school, the subject matter taught in any other field of study, or the goals of social welfare that parents commonly seek. The art appreciation teacher's approach to the individual gifted artist will be a more personal, more specific, and more practical one.²

Therefore, guidance of the gifted artist varies from the usual academically gifted student primarily in these three respects:

1. Educational and occupational opportunities for the gifted artist are usually greater than for others.

2. Gifted artists become ready for self-appraisal and self-conceptualization at higher levels and at earliest ages.

3. Gifted artists may be subject to unusual pressures by parents, teachers, and others.

L. M. Terman points out that gifted artists are not necessarily good students in the academic sense. Occasionally the art teacher will meet students who achieve superior performances in such areas as mechanics, art, drama, music, and social leadership but who have low grade-point averages. It is

²Thomas Munro, Art Education, Its Philosophy and Psychology (New York: The Liberal Arts Press, 1956), p. 387.

probably true that they could make more of their talents if they proceeded with advanced study in their respective art fields. Naturally, the art counselor and appreciation teacher should encourage them to do so. He may arrange for special assistance in overcoming academic deficiencies so that the gifted artist will not be discouraged or even prevented from taking advanced training. Meanwhile the art appreciation teacher will encourage the student to take full advantage of such current opportunities in his field of specialization as are provided by local industries, museums, galleries, community music and drama groups, and social-service organizations. In the guidance of these special cases, the art appreciation teacher stimulates individual children and thus promotes opportunities for them.³

V. PROBLEMS AND QUESTIONS FACED IN GUIDING THE GIFTED ARTIST

One of the most important questions an art appreciation teacher should ask himself is, "Should I guide this gifted artist toward what I believe to be best for society?" Also, "Will society be best served if I guide the gifted artist to choose the occupation that best will serve society?" Art appreciation teachers and counselors have to also consider such questions as, "Should the actions of gifted artists be determined by the

³L. M. Terman, The Gifted Child Grows Up (Palo Alto: Stanford University Press, 1957), pp. 2-3.

wishes of parents?" "By the force of local school regulations?"

"By the teaching of the church?" "If so, which church?"

"Since many of the gifted artists seem equally capable of going in any one of many directions, shall any or all of the above be determining factors in their young lives, and what shall be done if there is conflict?"

These are just a few of the questions and problems art appreciation teachers have to ask and face in the guiding of the gifted artist. It is no easy job. The teacher should give the counselee all the facts and let him decide for himself. The difficulty with this answer is simply that all the facts can seldom be known even by the gifted. Another obvious difficulty is that some gifted artists can reject or ignore facts as fast as they can be given and they see, not what is, but what they only want to see. Even these gifted artists are contradictory. Many appreciation teachers have had a hard time making their counselees grasp the significance of time concepts too. The mere giving of the facts will not result in wise choices by the gifted artists who are not yet sure they know what they want to do or know where they are going.

Should the art appreciation teacher and counselor guide the gifted artist into certain training or occupational opportunities? This sometimes seems tempting but it is said that if a teacher does direct the gifted artist, the student may use the teacher as a scapegoat if failure should follow and that

the student will have missed an opportunity to develop his own skill in making decisions, and he may eventually lose faith in his own judgment. At present, it seems that the best solution to the dilemma of the art appreciation teacher in these matters or guiding the gifted artists is that of a combination of informing, advising, and talking things out according to the individual needs. As of now, research has not revealed the answers to the questions asked.

VI. TECHNIQUES OF GUIDANCE APPLICABLE TO FUTURE GIFTED ARTISTS

The question that art appreciation teachers ask themselves is how can one discover and distinguish the artist from ordinary students in an art appreciation class? The art teacher should know that performance is the real test of the artist. To find artists a teacher must supply them with an environment that encourages free expression. The appreciation instructor must provide occasions, situations that call for the various kinds of performance he is employing as a test. The art appreciation teacher must aid in suggesting techniques. The true artist will adapt the instructor's techniques to his use or simply reject them until some other time when they appear to him to suit his purpose better. The art appreciation instructor teaches students and guides them by helping them to do, to make, to learn, to be. Those who show rather consistently

that they have the gleam, the double sight, the "sure" touch, usually turn out to be the prospective artists.

What techniques of guidance should be used by the art appreciation teacher for the students who have demonstrated that they possess the several qualities that distinguish artists? No single plan will be suitable for all cases. But some principles may be established from which practice will allow variations as often as they are desirable.

The possible techniques of guidance that could be applicable to artists by the art appreciation teacher are:

1. The art appreciation teacher working with the laboratory art instructor could set up a curriculum for the student-artist that will assure him an opportunity to learn desirable social attitudes and habits. Art appreciation teachers know that art is not practiced in a vacuum. If it is to have social value, it must be somewhere related to social needs. The individuality of the artist is not sacrificed but enhanced by social contacts. The art instructor should realize that during adolescence when associations permanently enrich the personality of the individual, extensive social life should be available so that eccentricities will not be revealed later.⁴

2. Since the artist must always create largely out of his own inner resources, the senior high school must provide

⁴Pressey, op. cit., p. 313.

enriched intellectual experiences on which the student-artist may draw according to his own particular intellectual capacity. Stereotyped academic knowledge is not the key, but knowledge of the past, interpreted through a study of the history and development of his own field should give him a foundation for his practice. Such practice gives an extra social value.

3. The art appreciation curriculum for the senior high school student-artist will provide some technical training in his craft and related ones as well. It should give him some practice in his own field so that his education will not be made up of preparation for his special work; it will be a part preparation in his field. In order to prevent his becoming too narrow in his specialty, he should have some training in other creative fields. The painting student will find something of value in dancing and something from poetry. In no case shall the study of the art subjects be conditioned upon the student's success in some other subject, required or elective. The school will not use the student's interest in art as a means of forcing him into effort spent on the traditional subject matter of high school courses unrelated to his interests.

4. The curriculum should be arranged to provide for the graduation of each student into what is to be for him the next step in his development as an artist.⁵

⁵Terman, op. cit., p. 5.

CHAPTER V

TESTS AND MEASUREMENTS USED IN THE ART APPRECIATION COURSE

I. PRESENT TESTS IN ART APPRECIATION AND THEIR FALLACIES

Recent research in art education has at last been concerned with the problems of tests and measurements. Because of the success of aptitude and achievement tests in other fields of education, art education has taken it upon itself to see if it really is possible to measure and give tests in this creative, personal field. Some of the tests that have already been created are simple scales that measure drawing and other constructive abilities; others are preference tests, designed to measure ability in order to judge art values. The latter usually present two or more variations of a certain art form, such as landscape, people, flowers, bowl of fruit. The student that is being tested is to grade them in order of their value, or to express his preference among the alternatives. His answers are scored according to a supposedly correct list, and his judgment is thus measured. The correct answers are usually decided on, first, by taking some art works of more or less established reputation and then making copies in which something is distorted to make it wrong. A reproduction of the original is naturally assured to be better than the distorted one and both these are then given to art critics, teachers so that a consensus can be agreed upon. There must be agreement

among the judges so that the agreed upon scale of preferences will be a correct scale for measuring.

However, the truth is that no organized, scientifically worked out test can truly measure aesthetic judgment, in the sense of measuring whether a person's judgment of art is good or bad, right or wrong. It can only measure the extent to which a person agrees with the consensus of opinion.

If tests of this kind and type are used to measure success in the creative fields, the results may be damaging. This will be another step toward standardizing public taste.

A "consensus of opinion," regardless of what art critics, artists are involved, can never measure the critical factor of aesthetic judgment in an appreciation course. It is difficult for a testing situation to ever evaluate a pupil's artistic capacities, his artistic sensitivities, his critical thinking capacities.¹

II. ART APPRECIATION TESTS

It is more important to stress in testing in an art appreciation course:

1. The ability to perceive form in art.
2. To group relations between visible details.
3. To understand associated meanings in relation to design.

¹Thomas Munro, Art Education, Its Philosophies and Psychology (New York: The Liberal Arts Press, 1956), p. 387.

4. To evaluate a work of art intelligently through comparing it with others and relating it to one's own needs.

It is more important to look for certain abilities in appreciation. An art appreciation teacher should be primarily concerned with what students like or dislike, find beautiful or ugly in art, or with how they may rank works of art in order of preference. If a person can do the four main and general things established above, an art appreciation teacher should care little whether his likes and dislikes in art are the same as his. If they differ, the teacher knows the student has a right to his opinion. All these four abilities are present to some extent in young students. They are capable of gradual development and training. Can they be quantitatively measured to any great extent? Thomas Munro suggests that the ability to perceive form in an art appreciation course can be divided into ability to perceive different kinds of form, such as linear pattern, color arrangement, arrangement of masses in deep space, and these in turn into still more abilities broken down even further. He states that the more art appreciation teachers subdivide the field of aesthetic behavior, the more it becomes capable of exact observation.²

²Munro, op. cit.

III. TESTS OF CREATIVE ABILITY

It will be difficult to achieve in the near future any reliable scale or test for measuring creative ability in art. The creative process in the fine arts is still something teachers of art appreciation have to recognize as mysterious and incomprehensible. It cannot at the present be objectively recognized or measured. However, there are certain kinds of tests that could throw considerable light on the very nature of creativeness among senior high school students and aid us in judging it fairly.

The wrong way is the way many art appreciation teachers conduct these tests. They arrange a "drawing scale" of pictures of a person, object, rated in order from very bad to very good, and then propose that high school students' drawings be graded by their resemblance to one or another of these examples. It makes no difference how the scale is devised, or how statistics substantiate it. The idea is wrong in principle, since it assumes that there is a definite order of values among ways of drawing an object. Some art appreciation teachers actually feel that realistic drawings or drawings done by the old masters are the "best" examples. By whose standards? Teachers do not seem to realize that the child who cannot or will not draw realistically, who produces drawings like the "mediocrities" of the scale, may be groping awkwardly

toward some highly personal kind or stylistic simplification. As far as can be seen today no single scale of ranked examples in appreciation could possibly be made which would allow for such cases.

If we wish to measure some definite kind and type of skill, such as the ability to copy accurately from memory a linear pattern one has just seen, that is quite possible and worth doing.

At the present time there is only one general way to grade student's art appreciation work fairly on the necessary basis of creative ability. This requires that the teacher himself shall have learned to appreciate and understand the many kinds of art in the world history of art. Only by being broadened will he be able to recognize the many different kinds of values in students' work. If the art teacher himself is an enlightened man he will not allow a narrow set of principles to determine his evaluations. He should not be concerned with dry mechanical skill or realistic reproductions. He should look for vitality, strength in color, imagination and expression regardless of how crude the drawing may be. He knows that this is difficult to determine but it is possible to select those which have "something to say" or "some signs of life."

Also, work-sample tests may be made as revealing as possible. They may be made to bring out the child's best abilities. It is not enough to say "Draw something." This will hinder the student's imagination because when he says "What?," the seeds of stereotyped answers are planted within him. He

will be more concerned to please the instructor rather than himself. Also an art appreciation teacher should not say, "Copy this drawing."

No one art task or test or measurement can bring out the total abilities in art or art appreciation. The most suitable answer is to call for several different tasks, each designed to involve many tastes and abilities. Room for individual variation should be allowed. Too much standardization can be harmful. Art appreciation instructors should hesitate giving the same test over the same material in the same condition in the same time because controlled conditions can deter creative expression. For instance, the shy, inhibited, and slow-thinking children--some of whom may be the best artists of all--can not do well in any sort of formal test. Standardized results cannot be the answer. The appreciation test may have to take into consideration the work done by a child alone, at home, in school under unrestricted conditions.

IV. CRITERIA FOR MEASUREMENT AND EVALUATION IN ART APPRECIATION

The Forty-fifth Yearbook of the National Society for the Study of Education includes in it the "Measurement of Understanding" and states that the criteria for measurement and evaluation in aesthetics and art appreciation should have these as objectives.

1. Evidences of distinctive emotional responses in art appreciation.
2. Manifestations of individual and personal quality in a learner's responses and work in art appreciation.
3. Responsiveness to form in the "World of Art."
4. Sensitivity to the medium being used in art appreciation.
5. Personal satisfaction in the aesthetic process itself in the "World of Art."
6. A wish to share aesthetic experiences and achievements and an interest in the responses of others to one's own endeavors in the art and aesthetic appreciation.³

The aesthetic process in an art appreciation course is one in which personal and private emotional values and intimations are made objective--that is, discussed openly in the "World of Art" course. It is true that the artist does not work primarily to please his audience, but he sincerely tries to convey his own intimations as perfectly as he can. The vital meaning of his whole enterprise is to say something to somebody--even if only to himself. Authentic aesthetic understanding must be present. These criteria can be used in objective testing only to a limited extent in the art appreciation course.

³James Mursell, "The Measurement of Understanding in the Fine Arts," National Society for the Study of Education: Measurement of Understanding, Part I, Forty-fifth Yearbook, (Chicago, The University of Chicago Press, 1946), pp. 204-207.

V. EXAMPLES, EXPERIMENTS, AND IDEAS FOR MEASURES IN ART APPRECIATION

Art appreciation teachers have a variety of techniques for measuring understanding and comprehension in the fine arts.

Study of student appreciation work. Some teachers take drawings made at the beginning of the year and compare them with those made near the end of the year. For a case such as this, the following qualities should be considered in determining the degree of understanding and appreciation.

1. Effective organization or composition.
2. Expressiveness, originality.
3. Technical facility (use of medium).
4. Suitability for purpose.
5. Acceptability.⁴

It would be safe to assume that the growth of the pupils during the year as shown by comparison of drawings made at the beginning of the year with those made at the closing of the year is good evidence of understanding. This is a scale of development.

Analysis of pupil responses in art appreciation. The following questions may be helpful in obtaining evidence of understanding in the field of art appreciation. These questions

⁴Estella Knudsen, Children's Art Education (Peoria, Ill.: Chas. A. Bennett Co., Inc., 1957), p. 47.

could be employed as items in a rating scale, with three or more categories (such as superior, excellent, above average, average). Records of these ratings, made from time to time, can afford a useful basis in a "World of Art" class for determining growth in understanding with respect to various types of outcome.

1. Do you enjoy your art class?
2. Are you observant of the appearance of things?
3. Are you original and independent in your expressions?
4. Do you communicate ideas clearly in your drawings?
5. Are you able to criticize your own work and profit by the criticisms of others?
6. Do you see art in everyday living?
7. Do you show an understanding of basic principles of organization--emphasis, repetition, balance, etc.?
8. Are you making good choices?
9. Are you able to organize forms suitable for given purposes?
10. Is art functioning in your activities outside of the art class?⁵

Typical questions for an art appreciation course--essay type. Listed below are some examples of questions that an art appreciation teacher should be concerned about in his "World of

⁵Ruth Mock, Principles of Art Teaching, (Philosophical Library, Inc., New York, 1955).

Art" course. These questions are broad in scope but allow the students to project their own feelings, emotions, personality into the answers. They can test and measure the detailed accuracy of the learners and yet allow room for their own creative imagination:

What is art?

What is aesthetics?

What is style?

Can you distinguish between a national, regional, personal style?

Are there any absolutes in art? Why?

Why are there individual styles within a given historical period?

What are structural qualities in art?

Where did our term "art" originate?

What relationship has beauty to art?

Other general questions that require a more specific nature of answers are:

Why has art in some ages been best produced in one medium?

Why have certain styles been best produced in certain mediums, such as Impressionism in painting?

Where did art galleries and museums begin and why?

Who were the early art critics?

When did art history develop as a field of humanistic and scientific learning, and why?

What difference does it make if a work of art is copied?

Why is this considered inferior?

The questions asked here are of a more general nature and any art appreciation student could answer questions such as these with considerable detail and without too much trouble. But the student will have to have ability to express himself and his ideas.

Other essay type questions that could be given to senior high students in the "World of Art" course are:

Does the art of the present have a significant pattern?

Why does the contemporary point of view in art begin with Impressionism?

Did the so-called "modern" styles begin about the time of the French Revolution?

Is it possible to produce "a work of art" without content, recognizable subject, or iconography?

If art is a primal urge, why is it not always representational?

Typical questions for an art appreciation course--objective type. As far as objective tests are concerned in art appreciation, the best test would seem to be the multiple choice questions. The student has to place a check mark in the blank before the best completion of each of the following statements. Occasionally as many as two or three check marks may be used in

answering a single question. This will aid the senior high school student. The purpose of this exercise is to test the student's understanding of the detailed subject matter.

The matching questions that follow the multiple choice questions are designed in order for the student to write the number or numbers in the right column. Not all numbers will be used and some may be used several times.

Both these tests are of the objective type and should be considered as such in the appreciation course. Their validity, reliability, and usability can be carefully analyzed by the art instructor before the test is allowed to be taken.

Completion Questions

1. Egyptian art is the best-known art of the ancient oriental civilizations because:

- a. _____ the Egyptians left behind written records.
- b. _____ the Egyptians built of permanent materials.
- c. _____ of its isolation.
- d. _____ of special conditions that combined to preserve more of it.

2. Architecture in Egypt is derived from the house form, and thus most apparent in the

- a. _____ form of the pyramid.
- b. _____ plans of tombs and temples.
- c. _____ persistent use early materials.
- d. _____ persistent use of early forms in ornament.

3. Subject matter in Egyptian art was

- a. _____ preoccupied with death.

- b. _____ conventional and abstract in treatment.
 c. _____ entirely religious in function.
 d. _____ both secular and religious.

Matching Questions

- | | |
|--------------------------|--|
| A. _____ orchestra | 1. pyramid form |
| _____ realism | 2. father of organic architecture |
| _____ architrave | 3. stepped tower |
| _____ Frank Lloyd Wright | 4. designer of the "Roble House" |
| _____ Impressionism | 5. blue-green ceramic |
| _____ Louis Sullivan | 6. French style of painting:
nineteenth century |
| _____ Stele | 7. lintel |
| _____ Ziggurat | 8. gold and ivory |
| | 9. covered walk |
| | 10. emblem of Amon-ra |
| | 11. cone shape |

CHAPTER VI

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

In the preceding chapters of the thesis a practical art appreciation program has been suggested, a program which calls attention to the home and work surroundings and daily living of a student. It has been the major contention of the thesis that art has much to contribute to daily living in the sense that this would be a wonderful world if all of its natural beauty were preserved, if more of its potential beauty were developed through an introduction of the fine arts in the classroom, and if senior high school students grew up knowing and understanding what the world of art really has to contribute in aesthetics.

The ultimate aim of secondary school education is to develop a complete and rounded personality within the student. An art appreciation program contributes to this goal by making the student realize he should (1) observe keenly and react vividly; (2) develop memory and imagination; (3) exercise judgment and discrimination; (4) express ideas courageously and logically; and (5) construct with power and vision. Curiosity, imagination, and inventiveness can be aroused, provided that the student has a lively and sincere interest in adding these qualities to himself. A true appreciation of art can be developed if a student is allowed to play an active, not a passive,

part in his own educative processes. A love of beauty cannot be ignited in him solely by exposing him to culture but must come through personal experience and personal understanding of the qualities that he himself has struggled to attain. It has been the task of the thesis to develop a new course outline with examples of methods of presentation that could create a spirited and aroused group of future citizens who would be able to make independent evaluations of the contributions of the present and past.

Culture in our communities must develop through the life and strength of each individual in that community. The story of art reflects that in the past all forms of art were once part of daily living. Today we must make these expressions live again for us. Today we must try to give equal value to all forms of living art and make contemporary or past examples function as one natural expression so that it can enrich our own lives.

In order for art to enrich the lives of secondary school students, the new outline and methods of presentation developed within the thesis is recommended for the inclusion into the Stockton senior high school curriculum and is recommended for the actual "World of Art" course that is going to be taught at the Amos Alonzo Stagg High School in September of 1960. It is recommended that this final presentation be a two-semester course that will supplant the original one-semester course.

The aims of the new art appreciation course are (1) to aid the student in the development of a complete and rounded personality; (2) to equip him for active, full participation in the life of the community; and (3) to foster in him a love of art and to make him sensitive to it in all its forms.

This course itself illustrates that through art appreciation the individual is aided in attaining mental, spiritual, and aesthetic growth. Through art appreciation the individual becomes an integral part of the community. The ideal and well-rounded member of the community is both constructive and selective. He either creates or he recognizes aesthetically fine expression and rejects that which is only fashionable or sensational. Through art appreciation the individual learns to appreciate art in all its forms and to recognize art as a force which has always shaped the lives and destinies of mankind.

The fundamental procedures of the "World of Art" course are (1) teaching the student to recognize and to understand the underlying structure common to all forms of art; (2) helping the student to learn through personal experiences; and (3) teaching the student to realize the importance of each experience as a link in the chain of his knowledge.

It is felt that if the new "World of Art" course follows the newly designed outline and daily lesson plans, the language of art will remain with the student always as a means of

understanding the best efforts of mankind. It will enable the student to enjoy the visible world and to appreciate even the most modest efforts of those who wish to improve themselves and their environment. Awareness of beauty will not only lead to a constructive improvement of the world but will also help in achieving the well-rounded individual secondary education hopes for.

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APPENDIX A

EXAMPLES OF UNIT METHODS OF INSTRUCTION

Grade: (Senior High School)

Prepared by:

Subject: "World of Art"

Date:

EXAMPLE OF UNIT METHOD OF INSTRUCTION: 1 (a)

Title of Unit: "Meeting Human Needs"Sub-Topics in Unit:

1. Introduction to art, aesthetics and meaning.
2. Awareness: The key to whether you are dead or alive.
3. Art in the home, community, religion.
4. A critical survey of art resources in our community.
5. Importance of good taste.

Unit Time Allotment: Fifteen daysFollows Unit On: Beginning of new semester

Precedes Unit On: "The Problem of Organization: Design
Principles and Design Elements"

General Objectives:

1. The general aim is to introduce basic terms, meanings of art and aesthetics to students.
2. The second objective is to describe the common qualities in art and the meaning of art.
3. The third objective is to illustrate to the student exactly what art resources are in the community.

4. The final general objective is to create within the student the importance and idea of good taste.

Procedures:

1. The fundamental procedure to be followed in achieving the general objectives will be of the discussion-lecture method. Mimeographed material will be used in unit. The student will keep all material in a notebook.
2. The presentation of various art forms used as examples of "Great Art" will be introduced. Among those introduced will be:
 - a. Seurat: "La Grande Jatte"
 - b. Frank Lloyd Wright: "Falling Water"
 - c. Rodin: "Balsac"
 - d. Debussy: "Falling Water Drops"
 - e. Eisenstein: "Battleship Potemkin"
 - f. Pavlov: "The Dance"
 - g. Deamel: "Poem: Love"
3. An assortment of visual photos will be used to illustrate the difference between the acknowledged great and not so great works of art. This will be followed by a discussion-lecture. The visual material will be taped to the chalkboard so that chalk analysis can be used to illustrate the basic forms.
4. The showing of films will be necessary to illuminate the meaning and significance of art in everyday life.

These motion pictures will be supplied by the Stockton Unified School District Audio-Visual Library and will consist of:

- a. "Art and Motion" (14 min.)
- b. "Nature of Color" (10 min.)
- c. "Picture in Your Mind" (16 min.)
- d. "Fiddle De Dee" (4 min.)

Filmstrips will also clarify the meaning of art:

- a. "Let's Look at a Painting"
- b. "Color"
- c. "Lines"
- d. "Revelation of Beauty in Nature"

References and Materials To Be Used:

Primary references will be:

1. Laurence Buermyer, The Aesthetic Experience.
2. Sheldon Cheney, Expressionism in Art.
3. Horst Lanson, The Story of Painting for Young People.
4. Katharine Gibson, Pictures to Grow Up With.
5. Gyorgy Kepes, Language of Vision.

Other reference books will be used at the discretion of the teacher. Various art prints will be used. Mimeographed descriptions and philosophies will be distributed daily. The student will have a variety of material to make the content interesting for him. (See Sec. b)

Assignment:

Because the "World of Art" course will be offered as an elective during the optional period, students will not be required to spend more than forty-five minutes a night on homework. However, students will be required to:

1. Keep a daily notebook for the various mimeographed material received in class.
2. Spend at least forty-five minutes per night in reading outside references. (See appendix) One or more reading assignments will be made per week depending upon the academic reading level of the class.
3. Write a two to four hundred word evaluation at the end of each week describing progress made.
4. Extra credit work will be accepted after a consultation with the instructor.
5. Students are to take notes on teacher lectures, films, oral reports, and group presentations. Notes will be collected and graded as to form, content, and significance.

Evaluation:

Evaluation will be made at the conclusion of the time allotment and will be established after a class discussion regarding whether previously established objectives have been met or not.

EXAMPLE OF FIRST SEMESTER CLASSROOM PRESENTATION: "WORLD OF ART"

1 (b)

I. "Meeting Human Needs"

A. Introduction to art, aesthetics and meaning

1. Nature of art and aesthetics

a. Definition of art

b. Common qualities in great art

c. Meaning of art

Discussion-Lecture: "WHAT IS ART?", as introduced by the art appreciation teacher.

"How do we decide what makes up art and what does not? Why is it, for example, that many of the paintings and sculptures of Michelangelo are thought to be masterpieces while the works of other artists who lived at the same time are not considered masterpieces? Why is it that many people prefer and praise Greek architecture rather than Roman architecture or the architecture of the middle ages? Why do some art critics think that today, with the exception of a few men, we do not have any significant architecture of our own in the United States.

Perhaps the most important question of all that we have to ask ourselves is the one that deals with the establishing of any single standard by which we judge works of art."

(Discussion)

COMMON QUALITIES IN GREAT ART

"Is it possible for a piece of architecture, or music, or sculpture, or painting, or motion picture to have something in common?" (Instructor points to five examples on the chalk-board.) "As you can see here, you can feel swift upward movement. You feel the majestic force of a sculptured figure--you feel calm and serenity in this painting and soothness of Sibelius's or Debussy's music."

"All great works of art have the magnificent power of arousing the beholder, the resulting feeling or emotion is that source of pleasure called aesthetic pleasure. It is not dependent on a particular place or time. It is within us. Another great quality that is common to all great works of art is that of order and repose--the result of a carefully planned whole. All great works of art--whether simple or complex--have been planned with care.

Now that we have discussed common qualities in great art, do you have any qualities that you consider to be of importance by just looking at these paintings? Let's list the qualities on the board."

MEANING OF ART

"We have discussed common qualities in art. Now let's go on to the meaning of art. We learned that the aesthetic

emotion is something which is moving, which must be experienced, which cannot be proved and cannot be communicated to other people. In other words, art is of a mystical character. All great art conveys a message. Since the language of art is universal, the message can be understood by all. If we really take the time, we can discover what the artist wishes to say in his art, regardless of medium he chooses. Sometime the artist may say something about himself: his loves, his interests, or his emotional responses to people and to things about him. Often it is his impression of the actual world in which he finds himself. The artist's thoughts may be philosophical, spiritual, idealistic, militant, fantastic, humorous, kindly, or bitter. They may run the full range of physical and emotional experiences. We must keep in mind that countless thoughts and emotions have been expressed and have been made eternal in some tangible, concrete forms of art. For example, Vincent Van Gogh was moved to paint "Wheat Fields" shown on the bulletin board. Through this painting his devotion to nature is immediately made clear to us. He pictures the story of life in the yellow grains of wheat stalks and also conveys an unmistakable, intense message of his own love for life.

This message, regardless of what form of art, is the motivating force behind a real work of art. The means that the artist uses to convey his message are the structural elements of art with which all students are familiar, and that all artists

have at their disposal: line, tone, shape, pattern, texture, color, space, movement, and volume.

Let's look at the illustration again. Color plays an especially important part in the painting. Large areas of bright and soft yellow, yellow-orange, and yellow-green and effectively contrasted with subtle warm tones which encircle the grain stalks in the distant.

The truly creative artist realizes that he must bring to his work an intense and personal vision. In great works of art we find no slavish imitation of nature. The artist is not interested in merely recording appearances. The eyes of the artist seek to penetrate nature and life.

Now that we have presented a brief description of the meaning of 'art' and the common qualities that make up great art and its everyday meaning in our lives, let's go on and study 'awareness' and how it really is the key to whether or not we are dead or alive."

Grade: (Senior High School)

Prepared by:

Subject: "World of Art"

Date:

EXAMPLE OF UNIT METHOD OF INSTRUCTION: 2 (a)

Title of Unit: "Meeting Human Needs" (Con't.)

Sub-Topics in Unit:

1. Definition and importance of good taste
2. Idea of the consumer and good taste
3. Method of judgment of good decorative design
4. The four purposes of design

Unit Time Allotment: Five days

Follows Unit On: "Meeting Human Needs - Introduction to Art, Aesthetics and Meaning"

Precedes Unit On: "The Problem of Organization: Design Principles and Design Elements"

General Objectives:

1. Consciousness of "taste" and design. To establish the following ideas:
 - a. Design and taste are everywhere. All things one sees and uses are made by such elements as line, dark and light, texture and color--assembled in various ways to give beauty or "taste" to an individual.
 - b. A consciousness and understanding of the elements of taste and design makes a student a discriminating person.

- c. The purposes of design are in general four:
 - 1. Decorative and applied
 - 2. Functional and constructional
 - 3. Pictorial - story telling
 - 4. Stimulating to imagination and contemplation
- d. To evaluate a design one must decide on:
 - 1. Its ability to fulfill its purpose
 - 2. Its appropriateness to its place and material
 - 3. Its ability to satisfy man's eye and spirit.

Procedures:

- 1. During the time allotment set aside for this sub-topic, an exhibit of pictures of old and new designs will be shown to the student. All will be well chosen for specific contrasts.
- 2. Using selected pictures, the following questions can be discussed using the words "design," "line," "form," "shape," "proportion."
 - a. Is the new or old design more efficient, more suitable to its purpose? Is the old one or the new one more functional?
 - b. Is the new or old design more suitable to its material?

c. Which is better looking according to your best judgment? Which would better suit your room?

d. Are there any examples you can think of?

This will lead to the generalization that "form and function" go hand in hand in all usable things; design therefore must be made first and foremost in consideration of use and material.

References and Materials to be Used:

Primary materials to be used are:

1. Ten selected articles and picture to be analyzed in class for observation. Magazines that will be used are:
 - a. "Interiors"
 - b. "House Beautiful"
 - c. "Arts and Crafts"
2. Film "Decoration" will be shown illustrating how to use good judgment when selecting decorative design.
3. Mimeographed materials suggesting various helps and hints in judging good decorative design will be distributed.
4. Several examples of pottery, textiles, interiors, advertisements, sculptures and painting will be brought into class. Some will have a high quality of order and others will not.

Among those pictures exhibited will be:

- a. Two pieces of pottery, one with fine form and decoration well-related; the other with poor form and decoration unrelated.
- b. Textiles, one without clear tone or line organization and one with a fine orderly tone and line organization.
- c. Interiors, one with a plan and well-related parts and one without plan and related parts.
- d. Sculpture, one realistic story-telling modern American piece without order and one classic Greek piece from a Parthenon frieze or pediment.
- e. Painting - "Washington Crossing the Delaware" and Jackson Pollock's "No. 17."

Assignment:

The students will be required to write daily 100-word essays illustrating how their way of life could or could not be improved in terms of the ideas learned in this particular unit. These essays will be the basis for discussion during the following class meeting.

Evaluation:

Evaluation will be made at the conclusion of the time allotment and will be established after a class-consultation regarding whether or not the class has achieved the general objectives previously established.

Grade: (Senior High School) Prepared by:

Subject: "World of Art" Date:

EXAMPLE OF UNIT METHOD OF INSTRUCTION: 3 (a)

Title of Unit: "Great Men in Arts -- Story of Painting"

Sub-Topics in Unit:

1. Story and examples of painting in the fine arts.
2. Painting: Oils, watercolors, gouache.
3. Development of impressionism.
4. Problem of appreciation in painting.
5. Introduction to the elements of painting.
6. The important traditions of painting.
 - a. Dawn of modern painting.
 - b. Florentine tradition.
 - c. Sienese tradition.
 - d. Venetian tradition.
 - e. Introduction to the Spanish, German, Flemish, Dutch, and French traditions.
7. Modern painting:
 - a. Transition to modern painting.
 - b. Review of impressionism.
 - c. Significance of Manet, Renoir, Cezanne and Degas.
 - d. Development of post-impressionists.
 - e. Introduction to American painting.

8. Contemporary painting:

- a. The transition to contemporary painting.
- b. What is contemporary painting?
- c. Matisse, Picasso and other contemporaries.

Unit Time Allotment: Twenty days

Follows Unit On: "The Problem of Organization: Design
Principles and Design Elements"

Precedes Unit On: "Great Men in Arts - Story of Architecture"

General Objectives:

1. The basic objective is to correlate in the simplest possible form the main principles of the appreciation of painting.
2. The second objective is to illustrate what is involved in the aesthetic experience in painting and to give an account using principles by which painting may be judged and enjoyed.
3. The final objective is to illustrate these principles by applying them to particular painters and movements throughout the ages.

Procedures:

1. The students will be given study prints for observation. In terms of these study prints, a short concise history of impressionism using the philosophies and lives of the great painter will be presented.

2. Filmstrips will be shown dealing with "Impressionism," "Realists," and "Classicists." Mimeographed material will be distributed for the student to include in his notebook.
3. Students will be asked to try painting in class using oils. The instructor will pin the work of the entire class on the bulletin board. He will conduct an oral discussion comparing one painting with another. Students will select the most successful painting. They will have to be prepared to give the reasons for their choice. The students will be asked to give the reasons for their choice. The students will be asked to critically consider their own painting. They will determine for themselves what are the most successful parts of their painting from the standpoint of form, realism, line, and color expression. Written evaluations will be turned in to the instructor.

References and Materials to be Used:

The major references to be used in this unit are:

1. Mable Russell, Art Education for Daily Living.
2. Olive Riley, Your Art Heritage.
3. Luise Kainz, Exploring Art.

Primary oil colors will be distributed to the group so that painting can be completed using class time. Illustrations

will be made available. Among those will be: Giotto, "Annunciation" and "Journey of the Magi."

Assignment:

The basic assignment for all students is to select one painting, either in the style of "Realism," "Impressionism," or "Classicism." The student is to take the painting home and analyze it in terms of color, form, texture, line analysis, and philosophy of individual painter.

Evaluation:

Evaluation will be made at the conclusion of the time allotment and will be established after a class-consultation period regarding whether or not the group as a whole has achieved the general objectives previously indicated.

FIRST SEMESTER CLASSROOM PRESENTATION: "World of Art" 3(b)

I. "Great Men in Arts - Story of Painting"

A. Story and Examples of Painting in the Fine Arts

1. Problems of appreciation in painting
2. Roots of art

Discussion-lecture: "Appreciation in Painting?" as explained by the art appreciation teacher.

"The object of this lesson is to correlate in the simplest possible form the main principles that underlie the appreciation of the paintings of all periods of time. I shall seek to show, briefly, what is involved in aesthetic experience in general and after that, to give an account of the principles by which painting may be judged and thus intelligently enjoyed. Finally, I will illustrate these principles by applying them to particular painters and tendencies in painting.

You must understand that the approach to the problem of appreciation of painting in art is made difficult by the unconscious habits and pre-conceptions which come to us from contact with a society that has little interest in art. Before trying to tell you what the proper greatness or excellence in a painting is, I must make it clear what painting is not.

You as an individual will miss the function of a painting if you look to it for an actual reproduction of subject matter or for information of a documentary character. Today,

most art critics agree that mere imitation knows nothing of what is essential or characteristic, and documentary information always has a practical purpose about it. The camera records physical characteristics but can show nothing of what really is beneath the surface. Today we ask of a work of art that it reveal to us the qualities in objects and situations which are significant, which have the power to move us aesthetically. The artist must open our eyes to what unaided we could not see. What we ask of a painter is that, for example, in a landscape, he should catch the spirit of the scene. By the same token, in a portrait, he should discover what is essential or characteristic of the person who is posing. We shall discuss this in detail a little later on. But before we go on to the roots of art, are there any questions that you would like to ask?"

(Discussion)

Lecture-Discussion The Roots of Art

"As we have discussed previously, art, like every other human activity, has its roots in the fundamental needs of our nature and provides one of the ways in which these needs find satisfaction. It was formerly believed that "beauty" is something which exists independently in nature, such as magnetism or gravitation and that it can be defined without reference to human wants and interest. A number of attempts to find such a

definition have proved futile, and it is now recognized that the understanding of art must be sought in the various psychological principles."

(Continue Discussion)

Lecture-Discussion: Early Painters

"Many of you already enjoy drawing and painting and have done so since your childhood days. Suppose that an artist saw your work one day and was so impressed with it that he took you to his studio and gave you lessons in drawing and painting. This happened to many a youthful artist in the past and, in some cases, he became more famous than his teacher.

At the close of the thirteenth century in Italy, a Florentine painter, Cimabue (1240-1301), took into his studio a young boy named Giotto. The legend is that Cimabue discovered the youthful artist drawing pictures of the sheep he was tending. At twelve years of age, Giotto (1266-1337) was a pupil; when only twenty-four, he was a recognized master of painting. Today he is considered one of the greatest painters of all time.

Now, class, in order to understand Giotto's unique accomplishments, you should first review your knowledge of the age in which he lived. It was an age of great religious fervor, and building and ornamenting Christian churches was the concern of every man. One of the most important features of the churches in Italy at that time was the interior wall

decoration. The churches, Italian Gothic in style, were so constructed that they provided ample wall space on which to portray, and so to teach to illiterate worshipers, all the important concepts of the Christian religion even though it was a limited one somewhat like the backdrop on the stage of a theater. Notice on the blackboard here how his figures, by their gestures as well as by their grouping, move through a definite space, even though a narrow one. They are so convincing as figures that we can actually feel we could walk around them. Notice here how the little architectural structures that Giotto devised are an important part of his compositional arrangement."

Grade: (Senior High School)

Prepared by:

Subject: "World of Art"

Date:

EXAMPLE OF UNIT METHOD OF INSTRUCTION: 4 (a)

Title of Unit: "Great Men in Arts - Story of Architecture"

Sub-Topics in Unit:

1. The requirement of architecture must be true and honest.
 - a. Temple of Athena, Greek, 421 B.C.
 - b. Bell Tower, Giotto
 - c. Interior, Rheims Cathedral, French Gothic
2. Architecture betrays the designer
3. Examination of student community
4. Form follows function
5. Meaning of historic forms
6. Frank Lloyd Wright and Louis Sullivan: Architecture is building from within

Unit Time Allotment: For this brief introduction to the story of architecture, time allotment will be three days.

Follows Unit On: "Great Men in Arts - Story of Painting"

Precedes Unit On: "Great Men in Arts - Story of Sculpture, Music, and Motion Pictures."

General Objectives:

The basic objective is to introduce to the student the

idea that if you know something of the life and character of a nation, you will be able to see a relation between its architecture and the aims and ideals of its builders. Students will learn that people differ greatly. Some people will prize stability and order. They will seek beauty and wish to express it in the structures which they erect. Men have built and will continue to build in different ways, for in their interest, their ability and their patience, they vary greatly. Students will learn that it took generations to complete a cathedral--endless skill and devotion made every part of these structures a work of art. Students will learn in this unit that today we expect few of our buildings to outlive a generation and its needs. They will learn this idea makes for progress, but it also produces careless building. The ultimate objective of this study is to illustrate that since this is one of the greatest eras of building, we, as a nation, must see to it that our architecture expresses American dignity, American strength and American ideals.

Procedures:

1. An exhibition will be arranged in the classroom using actual model homes built by Stagg Senior High School design classes. Photos of model homes will also be used. In group discussions, the students will choose the one that is the most pleasing in proportion, is the best balanced, is the most original

in plan, makes the best use of available space, has the best arrangement of rooms, has the most attractive arrangement of windows, makes the most individual use of color, and shows the best craftsmanship.

2. The student will consider himself a member of a small family. He will write out answers to the following questions: Where does he wish to live? What type of a home does he want? The student will answer in terms of the city, the county, the suburbs, or the seashore. The climate may be temperate, tropical, or arctic. He will list the members of the family and the number and type of rooms needed to accommodate them. Next, he will make a note of the special features of the house which might be needed for their interests or occupations. For example, he might want a studio with an excellent light for painting, a large playroom for the children, unusually large porches for a family that likes to spend a great deal of time out-of-doors, or extra fireplaces if he plans to live in a cold climate, etc.
3. The student will then make a number of little sketches or floorplans of the house, showing various arrangements of rooms. He will think of the rooms as blocks varying in size and in proportion but of the same height. These will be grouped in various ways. The

student will have to give the greatest amount of space to the rooms which are to be used by most persons. Doors and windows will be indicated by breaks in the outline of the room. Closet space will be indicated.

4. The student will compare his floor plans with those of the rest of the class to determine which of his classmates has been more successful. He will imagine himself entering the front door and going from room to room. The rooms will be visualized in terms of comfort. A check for the following items will be conducted:

- a. Easy access to rooms, avoiding a railroad like arrangement and long, narrow walls.
- b. Enough closet space without cutting into the room itself.
- c. Enough light and ventilation for each room.

5. The student will select his best plan and try other experiments with it. In class, he will erect paper walls about it by taking long, narrow strips of paper and folding it at the corners indicated by the outer edges of the floor plan. Thus the student will be able to analyze his plan in terms of depth, proportion, size, and comfort.

References and materials to be used:

1. Luise C. Kainz, Exploring Art.
2. Frank Lloyd Wright, An American Architecture.
3. Kirkpatrick, Waldo, The House of Your Dreams.
4. Gilbert Towsend, How To Plan A House.
5. Katherine Ford, Designs For Living.
6. Ethel Robinson, Houses in America.
7. Meyric Rogers, American Interior Design.
8. Collection of visual photos illustrating best example of world architecture (taken from the Stockton Unified School District Art Office and personal collection of the instructor).

Assignment:

The homework assignment will be that of selecting pictorial examples of modern American architecture and in terms of these examples, develop floor plans to suit personal philosophical points of view.

Evaluation:

Evaluation will be made at the conclusion of the time allotment and will be established after a class consultation period regarding whether or not the class as a whole has achieved the general objectives previously established.

Grade: (Senior High School)

Prepared by:

Subject: "World of Art"

Date:

EXAMPLE OF UNIT METHOD OF INSTRUCTION: 5 (a)

Title of Unit: "The Story of Community Planning"

Sub-Topics in Unit:

1. Communities must be planned
2. Steps in planning a community
3. Illustrations of the basic requirements for living
4. Exploration of our own community
5. Illustration of the meaning of our own community spirit
6. Mapping out our own community
7. Planning an ideal community for our city

Unit Time Allotment: Ten days

Follows Unit On: "The Story of Sculpture In The World of Art"

Precedes Unit On: "Study of the Fine Arts - Poetry and World Literature"

General Objectives:

1. The general objective is to illustrate how communities must be planned. Students will see how it requires courage and foresight to plan a change that will affect the lives of many persons. The class will learn how community planning is an art that requires the best thinking, the clearest judgment and the most

sympathetic understanding of man's need for physical and spiritual comfort.

Procedures:

1. The student will study the basic requirements for living. He will answer such questions as what are the requirements for a happy, congenial life in a community? Is there an underlying pattern that can be secured for each member of a community that has a minimum of discomfort and frustration, a maximum of comfort and of beauty? The students will come to the answers to these thoughts by considering the following questions:
 - a. Should a limit be placed upon the number of people who can live within a stated area?
 - b. Should a community be self-sufficient?
Should each have its own civic center, its schools, its playgrounds and recreation centers, movies and theatres, and especially its means of livelihood near at hand?
 - c. Should main thoroughfares be planned so that they lead around rather than through the heart of the community?
 - d. Should public places, such as those for entertainment, for buying, for selling, for eating, and for similar purposes, be established within fixed areas?

The answers to these questions can provide the starting point for class discussions.

2. The students will be asked to examine and explore their own neighborhood. They will acquaint themselves with its physical characteristics, the background and the interests of its inhabitants, the means of livelihood.
3. The instructor will bring to class a large map of the city and the student will study the map in terms of these questions:
 - a. Are the residential sections too congested?
 - b. Are the public buildings so situated that they are within walking distance for all; are they reasonably centered, or are they at the far end of the community?
 - c. Are there enough large, open areas -- parks, lawns, trees, playgrounds, and the like, or are there only a small number scattered about?
 - d. Is there waste space that could be built up or used to advantage for parks or for public buildings?
 - e. Are factories or other industrial buildings located where they spoil the section for the residents?

4. Through an analysis of the student's own community the students can discover its defects. Each member of the class will comment on how they can improve the design of the community. Using color on a large sheet of paper, the students can make their own plan and show on it where they would place public buildings, parks, industrial and residential sections.

References and Materials to be Used:

1. The students will need black ink, crayons and white paper for the creation of their community. A large scale map of their city will be necessary. Each member will be required to consult such visual photos as:
 - a. Narden, Holland
 - b. Greenbelt, Maryland
 - c. Various European circular villages
 - d. Real estate developments in Queens, New York City
 - e. Slum sections of New York City
 - f. The Williamsburg housing projects in New York City
 - g. The Frank Barcus plan for modern neighborhoods
- Students will also be required to use:
- a. Gordon Blackwell's Toward Community Under-
Standing

- b. Jennette Gruener, Community Problems
- c. John Kinneman, The Community in American Society
- d. Jesse Steiner, The American Community in Action
- e. Jesse Steiner, Community Organization, A Study of Its Theory and Current Practice

Assignment:

The student will have to realize before indicating buildings of any description upon his map that he will have to review in his mind some of the basic requirements of good community planning. He will be given daily questions dealing with the idea of adequate housing, the idea that good community planning concerns the placing of public buildings and the allotment of land for public use, and the problem of traffic.

Evaluation:

An evaluation will be made at the conclusion of the time allotment and will be established after a class-consultation period regarding whether or not the class as a whole has achieved the general objectives previously established.

APPENDIX B

TEXTBOOKS TO BE USED IN "WORLD OF ART"

- Read, Herbert. Art for Young America. New York: Reinhart, revised edition, 1959.
- Faulkner, Ray. Art Today. New York: Henry Holt and Company, 1956, 3rd edition.
- Gardner, Helen. Art Through the Ages. New York: Harcourt, Brace and Company, 4th edition.
- Sheney, Sheldon. A New World History of Art. New York: Viking Press, 1956.
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- Forman, W. B. Art of Far Lands. London: Spring, N.D.
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- Hanser, A. "Philosophy of Modern Art." Saturday Review Literature. March 14, 1959.

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- Liepmann, Klaus. The Language of Music. New York: The Ronald Press Company, 1953, 367 pages.
- Linton, Ralph. Arts of the South Seas. New York: The Museum of Modern Art, 1946.
- Machlis, Joseph. The Enjoyment of Music. New York: Norton, 1957.
- Matthens, M. A. "Introducing Modern Art to Junior High School Students." Scholastic Arts. 58:20, APRN, 1959.
- Mayer, Ralph. The Artist's Handbook of Materials and Techniques. New York: Viking Press, 1957.
- Moholy-Nagy. Vision in Motion. Chicago: Paul Theobald Press, 1947, 368 pages.
- Moholy-Nagy. Laszlo. The New Vision. New York: Wittenborn and Company, 1946. 80 pages.
- Munro, Thomas. Adolescence and Art Education. From Methods of Teaching the Fine Arts, Chapel Hill, University of North Carolina Press, 1935. 44 pages.
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APPENDIX D

MAGAZINES SELECTED FOR "WORLD OF ART"

Architectural Forum
Realities
Horizon
Arts
Art in America

Art News
Art World
Arts and Architecture
Arts and Decoration
Architectural Record

Archaeology
American Photography
Camera Craft
Classical World
Connoisseur

Craft Horizon
Craftsman
Creative Art
Design
Film Quarterly

House Beautiful
Journal of Aesthetics and Art Criticism
Journal of Music Theory
Museum of Modern Art
Music Journal

Musical Quarterly
Nature
Poetry
Renaissance news
School Arts

APPENDIX E

ART MATERIALS FOR "WORLD OF ART"

Filmstrips:

Ancient Egypt (Life)

Arts and Crafts of Guatemala
Classroom Crafts Series

Clay Modeling

Paper Sculpture

Plaster Casting

Puppet Bodies and Costumes

Puppet Heads and Hands

Puppet Stage and Scenery

Raffia Work

Wire Sculpture

Contemporary American Painting Series

American Scene

Let's Look at a Painting

Modernism

Realism

Romanticism

Eighteenth Century England (Life)
Elements of Art Series

Color

Lines

More Shapes

Shapes

Solid Shapes

Painting a Picture

Proportion

Using Color

Emerson's New England (Life)

France in the 18th Century (Life)

Giotto's Life of Christ (Life)

Heritage of the Maya (Life)

Jewelry & Silversmithing Series
Design in Jewelry

Enameling

Jewelry Finishing

Sand Casting & Hollowware

Soldering Techniques

Tools and Techniques

Michelangelo: The Sistine Chapel (Life)

Middle Ages, The (Life)

Mosaics For All #1

Mosaics For All #2

Mosaics For All #3

Native Crafts

Optical Illusions

Peking: The Forbidden City (Life)

Raising and Surface Decorations (Metalworking)

Renaissance Venice (Life)

The Titan

You Can Make Jewelry, Part I

You Can Make Jewelry, Part II
 Abstract Art - What Is It? (20 slides)
 African Negro Art
 Masks of Africa
 Modern Ceramic Arts
 Modern Industrial Design
 Revelation of Beauty in Nature
 Treasury of Art Masterpieces

Study Prints: Extensive assorted file pictures: Art of
 Different Countries, and Old and Modern Masters

Films: TAXCO: Village of Art (17 min.)
 ABC of Pottery Making (9 min.)
 ABC of Puppet Making, Pt. I & II (10 min.)
 Age of Discovery, The (10 min.)
 Ancient Greece (10 min.)
 Ancient Mesopotamia (10 min.)
 Animules (11 min.)
 Architecture Mexico (20 min.)
 Art and Motion (14 min.)
 Arts and Crafts of Mexico (11 min.)
 Boundary Lines (10 min.)
 Brush in Action (10 min.)
 Camouflage in Nature Through Pattern Matching
 (7½ min.)
 Decoration (10 min.)

Design to Music (6 min.)
Face of Lincoln (22 min.)
Fiddle De Dee (4 min.)
Figure Painting (15 min.)
Finger Painting (5 min.)
Grandma Moses (20 min.)
Hopi Arts and Crafts (10 min.)
How to Make an Etching (20 min.)
How to Make a Silk Screen Print (20 min.)
Art from Scrap (10 min.)
Prehistoric Image (17 min.)
How to Paint in the Chinese Way (10 min.)
Jerry Pulls the Strings (Puppets) (30 min.)
Let's Draw With Crayons (10 min.)
Littlest Angel (13 min.)
Loom, The (11 min.)
Loon's Necklace, The (11 min.)
Making a Clay Portrait (10 min.)
Meaning of Feudalism, The (10 min.)
Medieval World, The (10 min.)
Model Houses (5 min.)
Modern Lithographer (10 min.)
Moore, Henry (BIS) (26 min.)
Moore, Henry (22 min.)
Nature of Color (10 min.)

Painting Trees with Elliott O'Hara (18 min.)

Paper Sculpture ($5\frac{1}{2}$ min.)

Picture in Your Mind (16 min.)

Plastic Art (10 min.)

Pottery Making (11 min.)

Renaissance, The (10 min.)

Sculpturing is Fun (10 min.)

Simple Slab Methods (10 min.)

Stacking and Firing (10 min.)

Steps of the Ballet (25 min.)

Throwing (craftsmanship in clay) (10 min.)

Torn Paper (5 min.)

Weavers of the West (Navajo) (12 min.)

APPENDIX F

INVENTORY TEST TO DETERMINE WHAT NEW AND INCOMING
STUDENTS THINK ABOUT ART APPRECIATION

In this inventory the students will be asked to express some of their reactions toward the arts. In the following pages, 50 statements are presented to the students. They will be asked to state whether they agree with what any one statement expresses, or whether they are uncertain about their reactions to it, or whether they disagree with what it expresses.

Obviously the students will know that they react differently to different fields of the arts, and to various works of art. An inventory such as this should help the instructor understand what the new and incoming students think of art.

DIRECTIONS

Read each statement carefully. Then indicate your reactions on the ANSWER SHEET by underlining one of the three letters after the number of the item. Underline

- (A) If you feel that this statement is a fairly adequate expression of your general opinion.
 - (U) If you are uncertain whether you agree or disagree with the opinion expressed in this statement.
 - (D) If you disagree with the opinion expressed in the statement.
-
- 1. When a war is going on, no time or money should be spent on the arts, but all means and efforts should be concentrated on enterprises which directly contribute to the war effort. (A-U-D)
 - 2. A work of art you have once experienced and which you like keeps reappearing in your phantasy. (A-U-D)
 - 3. Artists should be supported by the government so they can work with security and therefore render their very best efforts. (A-U-D)
 - 4. The WPA art projects should not have been conducted because public (tax) money should not have been spent on them. (A-U-D)
 - 5. There is little relation between appreciating works of art and solving one's everyday problems. (A-U-D)

6. The fine arts are a necessity for existence. (A-U-D)
7. The artist much more than the scientist, is the person who promotes the development of human culture. (A-U-D)
8. It is difficult to understand the artistic accomplishments of faraway times or people, such as Far Eastern art, the art of primitive man, etc. (A-U-D)
9. The main task of the artist is to be the critic of his time. (A-U-D)
10. Even if we assume that the WPA art projects are all right as a social measure, they are nevertheless undesirable because government control is detrimental to the development of American art. (A-U-D)
11. Everybody can appreciate art, and for this purpose it is not necessary to know a lot about art. (A-U-D)
12. The vulgar language which certain writers such as Steinbeck or Hemingway are using is in bad taste because they could express the same things by using good language. (A-U-D)
13. Works of art created in our own time are the ones which can be most easily understood, if they reflect the temper and the spirit of our own days with which we are familiar. (A-U-D)
14. Only the emotional reaction counts. If a work of art leaves us cold (even if it is considered "great" by anybody else), it misses the point. (A-U-D)
15. In appreciation the relation between the work of art and me is something very individual, strongly conditioned by my imagination and by the ideas aroused in me by the work of art. (A-U-D)
16. In order to be able to appreciate a work of art it is important to know about the artist's life, the cultural setting within which the work was created, etc. (A-U-D)
17. All art is imitation. (A-U-D)
18. One of my main purposes in studying art is to learn how to judge what is good and what is bad. (A-U-D)
19. If we really want to understand a culture, we ought not to concentrate mainly on the accomplishments of the outstanding few members of this culture, such as the scientists, artists, politicians, etc. We had better try to understand what motivated the plain man, what the common people believed in, and what they lived for. (A-U-D)

20. There is no better way to understand art in general than to study the great masterpieces, which have demonstrated their value by being venerated for hundreds of years. (A-U-D)
21. This world is unpleasant enough. The artist should not remind us of unhappiness and misery; he should depict only pleasant subjects. (A-U-D)
22. While appreciating a good work of art of times past, in your imagination you live in these past days and not in the present. (A-U-D)
23. I do not care whether many persons like my artistic creations, but I do want to be successful with the very few who really understand art. (A-U-D)
24. I enjoy it greatly if a poem I have written is publicly recited or if I play an instrument to many listeners. (A-U-D)
25. To appreciate a work of art is a purely passive experience. (A-U-D)
26. The artist, the musician, and the poet have no great or no immediate influence on our daily life. (A-U-D)
27. Persons who spend most of their time and energy on art are not aware of the most important aspects of life. (A-U-D)
28. When appreciating art (music, literature), I can have types of experience which I would not be able to gain otherwise. Art experience therefore enlarges considerably the field of possible experience. (A-U-D)
29. The spirit of a period is best expressed in its art. (A-U-D)
30. An art experience is a vicarious experience of the world, but it is preferable to have a direct experience rather than to experience the world indirectly through the artist. (A-U-D)
31. The artist is a person with special talents which set him off from the ordinary run of men and events. (A-U-D)
32. If one does some work in the arts, one has to deal with exactly the same problems with which the great artist too has to deal. (A-U-D)

33. In order to understand a work of art, I find it very important to know about the psychological forces conditioning the artist. (A-U-D)
34. The art of primitive people and the Far Eastern art, even if it is interesting is comparatively lacking in important meanings which may be found in European American art. (A-U-D)
35. Real works of art ought to depict only noble human emotions. (A-U-D)
36. There is no way to decide once and for all what is a good work of art. Whatever I like is good art for me. (A-U-D)
37. The work of art (music, literature) ought to satisfy the demands only of those groups of society which are furthest advanced in their aesthetic development even though these groups comprise only a small percentage of the population. (A-U-D)
38. Modern art is more meaningful to us than art of the past. (A-U-D)
39. Contemporary art is living and vital to us; only antiquarians are interested in the art of the past. (A-U-D)
40. Different persons like different works of art. Personal preference is therefore no basis for deciding what is good and what is bad art. (A-U-D)
41. When appreciating a work of art (music, literature), one should not "lose oneself" and live the life of the work of art. One should not be swayed by emotions but should preserve and make use of one's critical and rational abilities. (A-U-D)
42. An artist who realizes his obligation to society will express himself in such a way that his creation can be understood by the great majority. (A-U-D)
43. WPA art projects tend to provide artists of small talents with a livelihood. They should be abolished so that the minor talents would be weeded out by the competitive process and would be prevented from flooding the art market. (A-U-D)
44. One of the most important purposes of art is to make you more aware of social problems you were not conscious of before. (A-U-D)

45. Art experiences ought to be isolated and disconnected from everyday life experiences in order that we can turn to them for inspiration in the rare moments of our life. (A-U-D)
46. Great art cannot exist without a great spiritual concept. (A-U-D)
47. It is pleasant to imagine oneself as undergoing the experience of a person who is portrayed in a work. (A-U-D)
48. In matters of taste we should accept the authorities of art critics since they know more about it than we do. (A-U-D)
49. By seeing great works of art or by listening to excellent musical or dramatic performances, I feel stimulated in my own artistic efforts. (A-U-D)
50. When artists have to struggle for a living or have many troubles, they become better artists, for the richer one's life and experience, the better one's works of art. (A-U-D)