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Philosophy of Art in Progressive Education: 1919-1940

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PHILOSOPHY OF ART IN PROGRESSIVE EDUCATION:
1919–1940

By
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INTRODUCTION

The philosophy of art education in the Progressive Education movement from 1919 to 1940 is not a single and comprehensive philosophy but one which contains several major themes. These themes concern both the artistic process, or that of making or doing something in art form, and the aesthetic process, or the enjoyment of both the art form and the process. It is the purpose of the dissertation to discover and prove the existence of the various themes in the philosophy of art through a research study of the writings and materials in the journal, *Progressive Education*. There will be no attempt to analyze comprehensively each individual writer's philosophy of art education but rather to demonstrate how the individual contributed as a whole to the development of the major themes.

The theories established from the research material contain these major themes. The child is the "sole" source of the artistic process. The child is activated by stimuli under the guidance of the teacher in a more structured environment and curriculum—-the emphasis on self motivation remaining though. And the child is a natural organism interacting with his environment in the visual arts.

The use of the term, art or visual arts, herein refers to drawing, painting, sculpture, architecture, and the crafts. Other arts, such as music, drama, and literature are not within the parameter of the dissertation except as certain writers include them in the discussion of visual art.

The dissertation will be developed in the following manner. First, there will be a survey of the background factors, such as the trends in phi-
losophy of art education preceding the period under discussion, the Progressive Education Association and its formation, and other influences pertinent to the study. Second, there will be the development of the major themes from Progressive Education. Third, the subthemes emerging from the main themes will be traced in successive chapters. Conclusions drawn from the material will be developed and suggestions for further research made.

The core research material will be that of the writings in the journal of the Progressive Education Association, Progressive Education, 1924-1940. Material preceding this time comes from the bulletin, Progressive Education Association, and secondary sources as needed. The dissertation does not include the material after 1940 because the development of the main themes in the philosophy of art education in Progressive Education had occurred prior to that time. Progressive Education was chosen as core research material for the dissertation because the material therein relating to art had not been studied in a definitive manner. The writer hopes to clarify and organize the conflicting trends in art philosophy in Progressive Education, which was the official journal of the Progressive Education Association. The research will show the importance of the role of The Barnes Foundation in affecting the art philosophy of progressive education.

The journal, Progressive Education, was published by the Progressive Education Association from 1924 until 1955, when the John Dewey Society assumed its publication until the demise of the journal in 1957. Supplementary writings of contributors to Progressive Education and writings which influenced the contributors to the journal will be used as needed. It will be permitted in discussing a theme to use other subjects as necessary since the research study of Progressive Education will show that the visual arts were influential in the expression of the ideas and ideals of the progressive education movement.
CHAPTER I

SURVEY OF BACKGROUND FACTORS

Chronological Survey of American Art

Education Philosophy

Changes in the philosophy of art education took place as the Progressive Education movement began in 1919. In order to understand these changes, it is necessary to review briefly the field of art education as it existed in America prior to the official introduction of this movement.

As far back as 1798 when a plan to nationalize the educational system was submitted by Samuel Harrison Smith, educators were battling over the place of art in the curriculum. This plan for a board of literature and science was one which would control the whole educational scheme. It includes as the twelfth principle "'Elements of taste, including principles of Music, Architecture, Gardening, Drawing, etc. . . ."¹ In the seventeenth of twenty-two recommendations, he gives the place of the "elements of taste" as he envisioned them in the curriculum. "'That an opportunity be furnished to those who have the ability, without interfering with the established studies, of acquiring a knowledge of modern languages, music, drawing, dancing, and fencing. . . ."²

These recommendations applied to colleges, but this national system of edua-


²Ibid., p. 165.
tion never came into being. It does serve to show though that art was to have its place in the curriculum for the American system of education, even if at first only for the more "talented" few. The place of art in American life has never been clarified completely.

Before 1850 the place of art in the common school and in secondary education was a minor and subordinate one. Where children were able to receive education in the practical or fine arts, the sources most commonly consisted of the home, community, or the parent's professional work. Frederick Logan notes,

As an approach to the fine arts, drawing was important to [Amos Bronson] Alcott, and for that matter to Horace Mann, though neither of these men nor any of their followers grasped the nature of an experience in art, whether for a child or for an adult. Completeness, satisfaction in a finished creation at any level of schooling, was not important in any school branch of learning. So there was no reason why a complete creation on a child level in drawing should even be considered as a desirable experience.

Logan says about Horace Mann, who referred to drawing in 1839 as useful as an opening into the occupational fields, that Mann,

... admired the drawing in Prussian schools because the teaching of this kind of drawing might answer the criticism that the schools did little for the future mechanic or industrial worker. Manual skill, accurate judgment of line and proportion, ought to be a good background for a shipwright, a bookkeeper, a weaver, a carpenter, indeed for all tradesmen.

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4 Ibid, p. 23. Horace Mann, writing in The Common School Journal about the schools in Prussia, notes about drawing. "... Drawing. Objects are first pointed out to be observed. Plain lines are drawn in all directions. Combinations of lines are made. After considerable practice of this kind, drawings of objects are presented to be copied. ...

... They [the students] have been exercised in perspective drawing, either of houses, or objects of domestic economy and models; every one according to the probable use he may be able to make of it in the future business of life." "Schools in Prussia," 1 (May, 1839), 156-8.

5 Logan, Growth of Art, p. 23.
In the Prussian schools students in drawing portrayed rectilinear blocks using thin, hard lines with correct proportions and with the points marked off precisely. The drawing of a niche, a cylinder, and a ball as well as the rectilinear block from all points of view was included in the Prussian practices.\(^6\)

In 1845 Horace Mann noted that drawing should be a subject in the common school as it was a "most desirable accomplishment for everyone." He said that even if it were not, it would have a place in keeping children from mischief by giving them another occupation.\(^7\)

Factors influencing changes in the educational system during 1870 to 1885 included the growth of population in the Eastern cities and the growth of industry and trade with a concomitant increase of population in the Middle West. Growth of population in the Prairie West, the South, and the Pacific Coast areas was later starting but quickly increased. With this growth came the need for schools, school boards, and curricula changes. Because of the nature of the groups (native-born young and children of immigrant families) in the schools, teachers found it necessary to regiment large classes on the book, lecture, and recitation method.\(^8\) Logan notes,

This was the environment into which Walter Smith came in 1870 with his course in drawing. The State of Massachusetts asked Smith to start the Massachusetts Normal Art School in 1873 because the legislature had required the teaching of drawing in the schools of that state.\(^9\)

\(^6\)Ibid., p. 20.

\(^7\)Horace Mann, "Drawing," *Common School Journal*, 7 (January, 1845), 25.


\(^9\)Ibid., p. 88.
Walter Smith established a curriculum at the beginning of the academic year 1875-1876 which showed that he had not yet grasped the concept of design as an aesthetic one. He thought that an appreciation of design could only be developed as a real interest if the patterns used in school were useful ones. This attitude reflected a difference between fine and practical arts. Even in the early twentieth century the work of design was being done by copying historic ornaments. The copying of historic ornaments was gradually replaced by a study of nature forms and from the study of nature forms progressing to decorative forms. This structure in the development of design forms had a very slight relationship to forthcoming concepts of design as aesthetic or pleasing forms.

Gradually normal art schools led to the development of special curricula for teachers of drawing. Even in other normal schools teachers had to have some knowledge of drawing. By the end of the nineteenth and the beginning of the twentieth century, art education was entering a new phase and enjoying a certain amount of respectability for its own sake.

Art education thus far described concerns the period from 1870 to 1885. During this period several things happened and were brought about which were separate phenomena and involved people of little acquaintance. These things were the beginning of the kindergarten in America, the industrial-drawing exercises of Walter Smith, and the growing professionalism in the art

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11 Logan, Growth of Art, p. 69.

schools of America. 13

During the period from 1885 to 1917, when the members of the Progressive Education Association began to band together, more professional standards and new techniques from European educators were filtering into American schools. Some influences leading to an increasingly favorable outlook upon art in the public schools were: the kindergarten movement with its emphasis upon activity; some of Horace Mann's early enthusiasm; and the "Oswego Movement." Teachers in the "Oswego Movement advocated the use of materials like charts, cards, picture sets, blocks, cocoons, cotton bolls, grain samples, specimens of glass and ceramics, textiles, maps, etc." The use of objects encouraged teachers of drawing to reach beyond exercise books and to attempt some sort of aesthetic formulation. They would compare the drawings of the objects and judge which ones were more pleasing than others.

The teachers in reaching toward "pictorial" or real art drawing used first "type form" blocks as models. These type form blocks were basic shapes such as spheres, cones, cubes, and pyramids. Such shapes were the basis for learning to portray pictorial objects, such as a chair. The blocks were derived from the Froebelian method of teaching with this type of object, and in teaching the drawing of type forms, the instructor incorporated the symbolic ideas that Froebel had attached to the basic blocks.

13 Logan, Growth of Art, p. 85.

14 Ibid., p. 88 and Harriet Cecil Magee in "Art Education in Normal Schools" notes some of these influences on teachers in the normal schools. "One of the earliest traces of Pestalozzian methods in art education in America is found in the application of these methods to the teaching of drawing by Professor Herman Krusi, in the Oswego Normal School in 1862. Another influence was the Froebel system which possessed the Pestalozzian spirit and looked to Nature for the principles of education." Harriet Cecil Magee, "Art Education in Normal Schools," in Haney, Art Education, p. 272.
The drawings made from the blocks may seem little enough different, but the fact that personal interpretation could and did show up in drawings made from the same group of blocks became highly significant.\textsuperscript{15}

Drawing could now be linked to art appreciation rather than to manual training only, and it was hoped that those students who had what was considered as talent (that is, they could realistically portray life around them) would be able to come from the schools with a start towards professional art.

At this time it was thought that these type-forms symbolized high meanings, for example, the sphere as the ideal of 'type' of things that possess \textit{unity} and \textit{mobility}; the cube as the 'type' of all things that \textit{stand}; the cylinder as the 'type' of things that can either \textit{move} or \textit{stand fast}.\textsuperscript{16}

The use of type form blocks in teaching art was one of the ways through which form concepts and idealization combined in the mind of the art teacher and art theorist, and this combination was to plague art education for years.\textsuperscript{17} For art educators were to base their teaching in art on portrayal of forms, such as the sphere, cube, and cylinder and attempt to demonstrate that all things can be made from mergers of these ideal forms.

\textbf{Historical and Social Trends in the Late Nineteenth and Early Twentieth Centuries}

"Before 1900 the art of the Golden Age of Greece and of the culminating painters of the Italian Renaissance was considered to be as nearly an expression of ideal qualities as man could produce."\textsuperscript{18} If the artist, even in the early twentieth century, could not produce this idealistic form of art, he was

\textsuperscript{15} Logan, \textit{Growth of Art}, p. 89.
\textsuperscript{16} Ibid., p. 90.
\textsuperscript{17} Ibid., pp. 91-4.
\textsuperscript{18} Ibid., p. 91.
not judged to be truly a practitioner of the fine arts. Art education, especially in the study of art history, was dominated by this Hegelian philosophy.  

According to James Parton Haney, art education in the early twentieth century was gradually assuming a more practical although still quite rigid and idealistic outlook. He says:

There is in short through all the teaching of technique, an increasing effort to make the approach simpler and more direct, to convince the child that what he is doing is something which will give him an immediate power of expression, an ability to use his skill in practical fashion, whether quickly to sketch from pose or model, accurately to develop dimensional plan and elevation, or appropriately to devise some simple design to decorate a model to be created by his own hand.  

Frederick M. Logan with his writings on Hegelianism in art education and James Parton Haney with his turn toward practicality demonstrate clearly the two predominant forces in art education at that time. These two forces emphasized, respectively, the spiritual itself or idealism, and the energy and drive of industrialism. The idealists were interested in beauty and the desire to have a curriculum which would be culture oriented. They wanted studio courses for the more prosperous and talented individuals. Economic pressures called for artisans who would be knowledgeable and useful in industry. The schools would have to teach the necessary skills and technical knowledge. The studies of genetic-psychologists reminding the teacher of the necessity of adapting the process to the child's age and stage of development, interests, and social growth constituted a third force. No wonder confusion existed in art education and the philosophy behind it. 

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19 Ibid., pp. 92-4.


21 Ibid., p. 76.
Julia Cecilia Cremins and Harold Rugg were two of the writers and educators quick to note the disorder in art education. Julia Cremins, interested in the organization of the training of art teachers, says:

The organization of art teaching in the elementary schools of the United States may be summarized as follows: It is generally believed that the teaching of drawing in the elementary grades may be done by the grade teachers under systematic supervision. The supervising teachers are trained in methods of teaching as well as in their profession. These supervisory officers are doing systematic work throughout the country. The methods employed by them in teaching the grade teachers are practically the same everywhere. They plan the work, explain its provisions, and are responsible for its successful completion. There is a general movement toward making drawing a vital part of the general curriculum, not a specialty.\(^\text{22}\)

Harold Rugg, noting the twofold trend in American life at this time, remarks:

Life in the North American continent moved in two parallel but rarely merging currents. One was the rush of hard settlement, industry, and pathos—a movement exploitive, mercenary, unmeditative. The other, the sluggish academic stream of letters, art and education, lagged on behind. The form was thoroughly indigenous and dominated American life for three centuries. The later, imitative, looking toward Europe and the past, was determined by it, but was never in touch with it.\(^\text{23}\)

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**Background of Progressive Education Movement and Its Officers and Membership**

From this dualistic background of industrial materialism and academic idealist traditions emerged thinkers who envisaged ways of looking at life other than the traditional ones of industry and education. Why should philosophy stick to the path of the ancient scholars? Why not reevaluate the thinking of the past and see if new directions could not be found in the forces shaping life? As Rugg states:


By the time of the twentieth century the dominance of these exploitive traits and the leisure which they have provided for the few led three thinking men--Charles Peirce, William James, and John Dewey--to that philosophic rationalization of life in western society known as pragmatism. In formulating this characteristic philosophy of America, the concepts of the scientific method played a directive role. Among these, the 'experimental method of inquiry,' as Dewey named it, was adopted as the sole method of knowing. 24

These new ideas guided a group of educators and philosophers who were interested in changing the course of American education. They rejected the traditional academic and vocational models as the only ones upon which schools could be established. Progressive Education Advances describes the beginnings of the Progressive Education Association as follows:

In the winter of 1918-1919, a small group of teachers and laymen interested in the new type of education were brought together by Stanwood Cobb, head of the Chevy Chase Country Day School, and met weekly in Washington, D. C., to develop plans

Ibid., p. 4 and it is interesting to note the comments of several other writers on this trend. John Dewey says "Those who come in direct contact with things and have to adapt their activities to them immediately are, in effect, realists; those who isolate the meanings of these things and put them in a religious or so-called spiritual world aloof from things are, in effect, idealists." Democracy and Education (New York: The Free Press, 1966, first published 1916 by Macmillan Co.), p. 344.

Dorothy J. Newbury comments: "No force has been more important in transforming theories of knowing and the known, than the development of the experimental method as the most successful practice for making knowledge and for making sure that it is knowledge. . . .


Rush Welter writes: "Dewey was a representative man of his times because education was still the representative American political device, and (for all its complexity and sophistication) his thought summed up the thought of the progressives. It carried forward the simple progressive faith in the direct confrontation of experience; it responded to the need that scholarly commentators felt to refine the techniques of confrontation in order to make democratic competence and responsibility real; it insisted that experiment and education and democracy are one." Popular Education and Democratic Thought in America (New York: Columbia University Press, 1962), pp. 279-80.
for organizing the scattered attempts at educational reform going on in various parts of the country. Through organization they aimed to unite though engaged in experimental work and to enlist the interest of the lay public, the building up an informed public opinion regarding the new type of education which would bring about the improvement of American schools. . . they called the new organization the Progressive Education Association. 25

The Progressive Education Association had its roots in the works of educational reformers such as Socrates, Rousseau, Pestalozzi, Herbart, and Froebel. It was influenced by the efforts of scientists during the seventeenth, eighteenth, and nineteenth centuries to apply science to the study of the individual and his relations with others. It responded to the pressure exerted by industry for a new kind of education--one that would prepare workers and citizens for the society being built in America.

The aims of the Progressive Education Association which resulted from this series of weekly meetings in the winter of 1918-1919 were focused on the student, teacher, and society. These aims are summarized as follows: freedom to develop naturally for the student; interest to be the motive of all work; the teacher to be a guide, not a taskmaster; the scientific study of pupil development; greater attention to be paid to all that affected the child's physical development; cooperation between school and home to meet the needs of child life; and the progressive school to be a leader in a new educational movement. 26

The first public meeting of the Association was held in Washington in March, 1919. Stanwood Cobb became its first President. Successive Presidents of the Progressive Education Association included Arthur E. Morgan, 25


26 Ibid., pp. 1-6.

The headquarters of the Association were in Washington, D.C. from 1919-1935 and in New York City from 1935-1946. After that the headquarters were moved to the Midwest area: Chicago, Urbana, Illinois, and Columbus, Ohio.27

The Progressive Education Association attracted laymen as well as teachers and private school administrators. Patricia Graham says that laymen were included to achieve what Cobb called the ultimate objective, "reforming the entire school system of America." Thus laymen, especially the parents of youngsters in private "progressive" schools, were enlisted for backing. The first Executive Committee of the Progressive Education Association in 1920 showed however that only four of the twenty members were laymen. Clearly the professionals dominated the group even in the very early stages.28

The Progressive Education Association's first publications reflected the discussions of the annual conventions of the Association and the aims of the Association. The Association kept its membership informed on the new movement and new ideas in education from 1920 to 1923 through its Bulletins which numbered eighteen.

From its very beginning conflicts in educational theory existed among members of the Progressive Education Association.

At the 1923 convention, Patty Smith Hill, then director of the department of kindergarten and first grade education at Teachers College, Columbia University, tried to give the PEA


28 Ibid., pp. 22-3.
the first of many attempted syntheses of the contradictory elements in the progressive education leadership. She contended "The two movements in circulation in education today which must be brought together, if we are to get the benefits of both, are the liberating objectives set up by Dr. Dewey in the early '90's, and this present movement in psychology with its emphasis upon the scientific approach to the mechanics and techniques of school subjects. . . . From my point of view these two great movements are not irreconcilable, and if we can utilize the contribution from both, great good will come to education and to the children in our care." . . .

But the organization chose to ignore Professor Hill's mediating recommendations and resolutely determined to follow Dewey's— or what it conceived to be Dewey's—'liberating objectives' and to ignore the conflicting claims of the 'scientists' of education.29

The Progressive Education Association followed the Bulletins with a very successful periodical called Progressive Education, first published in April of 1924. Patricia Graham notes that "the journal gave every outward appearance of the organ of a prosperous association, and there is no doubt that this editorial respectability was an important factor in establishing the PEA's reputation nationally."30

The editors of the journal, Progressive Education, were Gertrude Hartman, 1924-1929, F. M. Froelicher, 1930, Ann Schumaker, 1931-1934, Frances M. Foster, 1935-1936, Elsie Ripley Clapp, 1937-1938, Elsie Ripley Clapp and W. Carson Ryan, Jr., 1939, and James L. Hymes, Jr., 1940. These people were creative and progressive as the journals testify. 31

The Role of the Barnes Foundation in the Visual Arts in Progressive Education

The Barnes Foundation was another factor in the development of the philosophy of art education in Progressive Education. It was important to the

29 Ibid., pp. 34-5.

30 Ibid., p. 40.

31 Ibid., pp. 166-7.
writers and educators of this journal because the foundation published the books that were used in the colleges to train teachers in the visual arts. The Barnes Foundation "was chartered as an educational institution by the state of Pennsylvania on December 4, 1922."\(^{32}\)

The important books for the Progressive Education movement published by the Barnes Foundation were: *The Art in Painting* by Albert C. Barnes, 1925; *The Aesthetic Experience* by Laurence Buermeyer, 1924; and *An Approach to Art* by Mary Mullen, 1923. Dr. Albert C. Barnes was influential in the publication by the Barnes Press of the following books also: *Art and Education* by John Dewey, Albert C. Barnes, Laurence Buermeyer, Thomas Munro, Paul Guillaume, Mary Mullen, and Violette de Mazia; *Art as Experience* by John Dewey; *Primitive Negro Sculpture* by Paul Guillaume and Thomas Munro; *The French Primitives and Their Forms* by Albert C. Barnes and Violette de Mazia; *The Art of Renoir* by Albert C. Barnes and Violette de Mazia; *The Art of Henri-Matisse* by Albert C. Barnes and Violette de Mazia; and *The Art of Cezanne* by Albert C. Barnes and Violette de Mazia. The authors of these books were members of the art department staff of the Barnes Foundation.\(^{33}\) Many of these authors' ideas appear in various forms in articles in *Progressive Education*. Their theories and writings caused changes in the visual arts education field which were reflected in the Progressive Education movement.\(^{34}\)

The record of the Barnes Foundation's research in art and education is contained in the ten volumes listed above as well as in the *Journal of the Barnes Foundation*. The brochure currently published by The Barnes Foundation

\(^{32}\) *The Barnes Foundation.* A brochure by The Barnes Foundation (Merion Station, Pa.: The Barnes Foundation, n.d.).

\(^{33}\) *Ibid.* The brochure notes: "The educational staff of The Barnes Foundation's Art Department renders consultation service in matters relating to courses in the study of art."

\(^{34}\) *Ibid.*
The educational program of the courses in the philosophy and appreciation of art is based upon John Dewey's conception that education is another name for meeting the practical problems of life, one of which is the significance of art.  

Albert C. Barnes of Philadelphia, Pennsylvania, was the discoverer and manufacturer of Argyrol and later became famous as a collector of modern art. He was strongly interested in Dewey's social theory as applied to art education. In *The Art in Painting* Barnes wrote about plastic and expressive form in art and the analysis of pictures by means of the expressive elements such as line, color, form, and space. The affinity between art and instinct also interested him. He was an admirer of John Dewey as noted in the dedication of *The Art in Painting*, which reads as follows: "To John Dewey whose conceptions of experience, of method, of education, inspired the work of which this book is a part."  

The relationship between Albert Barnes and John Dewey was a reciprocal one. The Barnes Foundation published *Art as Experience* by John Dewey in 1934 and Dewey's dedication reads: "To Albert C. Barnes in gratitude."

Also in the Preface he acknowledged:

My greatest indebtedness is to Dr. A. C. Barnes. The chapters have been gone over one by one with him, and what I owe to his comments and suggestions on this account is but a small measure of my debt. I have had the benefit of conversations with him through a period of years, many of which occurred in the presence of

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35 **Ibid.**  

36 Argyrol was the brand name given to the substance discovered by Dr. Albert C. Barnes with the aid of Herman Hille. According to Webster's *New World Dictionary*, Argyrol is "silver vitellin, a compound of silver and a protein, used as a local antiseptic, especially in treating inflamed mucous tissues . . .". It was very successful in the treatment of gonorrhea and cystitis and enabled Dr. Albert Barnes to become a millionaire at the age of thirty-five.

37 Albert C. Barnes, *The Art in Painting* (Merion, Pa.: The Barnes Foundation, 1925), Dedication. It is interesting to know that he entered a seminar John Dewey was conducting at Columbia University, 1917-1918.
of the unrivaled collection of pictures he has assembled. The influence of these conversations, together with that of his books, has been a chief factor in shaping my own thinking about the philosophy of esthetics. Whatever is sound in this volume is due more than I can say to the great educational work carried on in the Barnes Foundation. That work is of pioneer quality comparable to the best that has been done in any field during the present generation, that of science not excepted. I should be glad to think of this volume as one phase in the widespread influence the Foundation is exercising. 38

More important in showing the close connection between Dr. A. C. Barnes and John Dewey though is the intermingling of the ideas of both men in their works on art education and theory. Dr. Barnes' idea of expressive form and Dr. Dewey's idea of education as experience for life merge in the visual art theory in the writings of the contributors to Progressive Education.

Summary

This chapter has noted the roles played by art theorists and educators, as well as industrial leaders, in art education before 1919, and the official founding of the Progressive Education Association. The time leading up to the introduction of the journal, Progressive Education, the official publication of the Progressive Education Association, was a time of growth in America in population, industry, and cities all over the United States. America was ripe for new educational theory in the visual arts as the leaders, John Dewey, Albert C. Barnes, Laurence Buermeyer, and Mary Mullen began to

38 John Dewey, Art as Experience (New York: Capricorn Books, 1934), Preface. In a memorial piece on John Dewey eighteen years after his death, Professor Sidney Hook wrote "Dewey's goodness was so genuine, constant and sustained . . . . It was almost with relief that I discovered a serious shortcoming in him. That was his indulgent friendship for Albert C. Barnes . . . ." It is noted that the debt Dewey owed to Barnes for which Dewey would be so grateful could only be an intellectual debt and this Dewey acknowledged in the Preface to Art As Experience. William Schack says "Dewey dared to rate Barnes' work with that of the most original men of science--Bohr, Planck and Einstein; and Barnes' work was based on Dewey's thinking; is this not the equation of the perfect circle of friendship?" William Schack, Art and Argyrol (New York: Sagamore Press, Inc., 1960), pp. 241-2.
emerge. These educators sought through art to give the children of America an education that would permit individual and social growth and stability.

The chapter also set up some trends in art education. Should art education follow its traditional academic role for the "talented" few or should art education train students with manual skills that could be used in industry and aesthetic skills that could be used in society? It was noted the problem was compounded by a group of educators and philosophers who banded together in a movement to form a new type of education called Progressive Education.

The connection between the Barnes Foundation and the Progressive Education Association was noted also. The Barnes Foundation was a group of art educators and theorists who propounded the theories of John Dewey as they applied to the visual arts field. Its press published some of the leading writers in the art education field of the twenties, such as Laurence Buermeyer, Mary Mullen, and Albert C. Barnes, whose books were used as texts for the training of teachers of art. The intermingling of the ideas of the leaders of The Barnes Foundation and those of John Dewey was stressed, as this intermingling was important to the art educators in the Progressive Education movement.
CHAPTER II

THE FIRST MAJOR THEME IN THE PHILOSOPHY OF ART EDUCATION IN PROGRESSIVE EDUCATION

This chapter will trace the development of one of the major themes in the philosophy of art education in the journal, Progressive Education. The theme is that of art as emanating from the child without any outside interference with the emphasis on the artistic process. Further chapters will explore the other two major themes: the child as reflecting stimuli, such as the teacher and surroundings, for self-motivation, with a resulting increase in structure in the artistic and aesthetic processes; and the child as a natural organism interacting with his environment in the visual arts field. Subsequent chapters will also explore the subthemes as they developed from the major themes.

Child As Only Source of Artistic Process

In exploring the theme of the "child as the only source of the artistic process," this chapter will first analyze the theme in a philosophical manner. Then it will introduce the writers to be discussed and group them according to their attitudes toward the main theme. Finally the writers will be studied individually in a chronological manner according to their contributions toward the theme. The section will conclude with a summary and a forecast of developments.

Analysis of the Theme of the Child As the Sole Source of Art

The artistic process is assumed to be a form of movement in that action
takes place both internally and externally. The internal movement is the initiative, which may also be designated as the core impulse, self-motivation, or self expression. The external movement is the making of the art object or form. Both forms of movement manifest themselves in the individual in the growth of personality, but it is not a necessary result.

Whether a child or person can be the sole source of movement will not be the problem but rather how he is considered as such in Progressive Education. The assumption then is that the child (student) has within him a need, a desire (which need or desire for the present can be called creativity), and the means to make something which is an extension of himself in some form. The extension of self must so satisfy personal needs and desire that the self comes to rest and has a feeling of contentment or completeness. But the rest should not be a complete satiety of the need, but rather a pleasurable satisfaction that leads onto further extensions of self. The quality of the extension of self or the quality of the process or movement is not the most important aspect of the act but definitely does have a place in it. Hughes Mearns comments,

Just one "good one," however—painting, poem, clay figure, song, flash of clear thinking (for thinking, too, is creative art of the very highest)—just one is worth several months of searching. This is a common agreement among us. We know that it will beget others. And two is more than twice as effective as one. A half dozen is treasure!¹

The product, or extension, takes its place as secondary to the artistic process, although as noted in the quotation above, the product makes the process more enjoyable. The enjoyment in the act is primary, and the pleasure of the product or someone else's pleasure in the product serves to complete

the satisfaction of the maker upon which satisfaction the self feeds. 2

The pleasure in the extension of the act is an appreciation of the ideal value of the extension or art form. John Dewey says that art is idealistic in the sense that it presents the best or the ideal of existence. The material form is subordinate to the expression of the self in an idealistic manner. The product or the material is there only for the realization of the ideal by the person. 3


3 Ibid., p. 270. An explanation of the idealism of Plato and the idealism of Hegel is helpful here, for Dewey was a follower of Hegel. In the translation of The Republic of Plato, Francis MacDonald Cornford writes, "In the world of knowledge, the last thing to be perceived and only with great difficulty is the essential Form of Goodness. Once it is perceived, the conclusion must follow that, for all things, this is the cause of whatever is right and good; in the visible world it gives birth to light and to the lord of light, while it is itself sovereign in the intelligible world and the parent of intelligence and truth." (New York: Oxford University Press, Reprint 1970-2), p. 231. J. Donald Butler notes that idealism as recognized by Plato is a "conception of 'forms' or universals that are both metaphysically prior to and ideals for particular things existing in man's world." Idealism in Education (New York, Harper & Row, Publishers, 1966), p. 3.

Gerald L. Gutek in his discussion of Plato comments: "His metaphysical system construed an ideal world of perfect forms, or ideals, such as the universal forms of truth, goodness, justice, and beauty. As they appear to the human senses, individual actions were conceived to be imperfect approximations or representations of these universal and external ideas. . . . Plato's theory of knowledge, or epistemology, was based on the doctrine of 'reminiscence,' by which man recalls the truths, or ideas, that are present within his mind and within the minds of all men. . . . Before its temporal imprisonment, man's soul inhabited a spiritual world in proximity to the pure forms, or ideas, that are the source of all truth and knowledge. With the shock of birth--actually in imprisoning of the psyche--man forgot, or repressed within his subconscious mind, his knowledge of truth. . . . Learning, the rediscovery of truth, is the recollection of this latent knowledge, bringing it once again to consciousness through philosophic reflection, or introspection.

In his 'Allegory of the Cave,' Plato made it clear that the world revealed to us by our senses is not the real world but only an imperfect copy of it. Sense impressions therefore give man nothing that he can truly believe." A History of the Western Educational Experience (New York, Random House, 1972), pp. 35-6.

According to Butler, Hegel's philosophy has multiple dimensions. Hegel recognizes the totality of the cosmos and the relationship of the
What is the ideal? According to Dewey the ideal is the beautiful.

He says,

"Every content of consciousness may have an element of beauty in it, or, indeed, must have it so far as it must contain an ideal element... Yet it is not to the intellectual phase of the truth, nor to the moral aspect of the character that the aesthetic quality appertains... The truth is called beautiful because it thrills the soul with a peculiar feeling of an ideal indwelling in nature which finds an expression in this truth; the character is beautiful because of a like embodiment of an ideal... This feeling of satisfaction in the objective presentation of any harmonious ideal constitutes aesthetic sentiment."  

A thing has "beauty so far as the self sees or feels that the object is the fit and successful embodiment of an idea in outward form." The aesthetic or feeling of pleasure seems to be an integral part of the artistic process in individual to it. Butler contrasts Hegel's view of knowledge with that of Kant and in doing so demonstrates that Hegel does not reject the sensible world. Butler says, "But, according to Hegel, Kant was entirely too subjective. He treated mind as a fact of a person's inner make-up but could not see mind 'out there' in the world objective to man and independent of finite mind..."  

To enlarge on this in accordance with what seems to be the broad outline of Hegel's philosophy, it is probably correct to say that reality in its ultimate, final, and absolute essence is Mind or Spirit objectified in and for itself." Idealism in Education, pp. 31-52. Plato and Hegel, according to Butler, agree in the basic concept of idealism, but Hegel adds value and meaning to it by his multiple dimensional view of the world, that is, by relating parts and wholes. Hegel uses few clear-cut statements and never views the parts in isolation. Butler, Idealism in Education, p. 30.  

The concept of viewing the world as a whole rather than in parts was adopted by Dewey and is one way his early philosophy of idealism differs from that of the traditional idealism of Plato.  

John Dewey says, "More specifically, the demand for a 'total' attitude arises because there is the need of integration in action of the conflicting various interests in life... But when the scientific interest conflicts with, say, the religious, or the economic with the scientific or aesthetic... there is a stimulus to discover some more comprehensive point of view from which the diversencies may be brought together, and consistency or continuity of experience recovered." Democracy and Education, p. 326.

4 Ibid., p. 268.

5 Ibid.
order for the child to be the sole source of the art form. It will be con-
sidered as such in this section.

Dewey and Hughes Mearns agree that if the object becomes a source of
interest or pleasure to the mind, the interest or pleasure leads to further
action for self satisfaction. "Feeling thus becomes a spring to creative
activity which in its result takes the form of the fine arts." 6

The source of interest or the source of the core impulse then re-
sides within the child. Only the child can motivate or move himself to action
to satisfy the interest. If the interest is satisfied, it is assumed another
core impulse would be generated and another art form ensue. One way of
satisfying the interest is that of achieving an ideal art form or one which is
beautiful. Who is to judge what is beautiful? According to the analysis in
this section, the child is the judge by his enjoyment of his artistic process.
If he enjoys the process and considers the results beautiful, then the art
form is beautiful.

Preview of the Sources for Research of the Main Theme

In the discussion of the theme in which the child is seen as the
only source of the artistic process, it will be noted that some writers thought
of the child as a pure and uncontaminated source while others considered the
child as a source combining with various elements, such as materials and his
surroundings. Varying strands run side by side in the theme and often inter-
weave with each other to form a pattern.

Franz Cizek, 1865-1946, an art educator, began his work with students
in the art field in the latter part of the nineteenth century and the early part
of the twentieth century. His work is one strand which shows in the writings
and teachings of the early leaders of art in Progressive Education. He and his

6Ibid., p. 274.
followers believed that all the child needs are freedom, love, and sympathy in combination with the necessary materials or objects in order to produce a creative and truly artistic product. The product would be pleasing to the senses, not only to the one producing, but also to the sense of the viewer. Thus the child is using the artistic process and also the aesthetic process as he derives enjoyment from his work. The theory of the use and enjoyment of the artistic process in Franz Cizek's work is viewed as important by the American educators.

What the American educators overlooked in their version of Cizek's work is that the child is not uncontaminated by the world as he was regarded by Professor Cizek. The child could not help but have been influenced by his surroundings as he came to school. He could not have avoided being influenced by the work of the children displayed around the room. The child would have had to be unusually insensitive not to have noticed which kind of work pleased the Professor more and which work he discussed with more pleasure with the class or the individual student. The leaders in the progressive education movement in the visual arts heard only Cizek's words, "Take the lid off the child! Give him his freedom. That is all I do!" These are the words they

7 Quoted in "The Child As Artist" from Some Conversations with Professor Cizek by Francesca M. Wilson (London: Children's Art Exhibition Fund, 1921), p. 3.

The following quotation is from Eugenia Eckford after visiting Professor Cizek's class and will aid in clarifying his importance to the early writers in Progressive Education.

"To have been a guest in Professor Cizek's juvenile art class this fall was of special interest and inspiration, for on November 17 the thirty-fifth anniversary of this class was celebrated. Here it was in Vienna at Number 4 Fitcheegasse that 'dear Herr Professor' and his pupils, young and old, celebrated in simple but joyful spirit the founding of what became an open door into a new world of creative arts. This class was not just to influence the children of Vienna and Austria but to open new opportunities for children everywhere—wherever teachers and parents felt the importance of Prof. Cizek's belief in the child artist. Perhaps no one country has followed with greater interest, keener appreciation, greater desire to learn than has the United States." Eugenia Eckford, "Professor Cizek and His Art Class"
wanted to hear. They did not hear the directions to the children to draw a margin around the paper and have the top of the figure touch the top line and the feet the bottom line. These are instructions that guide the student so that his drawing will not be squeezed into the middle of the page as beginning students often tend to do. The child as the pure and only source of the artistic process as the progressive education leaders viewed him is not the child that Professor Cizek really saw.

John Dewey's view of the child in his early works is nearly as idealistic as that of Cizek. His early view of the child is one in which the ideal is the beautiful, and this beautiful is the best of existence. The beautiful is not unattainable because it exists in the self, and the extension of the beautiful into the object is always beautiful to the one producing, as seen earlier.

The early educators of Progressive Education noticed the emphasis on the artistic process in Dewey's early works but did not notice he did not slight the product. He makes a distinction between the artistic process or movement and the artistic product, while acknowledging both of them to be legitimate

Progressive Education 10 (April, 1933), 215.

Another quotation presents us with a view of the way in which Professor Cizek carried on his work. "'But on the contrary; sighed the Professor. 'I like these long bodies and all these disproportions. Children have their own laws which they must needs obey. What right have grown-ups to interfere? People should draw as they feel,' he continued musingly. . . . 'Get away from Nature. We want Art, we don't want Nature. Of course, if the children want it, they can have it, but they mustn't come to me. Here they draw things out of their heads, everything they feel, everything they imagine, everything they long for. They have no models, nothing but the bare walls of the schoolroom and the materials. When a child comes here new, I don't tell him what to do. I bring him into the storeroom and let him rummage through all my treasures—he finds paints and brushes and chalks and canvas, he finds wood for carving and sawing and clay for modelling and coloured papers to cut out—he sees these things and other children working with them and he soon finds out what he wants to do and he does it.'" Wilson, Some Conversations with Professor Cizek, p. 4.
and pleasurable. He sets up a system of relationships between the self, the
product, and the viewer, and places the ideal or beautiful wherever it exists
at that particular moment. In other words, the ideal or beautiful could be in
the process or the product. The difference between the process and the pro-
duct went unnoticed and left the educators with the theory that process alone
is important, which is superficially true in Dewey's early works, but not a
complete and comprehensive interpretation of them.

Albert C. Barnes, Mary Mullen, and Laurence Buermeyer in their
writings on art philosophy and education are the outside strands of the pattern
which revolve around the child as the sole source of artistic power. They
believed in instinct, emotion, and imagination as the sources of the artistic
process. But they were by no means so naive as to reject all outer stimuli.
For them the child has to have interest before instinct, emotion, and imagina-
tion can be motivated to produce an art form. The child has to wonder about
the world and then he will be able to express himself. From their views came
strong support for self expressionism in art.

The modern professional artists, such as the Impressionists, the
Post-Impressionists, and the abstract artists, played their role in the early
years of Progressive Education by stressing the interior view of reality.
Reality for them is the inner life of the self and the way they viewed the
world from within the self. It is not that which is representational in art
form, but it is rather their expression of the external world.

John Dewey, Mary Mullen, and Laurence Buermeyer, as well as Albert
Barnes, would agree with Cizek that the source of art is inside the child,
but they place it in the child's feelings or instincts. These writers vary
slightly in their theories. Buermeyer separates emotion and instinct while
acknowledging that art comes from instinct. Mullen declares the source is
creative originality and links it with feeling. She approaches the art act from the distinction between doing from imagination from which originality comes and from just daydreaming. The stimulus of nature is included in her theory.

In using the word instinct, the distinction must be made between that and propensity. Buermeyer says that propensities are given to us at birth, and they provide us with our protective facilities, such as those which provide for survival—the ability to run away from danger. Instinct, however, is the propelling act toward which we tend to something pleasant or agreeable, that is, we feel something and we want that which is pleasant. Reason tells us whether or not this is attainable and desirable for our welfare. Barnes would prefer to use the word "interest" for emotion because it is less ambiguous. Dewey says feeling is internal and the individual side of the artistic process and comes before any intellectual apprehension. These writers revolve around the same theme, but from different aspects. "Wonder" on the part of the student seems to precede any action in their philosophy. Later when the theory of John Dewey was better understood by progressive educators, the word "wonder" was subordinated to action. The writers were careful to avoid making any sharp separation in terms but aimed at making only distinctions. They preferred to regard the child as a whole. 8


The following materials will be of value in explaining this paragraph and documenting it. Dewey says, "Aesthetic feelings are such as accompany the apprehension of the ideal value of experience. They are presupposed in the intellectual emotions which are the feelings of the meaning of experience, or of the relation of objects to each other; for meaning, or relation, as we saw when studying knowledge, is a thoroughly ideal factor. . . . This does not mean that there exists first an intellectual apprehension of certain relations, and then that this apprehension is followed by another apprehension of the congruence or incongruence of these relations to a certain ideal, accompanied by a feeling of aesthetic quality. It is meant that every element of experience stands in certain relations to the ideal of mind, and that the mind immediately responds to these relations by a feeling of beauty or ugliness.
In this section contributions to the philosophy of art by Franz Cizek, John Dewey, A. C. Barnes, Mary Mullen, and Laurence Buermeyer have been analyzed as a basis for the writings of the individual contributors to art education in *Progressive Education*. The emphasis in their work is on the child as the mainspring of action in the artistic process. Cizek prefers to accentuate the kindness and sympathy on the part of the teacher toward the child. Dewey, Barnes, Mullen, and Buermeyer approach the art act in the child from a philosophical study of the instincts and emotions of the child.

The feeling is the internal, individual side of the process; it goes before rather than follows any intellectual apprehension." *Ibid.*

Laurence Buermeyer says in *The Aesthetic Experience*: "It is his full self that is unique, his full self moulded by all he has done and undergone, and not driven by any single impulse, with its partial and one-sided view of things; and the coordination of all his power, the expression of his total self, is the same thing as the interpretation of an object in terms of all its relationships." (Merion, Pa.: The Barnes Foundation, 1924), p. 178.

Mary Mullen in *An Approach to Art* says, "The creative imagination is alert and active, it is in constant contact with the practical world, but its aim is to discover new aspects of life and to embody those discoveries in fit and meaningful expression. . . . When a painter sees something in nature that strikes him as beautiful, it stimulates his imagination and feelings and thus is born the creative impulse which prompts him to express what he feels." (Merion, Pa.: The Barnes Foundation Press, 1923), p. 11.

In the same source Mullen also says, "Art and life are inseparably woven together and these values are rooted in the same soil, the instincts. But one quality that distinguishes art values is that we try to express those values or emotions in an object; that is we objectify them.

In every-day life, when an object has a value for us, we mean that it satisfies some need of our nature, that it makes life more worth while; in short, it is a satisfaction of an instinct." *Ibid.*, p. 13.

Dr. Albert C. Barnes in *The Art in Painting* notes, "Instincts and emotions are closely connected; indeed, an emotion may be defined as the immediate experience of an instinctive reaction. Hence esthetic experience may be regarded as an emotional response to an object or situation. . . . A much less ambiguous word than 'emotion' is 'interest.' 'Interest' implies concern, not with ourselves, but with objective things, and concern which is permanent. A real interest is an identification of ourselves with something which is real independently of us, as when we speak of interest in music. . . ." (New York: Harcourt, Brace and Company, 1925), p. 10.
Preview of the Writers and Their Views of the Main Theme

The discussion of the "child as the source of creativity" is developed from the thoughts of the writers as given in Progressive Education. One writer previously mentioned is Franz Cizek, who lived and worked in Vienna, but whose theory is found in the writings of Progressive Education. Most of the contributors to the first major theme were from the eastern United States with several from the Midwest. Angelo Patri, Marietta L. Johnson, Eugene R. Smith, Stanwood Cobb, Florence Cane, Elizabeth Byrne Ferm, Peppino Mangravite, and Caroline Pratt were from the Eastern part of the country while Alice D. Holmes, L. Young Correthers, and Carleton Washburne were working in the Midwest.

When the Progressive Education Association began its publications in 1920 after the organizational meetings in 1919, the ideas were expressed in terms such as "activity of the child," "interest," and "beauty," and these terms became part of their platform language. In the early bulletins of the Association until the publication of the journal, Progressive Education, in 1924, the leaders did not at first make the connection between these thoughts and terms and the visual arts, or, if they did, it was in a minor way. But the connection was there and proportionately stronger in the visual arts than in the other fields, such as science. For they were dealing with feelings, instincts, and emotions, and rejecting the intellectual "sit-in-your-place" approach to education.

Through art and its activities leaders in progressive education found it easier to break away from traditional classroom attitudes and responses and give more freedom to the child. Once they found that with more freedom the child produced more products and quite often better ones, they concluded it was more profitable to learning to let the child be active in
other classes. They were beginning to realize that activity itself when channeled could be a source of learning and possibly the best source.

Interest, the necessary ingredient to turn work into play, was easier to arouse when the child could explore literally and figuratively the world around him.9

In the early bulletins Angelo Patri, an educator from New York, says that the growth process is a necessary ingredient in the learning process. That is, a self-motivated child should grow like a plant in the garden of knowledge. The initial self-motivation for growth can best be achieved in the arts, and especially in the visual arts because in the handling of the materials of art there is always the element of play and the element of the unexpected—the fantasy world, the world of the imagination.

Carleton W. Washburne, Gertrude Hartman, and Stanwood Cobb, in the early issues of the Progressive Education journal, point to the beauty of the self-expression of the child—those ideas and thoughts and even daydreams which repose within the child and are an idealization of the world. The self-expression of the child is the source of the art form.

Others such as Peppino Mangravite, L. Young Correthers, Florence Cane, Elizabeth Ferm, and Hughes Mearns have confidence in the child as a source of

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9Logan, Growth of Art, pp. 163-6. Logan says that art interests from outside the school influenced art education with its emphasis on creativity. "Progressive education offered the hope that children active from an early age in educational pursuits aimed at self-reliance and the development of the individual would take... social turbulence easily. Ibid., p. 164.

Patricia Graham also notes the emphasis on creativity in the arts fits the idea of progressive education readily. She comments, "It is easier to identify what these enthusiasts of the new education disapproved than what they approved of. Typically, they opposed fixed arrangements and preferred flexible ones... They favored programs stressing physical activity and often actual exposure to the elements. They objected categorically to all standards except their own rule of freedom and creativity." Graham, Progressive Education: From Arcady to Academe, p. 46.
creativity with different emphases on the source or the process of creativity. Mangravite is a close follower of Franz Cizek and his freedom-sympathy type of approach to the child. The relationship of the child and the teacher is most important to Mangravite. Florence Cane firmly believes that any child can draw or paint--this being a natural form of expression. Her approach to art education, however, is more philosophical and follows the teachings of Dewey, Mullen, Buermeyer, and Barnes because of their insistence on the instincts and the irrational in art expression. The root of all art is in play, and Cane, too, believes art is within the child and brought out through play. Her writings about art education stress the development of the whole child and the part all the faculties play in the production of an art work. She recognizes a strong value system in art, not only for individual growth, but for social growth as well, and thus concurs with the group of Dewey, Barnes, Mullen, and Buermeyer.

The inner life of the child is the focal point for Elizabeth Ferm, L. Young Correthers, and Hughes Mearns. Ferm believes the production of an art form is the direct expression of the inner life of the child and the fewer external stimuli the better. L. Young Correthers also wants a clear mind from the child, free from all trivia and stereotypes and believes that the child should come to art with as few external influences as possible. Hughes Mearns writes about the creative force emanating from the deepest recesses of the personality so he concentrates upon the purity of the source or the inner life of the child. He differs from the others in his insistence upon the necessity for technical skill after the creative source has been tapped.

The preview of the major writers and thoughts shows the early contributors especially were interested in the child as the sole source for art
and in his production of an art work, not in the product itself. The overall
view now leads into the analysis of the individual contributors to Progressive
Education as they relate to the major theme of this section of the paper.

Study of the Individual Contributors to Progressive Education
toward the Major Theme

So far, an attempt has been made to show the sources of some of the
thinking of the art philosophers and teachers who influenced the contributors
to the bulletin, Progressive Education Association, and the journal, Progressive
Education. Now the first theme in the philosophy of art, that of the child as
the "only source of the artistic process," will be developed from the bulletins
and, most important of all, from the journal. Supplementary work will be used
as mentioned in Progressive Education.

Freedom in Art through Play

In 1919 the first bulletin of the Progressive Education Association
discusses some of the progressive schools which were then coming into existence.

One of the schools mentioned was School 45 in Bronx, New York. Angelo Patri
was principal and the bulletin notes the following about Patri's work:

Self-government, freedom of movement, motivation of work, co-
operation, promotion by subject rather than by grade, aesthetic
training of a wonderfully creative kind in art and pottery and
music,—all these things he is carrying out in a school whose
atmosphere is activity in repose, and beauty breathing of the
spirit.10

In the second issue of the bulletin, Marietta L. Johnson discussed
such needs of the child as freedom of body, mind, and spirit. Freedom involves
intellectual play according to Johnson. In referring to intellectual play

10"Significant Advances in Progressive Education during the Year
1919," Association for Advance of Progressive Education, Bulletin 1 (January,
1920), [6].
rather than play as the source of this freedom, Johnson comments,

Free intellectual play for the child is to think about something and wonder how it got there; wonder what the thing is for; wonder how this or that was done and how he can make a similar thing and how it would act if he does make it! Then he should be allowed to try out his experiment to get his answer.11

Through play the child is moved by his own instincts and interest. But before he can have free intellectual play, there must be an element of freedom of the body, at least in the sense that the body must not be automatically doing some required exercises, such as an exercise in drawing that called for him to fill in some spaces with colors that have already been chosen for him.

In an article titled "Interest and School Work," Eugene R. Smith says that schools have frequently overlooked the delight that the child has in making and handling some of the objects they are trying to visualize. Smith projects the self as the source of creative activity in the visual field by means of the student's interest in the subject of history. For example, in the study of medieval history, the student should be allowed to make heraldic designs, clay castles, and such things associated with medieval life. The making of something will require activity on the part of the student in looking up material to discover what such objects as heraldic designs are. While the activity of making things from medieval times may not be the creative art of the spirit or self expressionism in that the objects which are being made are not necessarily new in design or form, still there is an element of freedom in how they make the objects and how they use forms.12

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In a convention report of the Progressive Education Association, Alice D. Holmes, Principal of the Yale School, Youngstown, Ohio, illustrates how a child's interest in art as an activity comes about through another avenue. The children did not like the colors and decor of one of their school rooms, so the class in Industrial Art began working on the problem of redecorating. Using a depth of imagination unknown at that time in interior design, they painted walls and woodwork in harmonizing colors and stenciled designs. They even made their oak tables and benches. While this art was not the interior expression of feeling which was soon to develop in progressive education, it was a movement toward active personal involvement in the environment and freedom of choice of colors and designs.13

At the same conference, Flora J. Cooke, Principal of the Francis W. Parker School in Chicago, notes, "The second great danger is that we do not utilize beauty enough as a stimulus to the emotions."14 The emphasis is on beauty, stimulus, and emotions. If the child is surrounded by beauty, the self will feel the beauty and reciprocate with beauty itself as an extension of self in the form of art work. The child is not the sole source of creativity here, but the emphasis is on the interior life of the child in the development of beauty.

Ferriere in an address in the Progressive Education Association bulletin comments, "The teaching relies therefore on the personal activity of the child. That calls for close co-operation of the teaching of drawing and other handicrafts with purely intellectual work."15 The point being made

14 Ibid., p. 3.
here is that the child must act for teaching to be successful. John Dewey espouses the same approach to education in general with his emphasis on initiative, originality, invention, and discovery.

Later Angelo Patri again discusses the idealistic or self-motivating form of knowledge, whether science or art, when he talks about the garden as an example of the learning process. The production of a garden by the child spills over to the teacher and into the home and then into the community. The products then finally return home to the one who started the garden so that there is a complete cycle. Thus in art the child initiates the project, performs the act which makes the idea an extension of self; others enjoy the extension which the child also enjoys; therefore, it comes back to him as enjoyment as well as the source of new visual forms.16

The Objectives of the Washington Section of the Progressive Education Association in 1920 are found to contain the following:

I. Freedom for the child to develop normally. His health, happiness, and social adjustment considered of as much importance as his mental training.

(Is this statement showing other aspects of education for the child more important than mental training? What were these aspects? From the following quoted objectives one can assume they were at the minimum inclusive of creative visual work.)

1. Discipline which gives opportunity for self-government.
2. Movable furniture in class rooms in place of fixed desks and seats.
3. Small classes.
5. Projects self-initiated and self-directed, under the guidance of the teacher.
6. Directed study, and suggested, but not required home work in the grades.

7. Reports to parents showing the physical, mental, moral, and social development of the child, as a substitute for the present system of subject marking.
8. Well equipped and supervised school playgrounds.

II. Freedom for the teacher to develop his or her own initiative and originality, using--

1. A closer connection between the school work and the life activities of the child and the community.
2. More correlation of subjects, with such aids as dramatization, games, pictures, the stereopticon or moving pictures, and handwork.
3. More socialized recitations. 17

From the above one can assume and possibly should assume "creative handwork" refers to visual art projects in some form. From the objectives listed under teacher, one finds again the word, "handwork." While the handwork projects may not have been what we find today in art education, still they refer to the use of creativity or originality and to the making of something with the hands. In fact, it could safely be assumed that visual education or art projects would lend themselves to most of the objectives, while more intellectual pursuits, such as the sciences or history, would need adjustment to follow the objectives. The emphasis is placed on the person and his originality and freedom such as would be found in the visual arts rather than on facts and objects such as would be found in the sciences and history.

Freedom and Individuality

When in 1924 the bulletin of the Progressive Education Association became the journal, Progressive Education, articles became more explicit about the place of art in the school and its benefit for the child. The early emphasis remains on the child as the source of the artistic idea and the importance of the artistic process itself. Carleton W. Washburne writes about

the individual in art as noted in a school in Czechoslovakia. After visiting the school, he quotes the instructor, Mr. Svare,

> When the children have had several years of free self-expression and have reached the point where they are sure of themselves, I enter into the discussion of the relative merit of their pictures and point out the techniques by which the more successful children have reached their result. . . . If the results are beautiful it is because there is beauty in the soul of the child.18

Each child must be given the opportunity to grow and to give what is within himself.

Franz Cizek, the art instructor from Vienna whose teachings have already been quoted, is mentioned many times by various contributors to *Progressive Education*. In the first issue of the journal there is an article about a collection of the work of Cizek's students which was being exhibited in New York at the Metropolitan Art Museum and Art Center. A viewer writes about the exhibition,

> The results as shown in this exhibition seem to verify the growing belief that children, freed from the imposition of conventionality, do spontaneously what the great moderns in art are striving more consciously to do—express their own original conceptions with directness and sincerity, which take on an inevitable art quality.19

Carleton W. Washburne in 1924 comments on the Winnetka System by saying that each individual must be involved in three phases of work in order to become a fully developed person. He must have skills and knowledges which are commonly used; he must have the opportunity to do creative and original work so that he can express the self; and he must become a part of the social organism. It is interesting to see that he places creative work, which presumes some visual arts, second only to the necessary skills and knowledge to get along

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in the world and before the development of the individual in society. 20

Stanwood Cobb in expressing thanks to Charles W. Eliot for his
letter of congratulations on the new journal says Eliot has "advocated in
speech and writing a more concrete education based on direct observation, on
handwork, and on a freer expression of individuality." 21 The expression by
Cobb seems to indicate his interest in the child as the source of expression
by means of the visual arts.

Art and Creation

Florence Cane, claiming that man is born with the power to create,
says,

My work with the children is based on the belief that almost
any little child can learn to draw or paint as naturally as to
speak or write. They are all languages of his being. The graphic
form has not been cultivated to the same degree as speech, but it
remains a natural form of expression, appearing in the child, as
in the race, either simultaneously with, or previously to,
written language. Whether it develops sufficiently in maturity
to become a professional art is not the point. Its greatest
value is as a channel of expression for the subjective life
of the child during its growth. 22

She stresses the value of art for man, for man's joy in creating is joy in
the spirit becoming objective. By creating something which is outside of him-
self, the artist comes to know himself through his work by his own response
to it and through others' responses to it. After he has created the objective
extension of self, he can go on to new developments in his inner life.

The interiority of the act is recognized by allowing the child the

20 Carleton W. Washburne, "The Winnetka System," Progressive Education, 1 (April, 1924), 11-3. The "Winnetka Plan" was a method of individualizing instruction which was introduced to the public elementary schools in Winnetka, Illinois in 1919 by Carleton W. Washburne.


22 Florence Cane, "Teaching Children to Paint," The Arts, 6 (August, 1924), 95.
time, space, and freedom to act without the interference of a teacher except as the child calls upon one. Again the child starts at his point of interest, for the self must rise to the sense of wonder before the creative act can emerge.

Cane distinguishes body, mind, and spirit and the place of each in the creative act. The body must be free and in control of its faculties; the mind must have good memory and organizing power; and the spirit above all must have imagination and feeling. With these powers functioning freely and correctly, the creative act can produce art forms which are enjoyable to the one producing and the one viewing them. 23

For the emergence of the creative act, Florence Cane points out the importance of the play spirit or interest. Creation comes out of a state of quiet in which the mind can roam freely. It presumes art is a microcosm in which the whole drama of life is played out. The drama begins in the quiet domain of interest. From the quiet emerges the creative process and the development of aspects which are analogous to life itself in all its phases—conception, growth, play, and work, followed by problems and finally achievements. Since the play spirit or interest is within the child, the conclusion is that art is within the child. As Florence Cane notes, "... art is a search for the unattainable... Since it is the unattainable, the immortal thing we seek, naturally it is within the child's own soul the source is found." 24

Cane writes about the child's search for the unattainable through play in which the instinctive, the rational and irrational forces, all the

23 Ibid., 95-9.

feelings of life which cannot be expressed elsewhere by the child come to
the fore through fantasies. The child lives in the center of these fantasies
and becomes through them the source of the creative impulse. When these
fantasies develop into a creative impulse, he projects himself into action
and reveals and communicates self. In the action of revealing and communicating
self, the play takes on the aspect of work and becomes more conscious and
directed by the child. The conscious direction of play comes though from
the creative impulse.

Creation is most like life in that it, too, is born in a state of
quiet, and after the process of life, the detachment from the source comes.
So it is in the art process. The painting or art work is play for the child,
and the play must not be hampered, for in the unconscious, spontaneous, and
often irrational act is born the new life. Cane comments,

The expression of feeling or the representation of objects as
they appear to the comprehension of the child are essential
to the building of an inner honesty and a faith in his own powers.
A flower may appear larger to a child than himself. He should
be permitted to make it so without comment. For if he gives up
belief in his own concept for that of the adult's a conformity
may begin which leads to sterility. If, however, his ideas and
feelings are permitted to flow freely regardless of whether
they appear clear or confused to the adult, they will satisfy
him. As he makes these fantastic patterns and forms he gains
empirical experience.25

When the child becomes older and more critical and aware of his efforts
in relationship to that of his peers, he enters the second stage of creation
which is work itself. At this stage the teacher is needed. The teacher
should not try to teach before, but keep the "doors of the imagination" open.
"Form is man's language for expressing his spirit and if the spirit slips away
the form is empty and dead."26

25 Ibid., 156.
26 Ibid.
Elizabeth Byrne Ferm in 1926 states that the art work of the child is a pure reflection of his inner life which requires no external stimulus, suggestion, or example. The child, therefore, would have more opportunity for expansion of the inner life in crude rather than in sophisticated surroundings which would undoubtedly be too stimulating and which would detract from his inner life. The environment must be such that the child can experiment in order to find the forms which best express his spirit. "Art is synonymous with the inner life of humanity." 27

One of the strongest proponents of the child as the source of art is Peppino Mangravite who comments,

The ordinary methods of attempting to foster the creative impulse have proved so unsuccessful that an entirely new approach must be made. My idea of a teacher of art is a person who is clairvoyant, who is able to penetrate the mind and soul of the child. A teacher must comprehend what the child wants to do. He must never interfere with the child's mental stage by telling him how to begin. The idea—the mental picture—must be the child's.

What shall be the teacher's approach to the child's nature in order to stimulate him to express himself through the medium of art? It is most essential for the teacher to establish the right relationship between himself and the child. He must gain the child's confidence and establish within the child the desire to create, or he will not do anything. 28

One of the important writers in this phase of the philosophy of art in Progressive Education is L. Young Correthers. Correthers found traditional art unexciting and stifling for the student and believed firmly that the mind of the student was stuffed with images of trivia. The trivia can only result in the usual stereotyped images of art already in existence. The idea has to come from the child, but, first of all, the old images must be dismantled.

27 Elizabeth Byrne Ferm, "Creative Work at the Modern School," Progressive Education, 3 (April-May-June, 1926), 144.

What approach to use? The psychological approach allows the child to react as he wishes to life. Correthers claims,

The child, feeling that he is at liberty to do anything that he pleases and that the result will be judged only from the point of view of his sincerity and truthfulness and not by laws formulated by experts of the old schools, will attack his work with the energy born of the joy of creation. . . . Most of the ideas expressed are more or less serious and seem to be based on pure emotion or experience of the creator. Here are some of the titles given by the workers to their projects: "Feelings on Entering a Large Building," "Being Submerged". . . . It is too early yet to decide what has really been accomplished, but the school sponsoring the work feels assured of this: that there is a keen interest in creation through the mediums of color and form, that a desire has been awakened to produce original things, not for the pleasure of possession but to realize the joy of creation.29

Correthers emphasized that an idea can be painted, e.g., an idea of fear. However, the child has to be free to paint emotions. The freedom of the child to develop something new from within once he is freed from bodily and mental restrictions links Correthers to Cizek. The elimination of mental images which are unwanted and stereotyped is more of an intellectual dismantling which opens the approach to the emotions. The child has to be freed from the stereotyped ideas of art contained by the intellect before he can react emotionally and creatively. Cizek also stresses the emotional approach to creativity.

What has been discussed in this section is summed up by Gertrude Hartman in an editorial in 1926 for Progressive Education. She comments,

Within recent years, however, as a by-product of the new educational attitude toward childhood, which aims to conserve and develop the precious natural qualities of individuality, it has been discovered that children when granted opportunity to express themselves in various art media frequently produce with little or no instruction results of recognizable art value.30

At the end of the editorial she writes about play in the new education and quotes John Dewey:

"Play as work, as freely productive activity, industry as leisure, that is, as occupation which fills the imagination and the emotions as well as the hands, is the essence of art. Art is not an outer product nor one which demands for its own satisfaction and fulfilling a shaping of matter to new and more significant form. To feel the meaning of what one is doing and to rejoice in that meaning, to unite in one concurrent fact the unfolding of the inner emotional life and the ordered development of material external conditions—that is art. . . . 31"

From another aspect Correthers develops the theme of this section in the article, "Art in the Extra-Curriculum." He reiterates what other writers had said about the importance of developing the habit of creation which seems to be of great value to the child. For the early writers in Progressive Education, creation is life itself.

Correthers insists, as did Franz Cizek, that the "child is a natural artist. Given materials, sympathy and freedom any child will express something and of course this expression is art."32 The expression of something is the dominant force here. Expression involves process or doing something—making something. For the early writers art is the process of making something—for some, to a great extent, as, for example, L. Young Correthers, for others, such as Florence Cane, to a lesser extent.

For all, the birth or beginning of the process or activity, that is, the core impulse, is within the child. Correthers believes that love is the key to unlocking the creative impulse within the child. The emphasis on love is a variation from the Dewey, Barnes, Mullen, and Buermeyer theories with their stress on satisfaction in the product as the key to the creative impulse.

31 Ibid.

Correthers and Cane think the miracle of child art lies in its reproduction of creation, that is, the analogy to true creation as in the cosmos. The more prolific the creation the more there is to create, for the child is not interested in the product as an object to be kept, but in the process or making. He can always create more and in this creativity original products should emerge. Correthers and Cane never clarify exactly how the continuing creativity comes about though.

Hughes Mearns, a writer and educator in the creative areas of education such as literature and the arts, analyzes the creative force as an urge coming from the recess of personality, needing materials for its expression with its end, beauty, either conscious beauty or unconscious beauty. The criterion, at least on the part of the child, is the resemblance of the thing done to the thing imagined. There is a lack of emphasis on reality and product here; rather the stress is on source and process. Mearns does not, however, denigrate technical skill and advocates as did many of the early writers in progressive education the artist-teacher as the person needed in the educational field.

33 Hughes Mearns, "The Creative Spirit and Its Significance for Education," Progressive Education, 3 (April-May-June, 1926), 97-103. Of further value and interest are the theories set forth by Peppino Mangravite in 1927 when he was conducting some intensive teacher-training courses. His lectures include the theory of Nature's law as applied to the visual arts; visual interpretation of the object from the child's view; translation of mental images into visual forms; way to approach the child's mind; actual study and practice; and lectures on impressionism and post-impressionism. "News and Comments," Progressive Education, 4 (July-August-September, 1927), 234. Writing in 1927, Ellen W. Steele said that people were developing an interest in free art expression of children by means of drawing and painting. "The child, if left alone, has something to say, live and colorful, and letting the child be free has made a great contribution to art, because the directness of the child is a much better illustration of the primitive in art than some of the sophisticated attempts of adult painters. We have great respect for children's art and, in experimental schools, we have freed the child from the imposition of adult ideas." "Creative Music in the Group life," Progressive Education, 4 (January-February-March, 1927), 45.
Caroline Pratt, who worked with the experimental progressive schools, accented environment as important for the creative development of the child. Art equates with the spirit of play in the environment as well as being an entity in itself, and play provides the experiences for art. By giving the child opportunities to observe and experience, the factual element in art is strengthened. The opportunities to observe and experience come from the environment and the play aspect. There is no distinction expressed between art and imagination, and the only distinction made is between technique, which is hard work, and the artistic process, which is designated play.

Pratt believes, as did Mearns and Cane, that if the mind is kept open, growing, and creating, the child will develop in the greatest art of all—the art of living. Imagination feeds on play; thought feeds on imagination; thought establishes relations; and relations establish the product, the relation of self to it and the response to it by the social organism.

The imagination is a manner of discovery in learning, especially about the past. Pratt comments that there is no belief that basic instincts, such as food, shelter, and clothing needs, are the motivating facts in the human race:

This principle of motivation is, to me, what the new education stands or falls by. It stands us in good stead that children seem to have entered the world with a certain physical set-up which demands opportunity for play and work and that they accept the opportunity. Our opponents characterize the opportunity as one "to do as one pleases," but we think it is opportunity to produce—to produce not because one merely remembers, not because one is told to, but because all one's faculties are primed for work. What one produces under such circumstances is creative; to what degree is a matter of opinion, but I am sure that the essential characteristic is a motivation from within.34

By the 1930's the theory of art and expression as an idea with the

source in the child becomes more difficult to trace in the contributions to Progressive Education. It does emerge in a report from a conference on art of the Progressive Education Association. Eugenia Eckford summarized the findings of the group on art:

And what do we mean by art? Just this: that art is a visual expression of a feeling, an emotion, an idea expressed in the very finest way possible. . . . It is a statement made beautiful, a statement made real and colorful through line and form and color. . . .35

Elsa Hasbrouck in 1931 also discusses art as an expression of the child's personality, but she was more involved with the environment and material in the teaching of art. She says,

. . . the teacher must maintain the difficult position of helper and coworker but must not impose a preconceived style or technique upon the child. . . . Initiative must come from the pupil, but the teacher can give hints. . . .36

Also at this time Florence Cane again emphasizes the active phase of the child's role in art and the passivity of the teacher's role. The activity of the teacher is in establishing the bond of love, understanding, and curiosity. With this bond established, the child becomes the focal point of activity and has the experience within himself. Cane notes:

To sum up, we have first a simple, unconscious child, eager to play with paints. . . . a lively, interested teacher who loves children, and art, and life; one who brings to her job a pretty clear understanding of how to liberate a child's body, unlock his emotions, and kindle his imagination. In this role she is psychologically the active force and the child the passive. By the interaction between them, the child becomes expressive and produces a native and original art form. If, as we hope, he also develops some strength of character, greater consciousness and integration of soul on this journey, he may ultimately develop into an active, self-directing entity himself, and dispense with the teacher


As one can see while the emphasis is on the child as the source of the artistic experience, other factors are becoming stronger, such as the interaction between the teacher and the student.

By 1938 the theme of art as a growth of the mind and spirit in idealistic fashion surfaces in the writings of William Zorach, a professional sculptor and an instructor in his field. This theme had been submerged for a while by the emphasis on psychological factors, environmental factors, and problem-solving in the visual field. Zorach does not reject the idea that art should be a part of the contemporary culture but insists "Art is development, a growth of mind and spirit. Art and the appreciation of art should develop and enrich the soul of man. It is the manifestation of God in man." 38

What is real in art is the projection of one's self into the object or work, not in a representation or imitation of nature. Zorach says, "... in the creation of a work of art the artist is interested only in the problem of expression." 39 Interest in the work is emphasized as with the previous writers in the idealistic trend. While art is within the man, nature is without, and it is a combination of the two that makes for a great work of art. "Man is a part of nature. Its child, its seed, man grows ... ." 40 Although man develops art from within himself, he cannot develop abstract art or art without subject matter completely from his own resources and must go to nature for the inspiration. In this sense Zorach deviates from the early idealists who

39 Ibid.
40 Ibid., 371.
would have man as the sole and only source of the artistic impulse.

Do all human beings have some degree of creative ability within self? Ralph M. Pearson, who authored Experiencing Pictures, How to See Modern pictures, and The New Art Education, writes in Progressive Education that all humans do have some degree of creative ability, but it has to be used in order for it to grow. The potential is within the human but often withers and atrophies because of the emphasis on passivity in the creative field of art. Passivity can be cured by activity or the doing or making of some art form that is one's own. 41

In 1938 Thomas C. Parker discusses the distinction between child and adult art and mentions the creative impulse as being from within. The inner creative impulse seems to be within the child alone, as he notes in making the distinction between child art and adult art.

In the former, it is largely a matter of instinct having its parallel in the naive expressions of primitive people who found in painting and drawing this sole method of communicating ideas. In the latter, it is a highly disciplined fusion of technique and emotion, based upon long periods of training and study and dependent in its higher aesthetic manifestations upon the mature human interplay of these elements. 42

Many of these later writers do not deny the child his freedom and ability to be the source of creativity, but state qualifications and recognize the "sole" source and "complete freedom" as a stage in the development of the art education of the child and also in the personal growth of the child.

Freda Pepper is one of those who recognizes the elusive, dormant qualities of art within the child and the need to instill confidence and courage so that these qualities will emerge. The child must be inspired to


want to do things, but then he must be encouraged to continue to create and do more art forms. As noted previously, success encourages the child. Even one good thing that others like and the child himself likes serves as a motivating force for further creativity. 43

George Cohen quotes Sibyl Browne in 1939:

"We must therefore first consider the creative process, for it is not directly the art product, but the activity through which it is achieved, that is responsible for the ensuing integration or disintegration."44

The process or activity is again the salient force in the growth of the child in art. It can develop growth in both art and life or it can leave the child inhibited and stunted in art and psychologically.

An article in Progressive Education in 1940 brings out the above idea better. Winnie Sparks Wagener in "Art Biography of a Small Boy" tells the story of a young boy's experience with the arts. He has free and creative experiences in art as a young boy. While these experiences may not educate the child in the "academic" sense of the word, yet they open up new worlds of the imagination and feelings for him. The child was given materials and supplies in art at a very early age and allowed to be as expressive as he wanted to be. This continues as he grows older and even though his works become more representational and relate to current interest, he never loses that sense of wonder and beauty that aroused him as a child when he was free to express the inner self. 45


The early writers in the bulletins were tentative in their approach to the new art education. They had at first to recognize the value of art itself in the curriculum before they could accept the idea of the child as being the source of art. Once they did accept the major theme of the child as being the "sole source of art" as in the early issues of Progressive Education, they were very enthusiastic. They related art to life itself in its various forms of development. They tried to counterbalance the former lack of interest in child art by allowing the child complete freedom in his approach to the visual field. The emphasis was on the artistic process, which if it were enjoyed by the child, would produce more art forms. The source of the creative process in the child was play or interest. Play or interest would activate the child to creation of art forms. No criteria for judgment of the results of the artistic process existed other than the child's enjoyment of doing or making things. From the overflow of creativity many good art forms did emerge which served to substantiate the theory that art was from within the child only. Many writers were strong in the 1920's in the development of art as emanating from within the child, but they dwindled to a few believers by the 1930's. At that time the writers related the theme more to the growth and development of the child in a structured way.

**Summary**

In this chapter the theme of the child as the only source of the artistic process was analyzed and developed from its beginnings in the idealism of John Dewey and the freedom-sympathy approach of Franz Cizek. Writers in the art theory field whose books were influential included A. C. Barnes, Mary Mullen, John Dewey, and Laurence Buermeyer. Their theories were discussed to show the sources of the thinking of the contributors to Progressive Education. An analysis of the main theme of the child as the source of art was given.
The contributors to Progressive Education as their writings pertained to the major theme were studied individually. It was found the child as the source of the artistic process was an important theory in the visual arts field during the 1920's. The child as a self-moving force with emphasis on play, interest, instincts, feelings, expression, creativity, and activity seemed to be the main characteristics of the theme. The theme emerged again in the early 1930's in a few writers but with more emphasis on structure within freedom.

**Forecast of Developments**

Subthemes follow from the first major theme of the child as the sole source of art. The subthemes include the following: the concept of the artist-teacher; the development of art as a process and its value in self expression; favorable reactions from other areas in education; the relationship of child art to primitive art; and the similarities of child art to professional art in the characteristics in the process and the product.
CHAPTER III

SECOND MAJOR THEME IN PHILOSOPHY OF ART

EDUCATION IN PROGRESSIVE EDUCATION

Child As Reflecting External Stimuli in the

Artistic and Aesthetic Processes

This section explores the concept of the child in the artistic and aesthetic processes as he absorbs and reflects external stimuli in the form of guidance from a teacher and the effects of his environment. Important contributors to the theme are John Dewey, Albert C. Barnes, Mary Mullen, and Laurence Buermeyer as they provide supportive material for the writers in Progressive Education. Their importance rests in their insistence on some form of a structured curriculum as necessary for successful teaching in the visual art education field. While advocating freedom and instinct as basic for art expression, they set up definite criteria for both the process and the product. These criteria will be discussed, and a discussion of the concepts of like-minded contributors to Progressive Education will follow. Some of these contributors were discussed earlier; some will appear for the first time. Most of the writers for the second theme contributed to the journal in the latter part of the twenties and in the thirties. By emphasizing product and structure, the contributors recognize the use of external stimuli, such as the teacher and environment. The writers in Progressive Education will again be studied according to their contributions in a chronological manner. The section will conclude with a summary and a forecast of the subthemes developing from the second major theme.
Analysis of the Philosophy of Art

Underlying This Theme

A second variant of the philosophy of art has several basic strands around which revolve minor yet important practices and theories. The main strands include the concept of the importance of the teacher as one who guides and provides the stimuli and goals for the student while at the same time leaving the student a wide degree of creative freedom; the emphasis on external stimuli, especially in the form of nature and environment; correlation with other subjects; integration with the creative arts of music and literature; emphasis on the product; definition of the standards of the product; an awareness that art through its creative process could produce a more complete human being; and new approaches to techniques and interest in structured curricula. Emanating from these strands are the following: the necessity to reach the interests of the student; the self-motivation of the student for the production of creative work; the criticism and discussion of the student's work through indirect questioning which function as a means of improving the final product; the importance of tradition; and the combination of the emotions and the intellect in the artistic and aesthetic processes. Emphasis lies equally on the artistic process through the awareness and sensitivity developed in this process, and on the consequent ability from the artistic process to judge and enjoy the art form in an aesthetic manner.

The importance of the teacher is an assumption emerging from the study of the second theme in art philosophy. The assumption is almost a complete reversal of the first theme which stresses only the creativity of the child and the making of art forms with little or no direction.

The importance of stimuli for the child and the creative act appears. The act or the artistic form is not just self-activating but requires an ex-
The child has the freedom and motivation to work. But it is a restrained freedom; it is restrained by a goal, a product, which object presupposes certain qualities, such as rhythm, harmony, and unity. The object should give pleasure to the child and the viewer.

Another factor in the analysis is that of discipline in the techniques of the arts. Training in the techniques of viewing pictures and works of art in order to have an aesthetic experience is part of the discipline. An aesthetic experience involves the enjoyment of the use of line, color, mass, value, and space arranged into a unified and harmonious art form. The value of the theatre arts as a means of integrating all forms of art and handicraft is recognized, for they provide an excellent opportunity for the student to work in other areas than the two-dimensional field of drawing and painting and the three-dimensional field of sculpture. The student can also learn the techniques of the "fourth dimension" of movement.

The concept of the teacher-artist as differentiated from that of the artist-teacher develops from this second theme. The teacher-artist promotes the goals of the teacher first and those of the artist second. It is assumed, therefore, that a distinction can be made between the goals of the teacher-artist and the artist-teacher.

The child as the sole source of the desire to make something in an artistic form is the view projected in the main theme of the first variant. In the second theme the child is still viewed similarly, but, in addition, he is seen as a type of passive form needing external stimuli to initiate the interest or idea and to produce the action. A force, other than that of the relationship of sympathy and love existing between the child and the teacher as in the first theme, is involved. At times the teacher can assume a more
directive role and be the force. In any case it is assumed the child needs something other than himself to move him to action. The stimuli could be materials, such as paint, wood, plaster, and paper, presented by a teacher so as to arouse the interest of the child. Other subjects could also act as stimuli to artistic action.

The teacher defines the ends which he wishes to achieve through the students. These ends function as criteria by which the work is judged and analyzed as to quality. The ends include the correct way of arranging the parts of the art work within the whole to achieve a pleasing work. Such a pleasing work has rhythm or movement, harmony or agreeable arrangement of parts, balance or equilibrium, and unity or wholeness. All the principles of composition are achieved through the correct use of line, mass, value, and color.

A work, therefore, that comes from the child in an unfettered and creative manner is criticized or judged by standards that are thought to ensure almost automatically a degree of beauty. For example, if the neighborhood park is used as the sketching subject, the park itself provides the stimulus for thought. The child filters what he sees, hears, and feels in the park through his imagination and then produces an art form, a picture in this instance. A study of the picture produces questions such as the following: What kind of lines did you use and why? Do you like all the colors dark in the picture or do you think there should be some light colors? Do you feel upset when you look at the picture or do you feel happy? Through questions such as these, the student comes to know and understand what he is doing correctly and learns ways to improve his work. The emphasis in the second theme thus shifts from a nondiscriminating artistic process to an artistic process which discriminates the product according to certain criteria which
ensure a pleasing art form.

These criteria or principles of composition—rhythm, harmony, balance, and unity—and the tools of art—line, mass, value, and color—are the basis of what is known as plastic form. Some of the leading art educators of this time, such as A. C. Barnes, Laurence Buermeyer, Mary Mullen, and John Dewey, advocated the artistic process according to plastic form or the arrangement of the tools of art conforming to certain criteria. Plastic form in some manner has always been a factor in the artistic process but the accentuation on attaining it as a desirable object in itself is new.

Mary Mullen, writing about pictorial art, tells about the qualities which arouse aesthetic feelings or feelings of pleasure during and after the artistic process. The qualities include unity, harmony, and variety. They are achieved through the relationships of mass, "the quality in the object portrayed which seems to give it weight or enable it to resist pressure;" space, "that element in a picture which makes us feel that it is not just a plain surface, but that there are intervals between the different objects, that they are not just placed one on top of the other;" light and shade, "the effect obtained by the contrast of light against dark; and color, "which functions in itself and in relation to light and shade."¹ For example, mass relates to the elements of a building which make it a quantity adhering to the base, such as the earth. The attributes or tools of art also have a connection with the world of feelings. Color is an example of a sensuous element. It can excite feelings of gaiety or sadness. The attributes or tools of art have a real connection with the physical and psychological world according to the theory of plastic form.

Laurence Buermeyer recognizes harmony, rhythm, balance, and unity as

¹Mullen, Approach to Art, pp. 21-2.
part of the form of the art work. He assents to the importance of line, color, space, and mass but also says that just the acknowledgement of these tools of art by the onlooker is not sufficient. The imagination of the spectator must become involved so that he sees gaiety or even depth in a picture. He should have memories, feelings, and emotions when he views the art form. The use of the principles and tools of art in an art form is valuable in itself regardless of subject matter involved. Buermeyer says "The form, however, is not fully aesthetic until it is freed from the motive of copying for copying's sake, and becomes interested in plastic embodiment as an independent value."  

Buermeyer thus stresses the physical and psychological impact of line, color, mass, and space arranged in an harmonious composition.

A. C. Barnes constantly insists on plastic form in a work of art. The word "plastic" is applied to anything that can be bent or worked or changed into a form other than that which it originally had, and for the painter the merely factual appearances of things are plastic: they can be emphasized, distorted, and rearranged as his personal vision and design required. The means by which this transformation is effected are color, line, light, and space. . . . Plastic form is the synthesis or fusion of these specific elements. To be significant, the form must embody the essence, the reality, of the situation as it is capable of being rendered in purely plastic terms. . . . Plastic unity is form achieved by the harmonious merging of the plastic elements into an ensemble which produces in us a genuinely satisfying esthetic experience.

Buermeyer, Mullen, and Barnes are in agreement that the elements and tools of plastic form have their roots in the physical world and initiate feelings from us. Through these feelings we are able to share in the artist's "larger vision and deeper emotions."

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3Barnes, Art in Painting, p. 55.

4Ibid., p. 66.
Study of the Writings of the Individual
Contributors to the Theme

The second theme is discovered in the writings from Progressive Education as these are discussed in this section. The theme relies mostly on the idea of "plastic form" as defined by Barnes, Buermeyer, and Mullen. In 1925, Ralph Pearson, who later will write for Progressive Education, notes that the modern movements in art, such as Post-Impressionism and Abstraction, have rediscovered the importance of design, that is, "the importance of the relations of line, forms, colors, and space to each other and to the picture as a whole." ⁵

Rejection of Theory of Complete Freedom of Child

Thomas Munro early rejects the child as being in a state of absolute purity and freedom in the production of art. He concludes that the art student needs more than freedom. The student needs a broad study of tradition before individual experimentation. ⁶ In an article in Progressive Education regarding the place of the museums in art education, Munro again insists upon a need of using the best of the past with an emphasis on what makes good art through comparative study. ⁷

Writing in 1925, Bertha A. Mahoney comments about a children's art show and its interesting and excellent works. She credits the excellence of the show to superior teaching and the ability of the teachers to tap childhood fantasy. At the same time the teachers are having the children produce work


with a technical skill which makes the clear expression of the children's ideas possible.8

Use of Stimuli in Art Education

Willy Levin, a professional artist who became a teacher, writes in 1926 that one should not force ideas upon the child, but that the teacher should act as a stimulus and director of the child's effort.

But when they are about nine years old, I ask them [the students] to make the whole figure at once, or to produce the biggest part of the figure first. I get this result through the question: Which is the biggest part of the figure? They usually say the body. . . . Here the question of proportion comes in for the first time. I ask them to compare their own head with their own bodies, and ask which is larger. When they are about eleven years of age they begin to model figures in movement. I have them make primitive armatures. They continually try out the pose themselves, in order to experience, to feel the movement. The understanding of form-construction grows with the growth of the child's mentality. When I feel that the child can understand form, I explain the construction of the human body to them in an elementary way. . . . I have noticed that children instinctively compose their designs well; they have a natural feeling for balance. . . . 9

Helen Ericson recognizes stimuli in forms around the child and especially in the influence of good pictures. She says, "Perhaps the greatest influence of all for the cultivation of art standards and aesthetic appreciation is to be found in the school surroundings themselves."10

Ellen Steele, while believing in the child's complete freedom and purity in art as a very young child, finds that after eight or nine the child needs some way to preserve this freedom and purity. But how? Growth still

10 Helen Ericson, "Influence in the Cultivation of Art Appreciation," Progressive Education, 3 (April-May-June, 1926), 182.
comes through the child's interests, but he must be introduced to more art media and techniques that will aid him in expressing an idea, whether it is to draw a boat or make a model one. She writes,

I have grown to feel that a policy of non-interference is in itself not quite adequate. In some way I must enrich the child's experiences: First, that he may have ideas to express which seem within his scope, and second, that he may live in a situation where these are greatly valued. In this I have found history a great help. I have found that a dramatic living through the experiences of other times and places and getting into the spirit of another period through its own literature and art and architecture and daily life, furnishes an imaginative environment where the material is simple and easy for the child to use. This is because he can build up a castle or a Greek landscape, and so on, imaginatively and, artistically. He will easily then eliminate non-essentials because he has no object present with which to compare, whereas if he tries to paint the Brooklyn Bridge he may be dashed by his inability to have the cables absolutely accurate.

The last sentence presents a good argument for correlation of art with other subjects for stimuli in the artistic process. In representing the facts of history, the child can be completely involved in an experience and be as imaginative as possible. But if the child has reached a point where his imagination is more sterile than it is fertile, the argument can be turned against correlation in the sense of correlation of material. For the child can receive more direct stimuli from his surroundings than he can from books, pictures, and music, which supply historical facts.

Steele mentions an experience with Greek history in the correlation of subject matter. She points out that the children became adept at using variety in color and shapes in making art forms for the Greek history project. They were able to develop relationships among colors and shapes. The children criticized and analyzed each other's work. No chance was lost for the child to learn some of the formal structure in art. She says,

From this particular experience I noticed a great gain on the side of technique for the children. We had a discussion of the stage set and they talked of balance both in the composition and the color, and showed an advancement in their understanding of composition. Their understanding of color as a problem that requires extreme care, was greatly increased and I felt that every child went forth renewed in art interest, and in technical lines turned with increased power into other art work. I think that doing art through history in this way does not mean turning one's back on the present but, on the contrary, it offers opportunity to make the stride forward in technique that will tide the child over his period of self-consciousness and send him into the expressing of any ideas he chooses.\(^{12}\)

Ellen Steele did not overlook out-of-door sketching as a stimulus. She relates how one child after sketching out of doors said that she wanted to stay in the studio. The child claimed she was tired of making paintings of things she saw and wanted to make something different. The child did so by painting a picture of an imaginary woods with forms arranged in creative relationships. Steele notes:

> She was now freed from the necessity of objects that were before the eye and yet she embodied in her imaginary work skill in her arrangement of forms and use of color that she had gained from sketching out of doors.\(^{13}\)

The child in this instance was working under expert guidance of a skilled teacher who understood the need for freedom of the creative spirit. But the child was expected to produce art with the elements of plastic form. From the child's work out of doors she had already received the stimuli needed to express her creative spirit.

Development of Creativity within Structure

Caroline Pratt, an ardent exponent of the use of external stimuli, is also a firm believer in the creative spirit of the child. She believes that one feeds on the other. That is, there can be no creativity without the use of

\(^{12}\)Ibid., 173.

\(^{13}\)Ibid., 174.
external stimuli. The child in his use of external objects divulges his interior life through the expression of his creative spirit.

Pratt's theory includes the belief that the child must be able to dominate the materials with which he is working. If the domination of the materials is beyond the reach of the child's control, he will lose interest and will not be motivated.14

The subject matter or the body of experience used by Caroline Pratt in her work with children is largely that which was relevant to them. Experiences of the past and of the distant future contain less of interest to the child than those of the present. It is the spirit of interest that she is trying to arouse in her students. Pratt notes,

We are at variance with some of those who are sympathetic with revolt from traditional methods for we do not "let the children alone" so completely as others believe in doing. We see the spirit of art as the spirit of play, as well as a thing in itself, and we give play great opportunity as a preparation for art; we see the factual element of art in the first-hand experiences and observation of the children, and make unlimited opportunities for them to experience and observe; we see art and imagination as irreducible, and we see technique as the result of hard work with materials. Attention to these fundamentals while the children are still very young may or may not breed artists. But it will at least keep the minds open and perhaps contribute to the greatest art of all--the art of living.15

The free use of the imagination, a fine idea, and the means or technique for expression of the idea lay the base for the art process in the child claims A. D. Kennedy. Nature is an excellent starting point for the establishment of these factors, as Kennedy explains, using for his example the method of teaching drawing. The "play spirit" is encouraged in the study of art. For example, in portraying the human form, the child acts out the positions he


15 Ibid., 107.
wishes to draw. From the acting out of the positions, the child proceeds to a study of anatomy. The work with the child, therefore, involves a two-fold effort to portray the human figure. First, the child needs an awareness of movement and a knowledge of anatomy. Second, the child should have a spirit and style in his work which would be dependent on the child's personal objectives and feelings, and which include the free use of the imagination. The acceptance of the world external to the child is seen as necessary for the inward growth of the child. The teacher provides the child with the knowledge needed to use his abilities and the opportunity to use these abilities freely in the child's individual way. 16

W. Stevens in a contribution to Progressive Education provides an example of the trend toward formal instruction. Stevens says in speaking about his teaching of the arts and crafts at Cranbrook School,

• • • we emphasize beauty of design, beauty of proportion, and their value in the world, and where it comes to the shop, thoroughgoing accuracy, exactness of work. We do not let our boys make oil paintings before they learn to draw. • • • 17

Renewed Interest in Stimuli

As an alternative to active experience for stimuli, Eduard C. Lindeman suggests revery, that method in which the mind plays with the external stimuli and with no special purpose in view. Revery permits an enrichment of the sensuous and imaginative aspects of an experience and does not involve activity of the body for the arousal of interest. 18


In 1931 Winifred Harley was following Cizek's method of teaching art in her work in the nursery school. She did not stop though with provision of materials, sympathy, and encouragement. The child needs more than these things in art, for the artistic process is not the only objective. The product is an objective also. The child is given as many stimuli as possible, including large paper, brushes, and paint. After experimentation with shapes, the child is expected to relate these shapes to an object which viewers could recognize. A discussion of the design elements in the children's paintings follows. Harley notes about her method,

In conclusion, let me say that our experience bears out Professor Cizek's judgment—that only a teacher who is herself an artist and able to appreciate the beauty even in the so-called scribbles of nursery-school children can obtain the best work from children.19

Two art educators who insist that the art room must be a place where the mind and hands can be stimulated to create and work out the dreams of the children are Victor E. D'Amico 20 and Elsa Hasbrouck. Hasbrouck notes,

If we can provide for children an atmosphere where art and the manipulation of creative material is a daily experience; if during that period of their growth when they are most truly themselves, most genuine and sincere, they can find this additional means of free expression, they may carry into mature years a little of the beauty in life. . . .

All material should be genuinely creative so that the child may learn respect for tools, appreciation of the values and significance of touch, and joy in the choice of color and form.21

In 1932 efforts were made to help the child become aware of his surroundings for aesthetic purposes as well as for use in the artistic process.


Emily Ann Barnes and Bess M. Young mention their efforts at developing an awareness of aesthetics through the use of architecture around them. An example is the remark of one of their students after a study of architecture—"This egg and dart design is found on the capitals of most of the Ionic pillars in our apartment foyer."22

Guidance and Direction of Students

Katharine Frazier discusses her concept of imagination as contrasted with the early progressive educators' view of this faculty.

In comparing our program with the various types described as progressive, it can be seen that with us subject matter is retained about a central core impulse. Everything is related to that core. Creativeness becomes the testing factor. Events and thoughts of all ages are considered in relation to art expression. We have a carefully laid-out program but with great elasticity as to order and content, much adaptation to the individual needs.23

There is a recognition of the self-discipline inherent in well-ordered play, for the word "play" has not only certain areas of freedom but also an inclusion of limitations and boundaries. "Play" has certain regulations and rules by which through games the arousing of the imagination takes place and interest follows. Self-discipline and structure become involved in the process once interest exists, for games follow regulations and rules as they proceed. Thus order and content in relationship to "play" are strong factors in the view of the imagination by 1932.

Victor D'Amico in 1933 claims the art of the progressive schools is over indulgent toward the pupil as an individual and thus neglects the pupil's training in responsibility toward the group. How does his view of art educa-

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tion comply with the theory of external stimuli? D'Amico's view requires a teacher who is not only knowledgeable in the objectives and goals in art education, but one who is willing to include in the aims the teaching of the responsibility of the individual to the group. The aims, therefore, would be the externalization of stimuli in the form of ends which would no longer isolate the individual in the artistic process. Art can no longer be a specialized subject but D'Amico says it will be the armature upon which the entire work of education can be modeled.

The more I study the problem of art education, the more I see it involved in every subject in the curriculum and sense it as a formative power in building the life and character of the child.24

The student needs the direction of the teacher as well as discipline and craftsmanship in order to achieve objectives. As he directs the student, the teacher must be aware of the psychological and physiological changes in the growing child. The teacher, therefore, of necessity must be a blend of teacher and artist--teacher to understand and know the growing child and artist to understand and know craftsmanship and means of developing the creative spirit. For in training the child in art the teacher must train him as a student would be trained in the guild system of the medieval period and still allow for freedom of expression needed in the modern world.25

Margaret Brown is quite definite about the need for more than the interior life of the child as a source for creative work. In 1935 she writes,

The presentation of a unit of work should be as concise as possible. Ideas are stimulated much more quickly by a quantity of good pictures on the subject than by a lengthy explanation. After the presentation, the pictures should be put out of sight and the pupils encouraged to make several rough sketches. The teacher's major criticisms should come at the sketch stage. It is here that

25 Ibid.
she should grasp the thought processes of the individual child so crudely presented, and help him to make his decisions relative to his final product. After the sketches have been made, the illustrative material may again be used. Here it is useful in that it will be a new stimulation to the imaginative thought already in process and will carry forward the completion of the project. 26

Thus Brown notes that the child needs guidance and direction for stimulation of the creative process.

Josef Albers in his article about the need for the teacher to direct and guide agrees with Margaret Brown. In a more technical environment and structure he notes,

To speak in general terms: We should study and learn in all fields of art, for instance, what is tectonic and what is decorative, structure and texture; or, mechanical form and organic form and when they are opposite, overlapping, or congruous; and what results from parallelism and interpenetration, enlarging and diminution—that after such-or-other cross-sections we may see that proportion between effort and effect. . . . that every art work is built (i.e., composed), has order, consciously or unconsciously. 27

Integration and Correlation

G. Derwood Baker claims that art should take its place in the integrated school program. It will be necessary for the teacher in art education to relinquish some freedom—that is, the idea that art happens without any guidance—and become master of skills and techniques in art and be able to impart these to the student in some form of structured curriculum. 28

Alice E. Schoekopf advocates the theory that art is part of the daily life of the child. Art is within the child and only needs to be

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brought out. Bringing out of the art from the child is accomplished by a gradual growth process and includes a deepening of the pleasure associated with the creation of an object having the qualities of art, that of harmony, rhythm, and unity.

Schoelkopf mentions the correlation of art with other subjects as one way to develop art within the child. Correlation in the thirties in Progressive Education is characterized by the following: association of art with other subjects, for example, history; use of art as subordinate to the main subject, which, in this case, is history; and lack of emphasis on the nature of art itself. Schoelkopf, however, does not denigrate art in her use of correlation, but considers correlation as a way to provide more stimuli for the student. She says,

The finest paintings and pieces of sculpture came when artists had something to say and really cared deeply enough to want to say it... the modern artist, awed and inspired by the clear-cut contours of tall buildings against the sky, must needs record his feelings about them, perhaps in a sharply defined woodcut. And so, when children have found new interests and really care about them, they will want to express them.29

The finest art has been produced when history has called for it. Fine art is not just produced for adornment but for a purpose. The machine age, therefore, does not need to stifle art but can arouse new interests and ideas. It is the task of the art teacher to have a flexible plan using the varied experiences possible with correlation. "An art problem can be guided into such a variety of channels!"30

The integrated school program also interests Alma Bowen because of its trend for cooperation between teacher and student. The interest though

30 Ibid., 416.
is confined to the creative arts of writing, music, and art, and integration is accomplished by means of themes. Themes selected for the suggested integrated program are rhythm, color, and unity—all ends toward which the student is to strive. The individual, nevertheless, is not subordinated to the ends in the structure of her suggested program. Bowen comments, "Individuality, rather than form, was stressed in classes where the majority were intended by nature to be neither writers nor painters."31

Victor D'Amico continues the exploration of the individual needs in art education by means of integration and indicates the theater arts as a basic essential for fulfilling needs. It is through the theater arts that all areas of creativity can be reached. The theater arts in the visual area give all students a chance to participate and create in some form, from the making and designing of scenery to the planning of costumes. The various forms of participation are potential areas of visual forms.

Art educators, therefore, can use the drama as a motivation for the child and a means of development of the varying needs and interests of a group of children. Children not usually reached through the fine arts have the possibility of being reached through drama—the practical child who cannot see himself as an artist; the child who lacks two-dimensional sense; the highly creative and imaginative child who lacks manual dexterity to carry out his plans; and finally the student with a strong technical interest. All these types of students may fulfill their need for visual expression in some form through the medium of the drama.32


Some of the interests that the visual arts have in common with the theater arts are the aesthetic values of line, form, and color, as well as the use of construction and structured forms. That is, both two-dimensional and three-dimensional areas can be explored as well as that of the fourth dimension, or movement. 33

Aesthetic Qualities of the Art Product

One indication in the writings in Progressive Education that structure is influencing the aesthetic process also is found in the contribution of G. T. Buswell. In 1936 he describes the successive fixations of the eye in viewing a picture. Patterns exist in the way one views a picture. His technical conclusion is that the longer one views a picture the longer becomes the average duration of the fixation pauses—that is, the time the eye stops its movement. If the child is taught how to look at a picture, he will be making longer fixation pauses thus increasing his enjoyment of the work. The point is the child must learn to look at a picture. It is not something that the child instinctively knows how to do. Buswell says,

First, the teacher must expect that in studying a new picture the pattern of perception at first will resemble that of a general survey of the picture as a whole. Without some direction or teaching, this general survey is likely to be so satisfying to the pupil that he will make no further attempt to study the picture and will be satisfied to say that he has seen that picture. There is little evidence to show that any real taste for art follows this type of superficial looking at pictures.

A second inference to be drawn is that if the child's attention can be centered sufficiently on certain aspects of the picture to induce him to examine those parts of it in detail, there may result an interest in the picture which will become so compelling that the child will study that picture until he can call it really his own.

33 Ibid., 358.

Roberta Fansler, writing on the use of the museum in art, alleges that it is better that the child learn to like art pictures because he knows them in his own way rather than because an adult claims a certain picture is good. One way of teaching the child to know art forms better is through an historical approach to the art forms rather than through an aesthetic approach. The historical approach to art often is more successful in arousing interest in the art form with the interest leading into the study of aesthetics as to why the art form is good.

Aesthetic training for Fansler is training in awareness. If the child learns to look at a picture, he may learn to like it. At least he will supposedly become more aware of its value. The connection between the awareness of a picture and the aesthetic appeal seems tenuous though. Fansler says,

In coming to know, in becoming aware and fully conscious of the arts one comes to know the difference between quality and mediocrity; and to me the ability to recognize that difference in aesthetic, moral, and human values is an end in itself. Toward this end a picture collection, only if it is used hard and without ceremony, can be very instrumental.35

In an article on the need for museums to act as stimuli for the development of art creativity and aesthetics in the child, Thomas Monro decries the lack of actual use of the museum. Each new movement in education swings too far to the right or left and thus neglects certain values in the movement which it replaces. Thus the use of the museum has been neglected in the progressive education schools. The progressive education movement emphasizes realism and imaginative work and relies on direct experiences for stimuli, and the art pieces of the ages are overlooked for their values in education. Anyone wishing to study the art of the past is accused of antiquarianism. Much of the wealth of classical, biblical, and other meanings found in the

Roberta Fansler, "On the Use of an Art Set," Progressive Education, 13 (October, 1936), 435.
past art forms are overlooked. Munro notes,

Art is far from being omitted in the new secondary schools. On the contrary, as I have said, there is great use of projects involving some artistic technique. But the constant cry for "creative originality" in these projects keeps the student out of the museum, and tends to delude him with the false belief that he can easily perform great acts of genius by inspired self-expression, with no need of learning from the past. 36

Role for Teachers

There is a need for teachers familiar with the subject matter itself and interests of children at various levels to present the materials of the museums. These materials are important stimuli for the development of the inner creative spirit, and, as noted in the preceding articles, part of the trend toward guidance and structure in art education in Progressive Education. 37

William Zorach writes in 1938 about the new tendencies in art as he sees them manifested in modern art. As a practicing artist, he speaks from the angle of the artist viewing the visual field. He underscores the building of plastic form in a work of art and emphasizes the source of the plastic form as being within the artist's personality. Through the form the artist is able to transmit his personality to the thing he is making.

Nature as a source for motivation and ideas is recognized. "In her exists every imaginable and unimagined form." But these forms are abstract forms developed from the personality of the individual. "Within nature and within man lie infinite possibilities for the development of vision and aesthetic enjoyment." 38

37 Ibid., 531-3.
Modern artists do not literally attempt to look at things as others have been accustomed to see them. They paint with an inner and an outer vision. If they were not conscious of and responsive to an inner value they would be incapable of feeling and insensitive to the phenomena of life. The wonder of life and the manifestations of the inner spirituality of nature are ever present. In the growth of every blade of grass, in every breathing thing, in every breeze and storm, in the sun and moon. . . . Modern artists take a line here, a color there; they seek the inner, combined with the outer, and (through their vision and realization), colored with the strength of their personality, create art. 39

The artist is the antenna for nature registering the vibrations to which he is attuned. The registration occurs through materials such as wood, stone, bronze, or paper and paint by means of the specific character of the medium itself. "Art is the soul of man, ever striving, ever straining toward some fulfillment, some consciousness of itself and life." 40

In 1938 Thomas C. Parker urges the use of Project teaching as a means of stimulating artistic output within the child. In Project teaching the child begins with the simple urge to do something, perhaps, as Parker says, to make mud pies and sand castles. This urge with the aid of the teacher is turned into a disciplined production in art form. The main point is that

39 Ibid. Dewey also writes about the "inner and the outer." He says "... this surging up of personal factors into conscious recognition is part of the whole activity in its temporal development. There is not first a purely psychical process, followed abruptly by a radically different physical one. There is one continuous behavior, proceeding from a more uncertain, divided, hesitating state to a more overt, determinate, or complete state. The activity at first consists mainly of certain tensions and adjustments within the organism; as these are coordinated into a unified attitude, the organism as a whole acts—some definite act is undertaken. We may distinguish, of course, the more explicitly conscious phase of the continuous activity as mental or psychical. But that only identifies the mental or psychical to mean the indeterminate, formative state of an activity which in its fulness involves putting forth of overt energy to modify the environment." Democracy and Education, pp. 347-8.

Under the teacher's direction the beauty of form and theme emerge. This beauty of form and theme could otherwise possibly be lost in the aimless wanderings of mud pies and sand castles. The direction is from instinct and play to discipline and product. 41

Ruth Reeves discusses the place of the teacher in the production and enjoyment of the art work by saying,

Once the beginner has been given a feeling of freedom with his materials and has been instructed in the rudiments, the teacher leaves the student alone so that he can test his own capacities and possibilities. . . . But what is equally important, through self expression they are acquiring an understanding of appreciation of art. 42

Assistance should be given the child only upon request. Absolute ideas of "right and wrong" in a composition must be discarded, and the questions used in evaluating the work aimed at the individuality of the student. Such

41 Thomas C. Parker, "The Artist Teaches," 403. Frederick Gordon Bonser says about the Project method:

"The project method is derived from an educational philosophy, a fundamental psychology and a dynamic sociology. It is not a teaching device. It attempts to evaluate experiences in terms of their relationship to an ideally derived life purpose, and is therefore philosophical. . . .

By the project method, one would have the learner animated by a definite purpose by which his activity, whatever its form, is evoked. The purpose is accomplished by the use of what is learned in the process and by the process itself. . . .

The project method, by making activities rather than subject-matter basic, operates directly rather than indirectly to assure the permanence of values derived from experiences. . . .

In using the project method, the teacher is responsible for such a selection of activities as will continuously promote the growth of learners. A curriculum, charting the general objectives to be realized and the types of experiences of various kinds for each respective level of growth is essential as a general guide for schools as they exist." "The Fundamental Character of the Project Method," Progressive Education, 1 (July-August-September, 1924), 62-3. See William H. Kilpatrick, Foundations of Method (New York: The Macmillan Company, 1925) for further information regarding the Project method based on the experiences of the learner.

questions can be phrased as "'Do you like it?" or "'Does it suit your sense of design and color?"43

Can the use of the arts in education be genuinely educational?

H. Rosabelle MacDonald says the educational process would depend on the teacher. But more damage can be inflicted on the child in the art field by poor teaching methods than in other fields of education. "Especially is this true if the child has a natural capacity, or signs of what is usually considered potentiality in the subject."44 Sound psychology is necessary in the development of art in the individual. The child is to be the focal point of good teaching. MacDonald comments,

A fine fusion of feeling and sensitivity and knowledge and control working together is required to produce a work of art. It demands a balance of all the facilities in action, concurrently driven toward a goal. Expression not nourished by sensitive awareness and receptivity, or by large cosmic consciousness has little to say of any value to anyone. It produces works, but not of art.45

The function of the good teacher is to direct the proper means for overcoming any weaknesses on the part of the individual and to help the individual appreciate and use his natural gifts as they relate to the creative process.46

Polly Ames is a leader in the area of teacher guidance. Her claim is that direct experience is essential for the child in the artistic process because the experience is necessary for inspiration. Then as the child matures, control and direction are added to produce an art work. The aesthetic process is a concomitant process of the artistic process. While the child is working

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43 Ibid.
45 Ibid., 386.
46 Ibid., 385-6.
with his materials and the art form, he is enjoying the process. There is a pleasure, at least sensuous and on a low level aesthetic, in application of the paint or color to the canvas or the forming of the clay. Ames notes,

Fine as the indirect approach through the imagination or memory can be, it is good to vary it with the presentation of visible problems such as a model or still life, or a corner of the schoolroom.47

In 1939 Jane Betsy Welling states that 'the arts in the progressive schools' program should be there for everyone in the form of a vertical curriculum, that is, the child should add to his knowledge and skills every year as he matures physically and mentally. Growth in the arts occurs in such a structured curriculum, but the growth should occur as experiences. The experiences should be structured so that the child learns something new with each one and thus progresses in the art field. Welling calls for a change in teacher education to allow a definite place in the curriculum for the arts and for people to teach them.48

Ellen Steele Reece's review of the book, The Arts in the Classroom, by Natalie Robinson Cole summarizes Natalie Cole's ideas about art. Reece says in her review,

One becomes increasingly conscious of the rare qualities of the teacher and the sympathy with which she guides the children to free their creative energy. She says, "Children cannot create in a vacuum," and her own classroom is indeed very much alive with children learning, unfolding and expressing themselves through all of the arts. . . .

Freedom in expression is often considered enough of an attainment but Mrs. Cole leads the children further to a consciousness of what is distinctive and beautiful in art forms. To fill a space finely, to express joyous rhythm of line or quality in texture become part of a child's standards of work. . . . Mrs. Cole literally pushes the children over the first hazards and sees


that everyone is started, then proves that the child's own way of working is really best, that the only necessity is to "feel it inside." 49

A criticism made by Ellen Reece is that Mrs. Cole does not explain just how the child makes the leap from the imitative way of following the teacher to the independence of creative freedom.

Summary of Individual Contributions

The writers in Progressive Education show a decided interest in plastic form in art and reject the idea of the child as the "only source of art." They demonstrate an interest in the product as well as the process, and the idea of "play" means interest followed by discipline and structure. There is evidence for need of definite curricula guide lines in the art field in order for art to become a recognized subject area in itself with a body of knowledge and skills to be developed as the child matures. Once curricula or guide lines are developed, art can become more active as subject matter in correlation. It can then not only be of great help in teaching history or literature but be of great benefit in its own field also. The contributions show a noticeable emphasis on craftsmanship and discipline in art, which requires the expert guidance and direction of the teacher. The teacher influence, however, is not confined to production but extends to the aesthetic process also. Evidently then the teacher must be knowledgeable in the area of the physical and psychological growth of the child in order to build a curriculum of experiences and stimuli. Theater art assumes importance because of its ability to provide varied experiences for the individual. Professional artists are also becoming aware of the need for stimuli and guidance in the educational field of art.

49 Ellen Steele Reece, "Book Review" of The Arts in the Classroom by Natalie Robinson Cole, Progressive Education, 17 (December, 1940), 566.
Conclusions

This section discussed the relationship of the child with external stimuli and the results of the relationship in the second variant of the philosophy of art education in Progressive Education. The principles of composition—rhythm, harmony, balance, and unity—and the elements—line, mass, value, and color—and their place in art as advocated by A. C. Barnes, Mary Mullen, and Laurence Buermeyer were explained. Because of the interest in the compositional or design aspect of art in expressionistic form, the philosophy of art education developed a trend in which the teacher assumed more importance. There was almost a complete rejection of the idea that the child was to be unfettered and free in art. Structure in art did have value for education and the individual's growth. Correlation and integration of art with other subjects would make it possible for art to be available for more students. For correlation and integration of art to occur, formation of a definite curriculum in art would be necessary.

Forecast of Developments

From the second theme in the philosophy of art education in Progressive Education will emerge the concept of the teacher-artist; the development of structure in the curricula of art and an appreciation of the value of structure; a renewed interest in correlation and integration; and a growing concern for the place of aesthetics in art education.

Art educators in their enthusiasm over the "new art education" with the emphasis on stimuli, interest, and goals, pressed the concept of design and the role of the teacher. The "new art education" can be viewed as a reaction to the stress on the role of the student in the early years of Progressive Education.
CHAPTER IV

THIRD MAJOR THEME IN THE PHILOSOPHY OF ART EDUCATION IN PROGRESSIVE EDUCATION

Child As Natural Organism Interacting with Environment in the Visual Arts Field

This section will consist of an analysis of the third major theme in the writings of Progressive Education in the philosophy of art education. The theme revolves around the theory of the child as a natural organism interacting with the environment in both the artistic and aesthetic processes. John Dewey's theory in art is the basis for this theme; thus an overview of the artistic and aesthetic philosophy of John Dewey will be presented with a concentration upon four major points. An introduction of the writers concerned with the theme will follow, and then a study of the individual writers and their contributions to the third theme will be developed. As, in the previous sections, the study will be done chronologically from Progressive Education; the section will conclude with a summary and a forecast of developments from this theme.

Overview of the Art Philosophy of John Dewey

The basic concepts from the works of John Dewey which seem to have the most bearing on the art philosophy of Progressive Education writers are as follows: his use of interest in the development of experiences; the work of the imagination and its visual expression; the idea of beauty in the contingent and particular reflected through substance and form in art in varying degrees.
of quality; and the theory of art as a means of social reform. 1

The Use of Interest in the Development of Experiences

Interest, aroused and solidified through the use of play in art, causes physical and mental faculties to work more easily. "Play" has the characteristics of being instinctive, enjoyable, interesting, and self ruling. It is a conscious, enjoyable act emerging from the self with a consequent development of rules. Through imitation of the adult's aesthetic and artistic processes by the child, he discovers rules which form the basis for his integration into the adult society.

In his early work on progressive schools, such as Schools of Tomorrow, Dewey means two different things when he speaks about play. When he speaks about play as an instinct of the child, he is speaking about something in which the child is interested; but when he writes about the child imitating the role of adults, he is discussing the use of play as an integral part of education. In speaking about play as instinctive, he says,

Painting or clay modeling play quite as large a role, even with the little ones, as carpentry or sewing, providing they serve a purpose or are sufficiently connected with other work to hold the pupil's interest. A sense of the beautiful is not consciously present in small children and must be developed through their

handling of everyday objects if it is to become a real force in their lives. Therefore "art" is taught as part of the handwork, the storytelling, the dramatization or the nature study.\(^2\)

The child's interest aroused by a stimulus in play, such as storytelling, leads him into action. Dewey comments in a later work,

> The theory that art is play is akin to the dream theory of art. But it goes one step nearer the actuality of esthetic experience by recognizing the necessity of action, of doing something. Children are often said to make-believe when they play. But children at play are at least engaged in actions that give their imagery an outward manifestation; in their play idea and act are completely fused. \(^3\)

In this later work, *Art As Experience*, Dewey recognizes the blending of idea and act as one thing, a more sophisticated version of his earlier theory.

He explains:

> The significance of purpose as a controlling factor in both production and appreciation is often missed because purpose is identified with pious wish and what is sometimes called a motive. A purpose exists only in terms of subject matter. ... The object, the expressed material, is not merely the accomplished purpose, but it is as *object* the purpose from the very beginning. \(^4\)

The first manifestations of play, Dewey notes, are like the actions of a kitten. The kitten has control of the play but not control of the object. Thus it is in the first stages of art. The child is going through a series of activities, such as painting and playing with clay, but he does not have control of his object, the medium, and that which he wishes to make.

The second element of play enters into the activity as the child progresses or matures, and that is purpose. A purposeful series of acts follows for the child is trying to reach a goal. "As the need for order is recognized, play becomes a game; it has 'rules.' ... Play as an event is still immediate.

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But its content consists of a mediation of present materials by ideas drawn from past experience."\(^5\)

Interest precedes play because it is the moving force in the child. Dewey discusses interest as follows:

Such words as interest, affection, concern, motivation, emphasize the bearing of what is foreseen upon the individual's fortunes, and his active desire to act to secure a possible result. . . . While such words as affection, concern, and motive indicate an attitude of personal preference, they are always attitudes toward objects—toward what is foreseen. We may call the phase of objective foresight intellectual, and the phase of personal concern emotional and volitional, but there is no separation in the facts of situation.\(^6\)

Dewey notes that interest has the following characteristics:

The word interest, in its ordinary usage, expresses (i) the whole state of active development, (ii) the objective results that are foreseen and wanted, and (iii) the personal emotional inclination. (i) An occupation, employment, pursuit, business is often referred to as an interest. . . . (ii) By an interest we also mean the point at which an object touches or engages a man; the point where it influences him. . . . (iii) When we speak of a man as interested in this or that the emphasis falls directly upon his personal attitude. . . .

Interest means the attachment of importance to something which makes some feature attractive which would otherwise be indifferent. If this were the only meaning behind Dewey's use of the word interest, the connotation would seem to be that of bribery. But Dewey believes that the skills and subject matter in education have interest in their own right. Ways have to be found to bring out the interest and connect it with aspects that are already of importance to the child in everyday life—"to discover objects and modes of action, which are connected with present powers. The functions of this material in engaging activity and carrying it on consistently and continuously is its

\(^5\) Ibid.

\(^6\) Dewey, Democracy and Education, p. 125.

\(^7\) Ibid., p. 126.
From interest flows discipline, for they are interlocking factors of activities which have aim or purpose.

**Imagination and Its Visual Expression**

What role does the imagination play in the philosophy of Dewey in the visual field? Dewey says the imagination is not a special and mysterious faculty which is entirely self-contained and different from other faculties. Rather he says,

... [I]f we judge its nature from the creation of works of art, it designates a quality that animates and pervades all processes of making and observation. It is a way of seeing and feeling things as they compose an integral whole. It is the large and generous blending of interests at the point where the mind comes in contact with the world. When old and familiar things are made new in experience, there is imagination. When the new is created, the far and strange become the most natural inevitable things in the world. There is always some measure of adventure in the meeting of mind and universe, and this adventure is, in its measure, imagination.

Imagination then has as its concern the familiar in some unfamiliar aspect. For example, the use of the circle as an art form is a use of a familiar object. To use it in a creative manner so that it is not easily recognized as a circle or to use forms to suggest a circle would be to apply the circle in an unfamiliar aspect or imaginative way. Dewey says,

... [T]he conscious adjustment of the new and the old is imagination. Interaction of a living being with an environment is found in vegetative and animal life. But the experience enacted is human and conscious only as that which is given here and now is extended by meanings and values drawn from what is absent in fact and present only imaginatively.

Imagination, therefore, provides values beyond the ones that are actually present. In art the provision for values is made through expression

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8 Ibid., pp. 126-7.
10 Ibid., pp. 272.
The formed matter of esthetic experience directly expresses, in other words, the meanings that are imaginatively evoked; it does not merely provide means by which purpose over and beyond the existence of the object may be executed. The work of art is thus a challenge to the performance of a like act of evocation and organization, through imagination, on the part of the one who experiences it.

Expression, therefore, succeeds imagination, and the work of art is the expression. The act of expression also provokes an experience on the part of the viewer.

Art is self expression, so the act of expression is a vital component in the artistic philosophy of Dewey. Expression begins with a simple impulse to do something. Impulsion is not enough because the impulsion proceeds from need and can be only a blind need. In order for the impulsion to be expressive it must contain the reflective act, that is, the inner thinking or feeling of something. Still retaining the inner structure, the impulsion must propel itself outwards. Dewey comments on expression as follows,

It is this double change (quantitative and qualitative) which converts an activity into an act of expression. Things in the environment that would otherwise be mere smooth channels or else blind obstructions become means, media. At the same time, things retained from past experience would grow stale from routine or inert from lack of use, become coefficients in new adventures and put on a raiment of fresh meaning. Here are all the elements needed to define expressionism.

The act of expression is not something which supervenes upon an inspiration already complete. It is the carrying forward to completion of an inspiration by means of the objective material of perception and imagery.

An impulsion cannot lead to expression save when it is thrown into commotion, turmoil. Unless there is com-pression nothing is ex-pressed.

Imagination in the form of art is expressive because it is selective
of a particular experience and communicates the selectivity. The selection in
terms of lines, colors, light, and space enables the artist to communicate that
which he wishes to say about an experience that is living within him. Since
the process of living is continuous, art has continuity. The continuity in
life influences the selection of the material for expression because experi-
ences are cumulative. Dewey notes about continuity and the expression of
experiences thus,

But the process of living is continuous; it possesses continuity
because it is an everlastingly renewed process of acting upon the
environment and being acted upon by it, together with institution
of relations between what is done and what is undergone. Hence
experience is necessarily cumulative and its subject matter gains
expressiveness because of cumulative continuity.13

The imaginative selection of cumulative experiences seems to provide for
expression in art.

Beauty and Quality in the Contingent and
Particular in Art

Limitations are placed on the use of the term "beauty" by Dewey.
The concentration is on the plastic elements of line, color, mass, and shape,
and their relationships both to the artist and the viewer. Instead of applying
the theoretical term of beauty when talking about the aesthetic quality of a
work, it is better to discuss the experience of beauty and when and where and
how it achieves the qualities it possesses. Dewey defines beauty as "the
response to that which to reflection is the consummated movement of matter
integrated through its inner relations into a single qualitative whole."14
To clarify the concepts of the plastic elements as beauty, it is necessary to
place them in relationships which involves form and matter united in experience.

13 Ibid., p. 104.
14 Ibid., pp. 129-30.
But whatever path the work of art pursues, it, just because it is a full and intense experience, keeps alive the power to experience the common world in its fullness. It does so by reducing the raw materials of that experience to matter ordered through form.15

Dewey does not distinguish art from science through a concentration on the contingencies and partialities of nature as a reflection of art; neither does he see science as a reflection of the universalities and necessities of nature. Such a distinction is opposed to Dewey's experiential philosophy. The placement of the particulars on a lower scale of being than that of the universal was the Greek mode of thinking. For Dewey all of life is part of experience. The distinction, if it must be made between science and art, is that of qualities. He says,

Since the ultimate cause of the union of form and matter in experience is the intimate relation of undergoing and doing in interaction of a live creature with the world of nature and man, the theories, which separate matter and form, have their ultimate source in neglect of this relation. Qualities are then treated as impressions made by things, and relations that supply meaning as either associations among impressions, or as something introduced by thought.16

The lowering of art on the scale of human values by early philosophers was caused by denigration of the artistic process and emphasis on the aesthetic

15 Ibid., p. 133.
16 Ibid., p. 132. The following quotation may be useful. "Nature and life manifest not flux but continuity, and continuity involves forces and structures that endure through change; at least when they change, they do so more slowly than do surface incidents, and thus are, relatively, constant. Moreover, changes are not all gradual; they culminate in sudden mutation, in transformations that at the time seem revolutionary, although in a later perspective they take their place in a logical development. All of these things hold of art. The critic, who is not as sensitive to signs of change as to the recurrent and enduring, uses the criterion of the tradition and models without being aware that every past was once the imminent future of its past and is now the past, not absolutely, but of the change which constitutes the present." Ibid., pp. 323-4.
Such a distinction between the artistic and aesthetic results from the assumption that theory or the universal is superior to practice or the contingent. Dewey disproves the distinction. He notes,

On one hand, there is action that deals with materials and energies outside the body, assembling, refining, combining, manipulating them until their new state yields a satisfaction not afforded by their crude condition—a formula that applies to fine and useful art alike. On the other hand, there is the delight that attends vision and hearing, an enhancement of the receptive appreciation and assimilation of objects irrespective of participation in the operations of production. Provided the difference of the two things is recognized, it is no matter whether the words "esthetic" and "artistic" or other terms be used to designate the distinction, for the difference is not one of words but of objects.

Science is an art, that art is practice, and that the only distinction worth drawing is not between practice and theory, but between those which are full of enjoyed meanings. When this perception dawns, it will be a commonplace that art—the mode of activity that is charged with meanings capable of immediately enjoyed possession—is the complete culmination of nature, and that "science" is properly a handmaiden that conducts natural events to this happy issue. Thus would disappear the separations that trouble present thinking: division of everything into nature and experience, of experience into practice and theory, art and science, of art into useful and fine, menial and free.

Quality in art has a strong relationship to plastic form which Dewey recognizes. In speaking about quality, he is referring to the sensuous aspect of the object, such as that which makes the quality of red different in an

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17 Dewey, Experience and Nature, 2d. ed. (New York: Dover Publications, 1958), p. 358. Dewey comments also on the subject, "The doings and sufferings that form experience are, in the degree in which experience is intelligent or charged with meanings, a union of the precarious, novel, irregular with the settled, assured and uniform—a union which also defines the artistic and the esthetic. For wherever there is art the contingent and ongoing never work at cross purposes with the formal and recurrent but commingle in harmony.

First, then, art is solvent union of the generic, recurrent, ordered, established phase of nature with its phase that is incomplete, going on, and still uncertain, contingent, novel, particular; or as certain systems of aesthetic theory have truly declared, though without empirical basis and import their words, a union of necessity and freedom, a harmony of the many and one, reconciliation of sensuous and ideal." Ibid., pp. 358-9.
apple from the quality of red used in a painting. For the quality of red in the apple is on a low level of appreciation, while the quality of red in a painting can be on a high level of appreciation. It has many relationships to other elements of plastic form, such as line, shape, and value. Reflection or thinking back includes all the meanings inherent in the use of red in the artwork, and the meanings can be greater qualitatively and quantitatively in a painting than in an apple. The concept of quality requires both the sensuous appeal and the intellectualization and emotional response to that appeal.

Dewey comments,

In all objects perceived for what they are without need for reflective inquiry, the quality is what it means, namely, the object to which it belongs. Art has the faculty of enhancing and concentrating this union of quality and meaning in a way which vivifies both. Instead of canceling a separation between sense and meaning... it exemplifies in an accentuated and perfected manner the union characteristic of many other experiences through finding the exact qualitative media that fuse most completely with what is to be expressed. \[18\]

Quality, is therefore, of its nature contingent, existential, and variable which makes it impossible to set up a closed situation in art, even in the consideration of plastic form. It is impossible to declare an absolute end for quality. Even though an experience may be brought to closure, the experience may emerge again at another place or time in a new way according to the situation and person involved and according to the intellectualization and emotional response to the situation.

Art and Social Reform

Art as means of social reform is a factor in the art philosophy of Dewey. This factor concentrates on the individual aspect of art in the sense of making art meaningful for all. For if art has only an esoteric meaning,

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18 Dewey, Art As Experience, p. 259.
that of aesthetic pleasure for a few who understand its complexities and if it is divorced from real experiences, then it cannot affect the individual except in a superficial manner by adding to his experiences. And the addition is in a quantitative manner rather than a qualitative one. Art also becomes more scientific, for the artist and the viewer are only interested in the rather pedantic exercise of it. They are not involved in it as a living experience.

Art though has a twofold aspect. The first aspect is that of the creators of new and specialized works; for example, those experimenting today with art and electronics. At present such experimentation is obscure to the majority of people and so cannot be a part of their daily experiences. The second aspect is that which is ongoing for all or the expression of emotion through materials in daily life in an aesthetic sense. In works of science, utility, and even morality, the character of the objects involved is important. Character determines whether an experience can be aesthetic. Art restricted to emotion and innovation excludes the object from the person and makes it esoteric. Dewey says,

For emotion in its ordinary sense is something called out by objects, physical and personal; it is response to an objective situation. It is not something existing somewhere by itself which then employs material through which to express itself. Emotion is an indication of intimate participation, in a more or less excited way in some scene of nature or life; it is, so to speak, an attitude or disposition which is a function of objective things.19

An individual must be involved with emotion in an objective way to be expressive and sensitive to the world about him. The qualitative aspect of his emotion and the intellectualization of the emotion are stressed and raised so that he becomes a more complete individual himself, and, therefore, a better part of society. Dewey argues thus,

The values that lead to production and intelligent enjoyment of

art have to be incorporated into the system of social relationships. It seems to be that much of the discussion of proletarian art is aside from the point because it confuses the personal and deliberate intent of an artist with the place and operation of art in society. What is true is that art itself is not secure under modern conditions until the mass of men and women who do the useful work of the world have the opportunity to be free in conducting the processes of production and are richly endowed in capacity for enjoying the fruits of collective work. That the material for art should be drawn from all sources whatever and that the products of art should be accessible to all is a demand by the side of which the personal political intent of the artist is insignificant.20

Summary

The idea of art as originating in play and play as implicating or implying interest has been explored herein. Imagination and its resulting form of expression in terms of experience were noted. The expression of experience eliminated any distinction between substance and form in art. Experience included both the intellectual and emotional aspects and eliminated boundaries between the arts of painting and sculpture and those of everyday living. Art, viewed under the aspect of beauty, was regarded as contingent and variable with no absolute criterion for a closed situation. Any judgment of art would be made in terms of the relationships found in plastic form, and the term quality or the degree of relationships found in an experience of art was discussed. As expression was found to be an external projection of inward states and, therefore, a form of communication in the visual field, art as expression made for communication. Through communication, the individual learns to take his place in society and the means of reforming the society. Art no longer belongs to the esoteric few but becomes a way of life for all.

Preview of Dewey's Art Philosophy in Progressive Education and Supportive Material

The preview of the writings of Progressive Education and the secondary

sources which explore Dewey's theory of art education notes that the early
writers for Progressive Education call for activity and play as explored in
the previous two major themes but with a difference. The activity and play in
this section are viewed with a purpose in mind. The purpose is that the child
is a natural organism interacting with his environment with ends-in-view or
problems to solve. A group of early writers developed the theory of purposeful
activity through concentration on the elements of art--line, mass, and color--
but the main idea in this section is that the visual education should take
place through experiences which are related to the child's daily life and are
purposeful as such. The idea of self expression is again examined as a type
of activity for growth; growth means life, and art is recognized as being a
microcosm of life itself. In growth, as in life, relationships occur. These
relationships bring the contingent and variable into the visual field. Play
is also viewed as a means of arousing interest on the part of the student, for
there can be no impulse toward purposeful activity without interest. A group
of writers in the 1930's explores the connection of the child with his present
environment and the visual arts and notes the inability to separate art from
life. Some of the writers discover formal structure in art in a continuity
with the need for the past in order to live in the present. Art, therefore,
connotes a continuum such as exists in life in which the past cannot be over-
looked. A variant of the main theme from Chapter III emerges in the research
into the psychology of art education as art education reflects the involvement
of the student with his environment and culture. The writers of the 1930's
thought of art as a means of social reform when they began to consider the
artist and aesthetic process an integral part of life. Some of the facets
of the theories explored in this section can be regarded as supporting the two
previous major themes, but when the theories are studied further, differing
facets emerge which support the major theme of this section strongly. In other words, the parameters of the theories vary depending upon the concentration and value placed upon them.

Contributions of Writers to the Major Theme

Interpretation of Play and Interest

The first issue of the bulletin of the Association for the Advance of Progressive Education in 1920 speaks about the formation of one of the progressive education schools. The article on Angelo Patri mentions self-government, freedom, motivation, cooperation, and aesthetic training, and one of the basic points of Dewey's philosophy--activity. A learning type of activity existed in the school, a purposeful activity, with the child as the source and the learning occurring through interaction with the teacher, environment, and society. 21

The activity theory emerges in the second bulletin in which Marietta Johnson discusses free intellectual play. She considers play in the sense of curiosity followed by interest. The child's mind wanders freely until it hits a problem, and then he decides how to solve the problem. Interest is self motivated by means of play. 22

Alice Holmes, as mentioned previously, worked on a project of redecorating the school through the efforts of her class in Industrial Art, and she notes,

The class in Industrial Art took the matter under consideration. They decided to make the walls buff and the woodwork brown. The next question was how to accomplish it. Inquiries were made and this is what happened. The girls donned old clothes, and painted the walls, ceilings and woodwork. When the walls and woodwork were finished they made crash hangings and table runners with stenciled

21 Supra, p. 32.
22 Supra, p. 33.
The project demonstrates what Dewey wants from a class—a problem that is immediate and on a par with adult desires and roles. The art was practical and aesthetic in that the students were not only pleased with their physical work but with the appearance of the room after the project was completed.

C. F. Kettering writes about the connection between sight and color. Color is one of the tools of plastic form in art, and also one of the major forms for arousing interest. Since it is a wave length of light, Kettering says,

When you look at something and say, "It is red," you only measure wave length. You compare two colors and although you do not think of it as such, you are really measuring wave lengths. Maybe you ask what color an opal is. Are you sure that an opal has color? "Yes." Grind it up and see if it has. There is no color in an opal, no color in a rainbow. It is the wave length of light which that particular condition happens to reflect back to your eyes, and it has nothing to do with the physical thing itself.

Color is an example of interaction not only with the environment but also with the teacher, for it illustrates the objectivity of one phase of art—color—and at the same time the subjectivity of the phase. Since color itself is an interaction with the environment, it requires the person as well as an object to elicit a response. The response, although interesting to the student, is not understood technically without guidance in some form, such as the teacher. In order for a full response to all the nuances of color, the student needs the interaction with the teacher.

The Fourth Annual Convention of the Progressive Education Association notes that in the pragmatic philosophy of Dewey, qualities similar to those in


the aims of progressive art education can be found. These include emphasis on qualities originating within the child and including the personal and social growth of the child.\textsuperscript{25} The early meetings of the Progressive Education Association called for the qualities needed for an expressive art program as well as for all of education.

Florence Cane recognizes in 1924 the growth of interrelationships and communication through self-expression from interest and the value therein. Though she is a strong advocate of the child as the source of creative power, the value of the expression of the internal life of the individual is important in her writings, for the importance resides in the interrelationships with others through communication.\textsuperscript{26}

The recognition of games for learning occurs early with the Progressive Education educators, as Ovide Decroly mentions in writing about art and manual training classes. It is easier to apply the theory of games and play to such classes than to most other subjects because other subjects are for the most part oral. Decroly comments,

One finds better examples of individual progress, simultaneously realized, in our manual training classes and in laboratories and schools of painting, sculpture, and design. In such schools each pupil can be considered in accordance with his capacity, without having to be separated from the other to make such consideration possible. And since the progress of one is not affected by the progress of the others, a maximum output is secured. . . .

What advantage would be gained if similar methods were employed in teaching the various scholastic branches?\textsuperscript{27}


\textsuperscript{26} Cane, "Teaching Children to Paint," 96.

\textsuperscript{27} Ovide Decroly, "Methods of Individual Instruction and Educational Games," \textit{Progressive Education}, 1 (April, 1924), 24-5.
as a natural transition between work and play.

Self expression as another type of activity involving interest allows the child full development according to Carleton Washburne. Full development depends upon the individual not only having needed skills and knowledges which expresses his individuality through creative work but also defines his social role.28

Interrelationships within Art

In 1925 Ralph Pearson stresses the relations of the elements of art or plastic form and notes that modern art movements have discovered the importance of relationships within the pictures or works of art themselves, that is--"the importance of the relations of lines, forms, colors, and spaces to each other and to the picture as a whole."29 The concept of plastic form in art, especially in professional art, affirms the Dewey analysis of the aesthetic process in the educational system.

Florence Cane also writes that "no values or colors are absolute, but only exist in relation to the others."30 Her explanation of relationships is on the level of the internal life of the painting or work of art. The idea can be assumed as containing higher meanings since higher relationships are enjoyed on varying levels depending upon the person involved in the relationship with the art form. Therefore, the concept of art as being a microcosm of life itself with its interrelationships and contingencies can be viewed as an extension of the theory of relations. The viewer and his fund of perceptions provide the link.

The influence of the school surroundings on the child artist as a

30 Cane, "Art in Life of Child," 166.
stimulus for the student is discussed in the second theme. In this section, it enters under the aspect of interrelationships with the student as a natural organism reacting to other organisms. The stimuli of the surroundings form a physiological and psychological interaction with the natural organism of the child and will be considered as such in the visual field especially where the senses are trained to a high degree of sensitivity. Helen Ericson as mentioned previously notes the strong influence on the child artist of the school surroundings.31

Margaret Naumburg in "How Children Decorate Their Own School" presents an example of the practical problems of the surroundings developing into aesthetic problems. The stimulus of the environment posed a problem, that of decoration, and the children worked out the problem by planning the color scheme for the school. She notes,

A committee consisting of the best artists of each class was chosen and placed in charge of the work. When the plans and fresco designs were ready, they were submitted to both classes and some of the teachers for consideration and suggestion. These discussions brought out the necessity of relating the degree of room light to the intensity of color scheme chosen as well as the need of selecting colors that were simultaneously serviceable and beautiful for the wear and tear of school activity.32

The children in choosing the colors were confronted with another problem, that of light. The need to solve one problem, choosing a pleasing color scheme, led to the need to solve the problem of reflection of light on the object as color. The children thus interacted with the environment which also stimulated them to action.

Peppino Mangravite comments on experimentation as a factor in interaction. Through experimentation the...soul stays alive and growing; growth renews

31 Ericson, "Influences in Cultivation of Art Appreciation," 182.
emotion and self expression increases. Since self expression feeds upon new experiences, especially those of sight and touch, Mangravite advocates relationships with the environment. "Art can be brought into the lives of our children by not sending them to museums but by bringing them closer to nature and life." \[^{33}\]

Frederick Gordon Bonser in "My Art Creed" explicitly demonstrates his belief in the philosophy of interrelationships. His creed reads as follows:

\[\text{I believe}\]
\[
\quad \text{That life itself is the finest of all arts and that its richest realization is art's supreme excuse for being.}
\]
\[
\quad \text{That the mission of art is to teach a love of beautiful clothes, beautiful households, beautiful utensils, beautiful surroundings, and all to the end that life itself may be rich and full of beauty in its harmony, its purposes, and its ideals.}
\]
\[
\quad \text{That the spirit of art is to lighten the labor of the artisan while at work, no less than to ennoble his leisure by his uplifting influence of its appropriate use.}
\]
\[
\quad \text{That art appreciation and art values in human life grow most consistently and most toward life control by the exaltation of the element of beauty in all things—the pursuit of life's common needs and the conduct of man's daily intercourse, no less than in the abstracted idealizations of these relationships of man to man, and man to God conceived and produced by the imagination of artistic genius.}
\]
\[
\quad \text{That all progress in art lies in the expression of the experiences, the hopes, the ideals, and the aspirations of our own environment, of our own times, and of our own lives. The past is studied to refine and stimulate creative effort for the expression of the life of the present, not to become a substitute for it.}
\]
\[
\quad \text{That the appreciation of beauty in the thousand common things of daily life will result in the final appreciation of beauty as a dissociated ideal.} ^{34}\]

The creed in its statements of art as a part of life, art as a love of beauty in everyday life, art as a connection between work and play, and art as expression reiterates the main points in the art philosophy of Dewey.

One of the significant factors in Dewey's philosophy is that of the contingent and its place in art. L. Young Correthers in writing about the


development of creative impulses contends with the factor of the contingent.

If he is a real progressive, he will realize that following the conservative point of view will make his work deadly and dull, and that the charm of the undiscovered which is the most fascinating phase of creative life will be entirely lacking. He will decide, as have so many others, that after all, what has been done, has been done, so why do it again?  

The above quotation claims the contingent and the variable in art are needed for creativity, otherwise the student will follow the traditional path of those before him in the visual field. Neither development nor growth will follow.

Reemergence of Play Spirit

The child sees things differently, feels strongly and impulsively, and tends to drift away instinctively from nature and to express his view of the world as contrasted with that of the adult's view. Willy Levin comments on this statement.

To force our conceptions upon children is to suppress them, to kill their imagination, their spontaneity, to take away their creative ability; this is what happens in the old school, and what makes the greatest difference between the old and the progressive school in teaching art.

Play is a strong concept in Deweyan philosophy, and some of the writers in Progressive Education stress play in art. Florence Cane is one who emphasizes the play spirit as being the primary factor in the teaching of art. From the play spirit emerges the creative impulse. While the spirit of play

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36 Levin, "Plastic Art," 110. Howard Conant comments on the old school in teaching art. He says, "Directed teaching is a term often used by art educators to define a kind of teaching in which stereotyped, step-by-step copying, tracing, or imitative procedures are utilized. It is probably the only prevailing practice which has been shown to be harmful in part and outmoded as a whole by most major professional organizations and leaders in art education. Yet even among art educators who subscribe to the theory of creative teaching there are some who occasionally utilize directed teaching methods." Art Education (New York: The Center for Applied Research in Education, Inc., 1964), pp. 34-5.
develops into the spirit of work as the artist progresses in his project, still play must not be lost. For in the play spirit lies the particular and contingent, the unexpected. As Cane notes,

... the black as well as the white; the grotesque and crude as well as the beautiful; the wild as well as the controlled. Its outpouring is like the unfolding of life: it brings with it release and joy. ... Man is born with the creative impulse and this impulse may become the means of revealing and developing the self. 37

The play aspect provides the instinctive creative impulse while the work factor shows the direction and the need for perfection and development of the creative impulse. In the process of working for the development of the creative impulse, the child learns about the principles of art, about the use of color, mass, space, and line. Cane says,

I also explain to them how a ray of light is pure white, and as it strikes an object is broken up into the spectrum. ... And so in the sky we find red and yellow as well as blue, each keyed high with white. The use of the prism to show them the spectrum is valuable here. 38

Hughes Mearns was another educator and writer fascinated with play as the source of art. The adult ways of interacting use creativity, but the best source of creativity is still the child. The child though needs interaction in order to display and revitalize creativity. 39

Interaction with the Environment

The importance of the individual and his interaction with the world are noted by Ellen Steele who comments that the child can only be free if he is able to set up relationships with society and his environment. He is otherwise locked within himself. Art is "an easy and natural channel of development"


38 Ibid., 161.

because art expression is valued and appreciated by other members of society. She says,

Children get great joy from each other's work. It takes form under their eyes and they like it. They even get the particular flavor that is originative in each other's work. A school, therefore, in which art is a vital part of the life of the children provides opportunity for the development of freedom, for it offers a condition under which the kind of freedom I am talking about can grow. 40

Caroline Pratt demonstrates the challenge of interaction through her work in the City and Country School. She observes of the work,

To study the interests and abilities of the growing child as they are manifested, to supply an environment that, step by step, must meet the needs of his development, stimulate his activities, and orient him in his enlarging world, and that will at the same time afford him effective experiences in social living--this in brief has been the thesis of the City and Country School. 41

The object or product to be represented or produced in art is outside the child, but the urge to act--to draw the car, to imitate street noises--is internal. The representation of the external world by the child is the teacher's key to the child's internal world and what is taking place inside the organism. Is the child growing or is he regressing? These questions can possibly be answered if the child interacts with his environment.

Purposeful activities involving the environment in the progressive schools are important, therefore, and art is an activity that through its qualities appeals to the child. The child begins his activities at his particular stage of development. He is not dominated by subject matter but rather forms habits of first-hand knowledge and discovers relationships in experiences. He will later apply the knowledge gained when he confronts abstract situations. It is assumed that he will then have control of the situation

40 Steele, "Freeing the Child," 168.
around him and can turn inward easily in an abstract application of his experiential knowledge. The child should not be left alone to develop in art. Pratt remarks,

We see the spirit of art as the spirit of play, as well as a thing in itself; we see the factual element of art in the first-hand experiences and observation of the children, and make unlimited opportunities for them to experience and observe; we see art and imagination as irreducible, and we see technique as the result of hard work with materials. Attention to these fundamentals while the children are still very young may or may not breed artists. But it will at least keep the minds open and perhaps contribute to the greatest art of all—the art of living.42

Pratt views imagination as a mode of discovery, feeding on both the present and the past. One needs to see the relationship of the past to the present in order to be able to express experience by work in new and untried directions.

The new education revolves around the principle of motivation. The child seems to have the natural faculties for play and work and consequently interaction with the world, but often seems to lack the interest to play and work in a creative fashion.

In one of the Group Conferences held in 1928, Margaret Pollitzer, the chairman, sums up the thought of the group in the visual field. The progressive and experimental school neglects a preconceived knowledge of the relation of art to the curriculum. Rather each individual child works out his emotional expression according to his interests. The emphasis on curriculum would seem to be a contradiction to the work of Pratt with the individual, but it is not. It is rather an extension of the work of the individual to the group. The summary of the work of the Group Conference notes the individual and subjective as follows:

According to this point of view, each subject in the curriculum is valued for the particular contribution it makes in the development of the child; science for observation and accuracy in recording

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42 Ibid., 107.
natural phenomena and reasoning inductively; art as a symbolic projection of the subjective life, a highly satisfactory outlet for the child's own feeling. 43

The quotation contains the idea of the interaction of the contingent and particular as well as that of interest. The view of the child is individualistic or particular, and it is expressed through art. The subject matter then is not the most important item in the experience; it is how and with what the reaction to an experience occurs that are important, that is, the individual's response to the experience.

Ellen Steele in writing about art diverges into the second theme in her stress on environments as motivational but also as they are part of a living and true experience that allows for individual self expression. In 1928 she comments,

I find, as we are gathering the information and taking the trips and doing all the things we do, that we really live it, and this art expression is in itself study. After having lived and assimilated, true art expression sometimes comes out later. . . . The second point that has impressed me is the place that environment takes in art expression. . . . Now we have tapped the environment for meanings, and with those meanings we have clothed the environment, so, therefore, it becomes suddenly the subject of our best art expression. I think that the meanings give the environment quality and a richness of knowledge and emotions, and it is then that it becomes translatable into art forms. 44

An interaction exists between the child and environment because the child gives the environment meaning. Through the physiological and psychological makeup of the child, he discovers for himself his own meanings and, therefore, a form of knowledge of the environment. He translates the knowledge through self into art forms which reflect not only his ideas but what the world is like to him.


Florence Cane discusses the fostering of creative work in the child through interaction with the teacher and emphasizes the teacher's contribution as passive and the child's contribution as the active force. As mentioned previously in the first theme, the teacher contributes sympathy, understanding, and a knowledge of the human as an individual, and surprisingly, an attitude of detachment. For the teacher does not carry out the activity—the child plays the important role in the active process of creating art. The child contributes health, the play spirit, curiosity about the material, a desire for expression, and a state of feeling and imagination.

One aspect of the third theme is the integration of the arts with society and the relationship of art to the reconstruction of society. Should art be an instrument of social reform? Is there something in the nature of art itself that makes it intrinsically a means of social leadership? Harold Rugg in an article in Progressive Education in 1931 views the arts in the context of a force for integral living. He does so through a presentation of the position of such men as Van Wyck Brooks, Waldo Frank, and Randolph Bourne, who were fighting an industrial culture. These men criticized the industrialization of society without culture in the early 1900's. Rugg notes a main point from their criticisms. "[T]he philosophy of individual and group life in America shall be formulated out of the data of contemporary life and not out of the special traditions of the past."

Their central theme was "the necessity of seeing individual and group


46 Harold Rugg, "America's Effort of Reason and Adventure of Beauty," Progressive Education, 8 (May, 1931), 374. This article is Chapter XI of Rugg's Culture and Education in America. Van Wyck Brooks wrote Letters and Leadership (1918); Randolph Bourne wrote Untimely Papers, (1917); and Waldo Frank wrote Our America, (1919).
The basic philosophy of the group was that of a synthesis of the personal and social life through ideas and feeling with the emphasis on "feeling." The group rejected the pragmatism of Dewey as a solution because experimentalism did not allow for "feeling." They claimed that pragmatism overlooked vision for technique and placed the intellect, which merely sees, over the imagination, which sees and feels. 47

Rugg shifted his thinking after the depression from Rousseauism back to social reconstructionism. In his book, Culture and Education in America from which the article in Progressive Education was taken, Rugg "sets forth a theory of the school as a conscious agent in the progressive improvement of the social order." 48 Finally in American Life and the School Curriculum in 1936 he synthesized his views of science, art, and social reconstruction. But the progressive education movement was dissolving into factions, and the movement in education was toward professionalism rather than social reform. 49

While Rugg and Dewey agreed on art as a necessity for social and personal growth, Rugg emphasizes the emotions while Dewey approaches art as part of his experimental method. 50 A criticism of the role of art in society


48 Lawrence A. Cremin, The Transformation of the School. (New York: Alfred A. Knopf, 1964), p. 183. Cremin notes, "The high point of the war years for Rugg was his warm and stimulating friendship with Arthur Upham Pope, who introduced him to Van Wyck Brooks's America's Coming-of-Age and to the social critics writing for The New Republic and Seven Arts. ... Immersing himself in the invigorating life of Greenwich Village, he resumed the education Pope had begun, joining the group of artists and literati that clustered around Alfred Stieglitz and drinking the heady wine of bohemian protest against puritanism, Babbittry, and machine culture." p. 182.

49 Ibid.

50 Dewey, Art As Experience, p. 49.
that can be applied to both these men is the lack of balance in their approaches. The artist requires imagination and feeling, but he cannot rely only on these faculties. Reason and control enter into his work also.

An artist constantly reacts to his environment in three ways. First, he reflects the environment and culture. Second, he suggests alternatives for the present society. Third, he projects his ideas of a future environment and culture through art. The artist, however, should be an instrument of social reform only secondarily, for his end is predominantly reflection, alternatives, and the new and unexplored, but not the social activities involved in these factors. He presents the concepts in artistic form to society, but if obligated to instrumentalize reforms, he loses time and creativity in practical details.

Although an artist as a person is more sensitive to the environment and society, his sensitivity does not necessarily provide solutions to complicated social problems. The personality and character of the artist at times cannot be accountable to societal norms. But on the level of art for all, rather than the professional artist, it is possible for the masses and necessary for them to know and appreciate art in order to provide more aesthetic environments in society.

Another criticism is the later complete involvement of Rugg and Dewey in social reconstructionism and the use of the arts for this purpose. "After 1929 those who called themselves 'progressive' educators could no longer ignore the social realities in America."51

Elsa Hasbrouck in her discussion of the conditions for creative work in art insists that the child should have an environment where art can be a

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daily experience—a place where he can manipulate creative material and express himself daily when he most wants to do so. Such a place is necessary for that period of his growth when he looks at life in a fresh and spontaneous manner.  

Another reaction to the subject of the surroundings is that of Emily Ann Barnes and Bess Young who connect the buildings of the time with the present experiences of the children. The buildings were a component in an architectural study. Barnes and Young comment,

The study was not intended to make architects of children, however, but rather to help develop a consciousness of beauty as expressed in buildings and its significance and influence in our everyday life.  

This experience stresses the necessity for art in everyday life and especially as found in the contemporary surroundings of the child.

Katharine Frazier mentions the unity of art and life and states

[T]hat art is inseparable from life, the expression of a lived experience, is a fundamental proposition with us. We are not believers in the "Ivory Tower" cult. The marriage of art and life dominate our entire plan. . . .

Human revelations of every sort are important to art students and indeed are sought by them in their inquiries into the meaning of life. This part of our work is developed informally and with an individual and personal application.

Creativity or the core impulse is the rationale for Frazier's art theory. Although creativity is the rationale, the past art of all ages is not neglected in her theory. It takes its place in relation to the expression of the core impulse and manifests itself in continuity of structure.  

The preceding quotation from Frazier places art within the context of

52 Supra, p. 64.

53 Barnes and Young, "Children and Architecture," 34.


55 Ibid., 234. Supra, p. 65.
daily life and interaction with the environment, in this instance, society. Art is removed from the idealistic stage and placed in the natural surroundings of which it should be a part. The natural surroundings encompass human relations and development of the individual through self expression of the core impulse. One way art can be brought into the community is through offering to the community cultural subjects and building for future goals through the encouragement of original thinking. Frazier says,

Briefly... varied but entirely unified set of interests and purposes; wide and active experience of music, poetry, painting, and other arts; the storing up of riches from the culture of the world; wholesome and happy living, growth of individual powers and personality; development of capacity of social adjustment and of more widely embracing sympathies and understanding.56

Ralph Pearson on the contrary avoids the past and insists on structure in art but the structure concerns the present. An appreciation of structure displays an understanding of relationships and considerations of quality so that the individual is able to make his own judgments of "every chair, rug, picture, and building seen or used. These things can happen if the experience of the child when he thinks and then paints a line around his [thought] is widened to its logical conclusion and projected into the experience of adults."57

The antiquarian attitude of mind which only contemplates art works of the past is bypassed. Concentration on the habit of doing which has its concern in the present is emphasized. Some distortion of Dewey's art theory exists, for Dewey did not discard the past. Perhaps Pearson only does so in order to reinforce his thesis that art should be a function in everyone's daily life—in all the individual's judgments of manmade items in the physical environment, for these judgments affect the entire culture.

56 Ibid., 235.

57 Pearson, "Creative Arts," 319.
What is the relationship of the social order and art? Is art to become a social force or is it to remain an esoteric factor in American community life? Philip N. Youtz writes of the problem as he notes that art can no longer be confined to the fine arts and the individual. But how to overcome the barriers to the creation of social or collectivistic art? He advises,

Pleasures in the new collectivistic art which is so powerfully influencing the America of our day can only come from drinking deeply of all its forms, from actually becoming a partisan of the new mass movement. It is not the artist who is on trial, it is the artist's public. It is not a struggle between academic and modern forms, it is the more radical problem whether art shall remain apart from life and "fine" or whether art shall become social and therefore propagandist for the new order of equal privileges for all.58

The battle between the academic and the progressive form of art is stated, but not just the conflict between the two—but whether the changes in art should go even deeper, as suggested by John Dewey, and art become a means of social reform. Dewey says,

This enhancement of the qualities which make any ordinary experience appealing, appropriation—capable of full assimilation—and enjoyable, constitutes the prime function of literature, music, drawing, painting, etc., in education. They are not the exclusive agencies of appreciation in the most general sense of that word; but they are the chief agencies of an intensified, enhanced appreciation. As such, they are not only intrinsically and directly enjoyable, but they serve a purpose beyond themselves. They have the office, in increased degree, of all appreciation in fixing taste, in forming standards for the worth of later experiences. They arouse discontent with conditions which fall below their measure; they create a demand for surroundings coming up to their own level. They supply, that is, organs of vision.59

The book reviewer of Art Education Today in Progressive Education recognizes the new use of art in the social order. The reviewer quotes from the book, "The educator in art stands as an interpreter, aware that in social


reconstruction the arts will have their function."

Another book review paralleling that of *Art Education Today* is the review of Felix Payant's *Our Changing Art Education*. The review suggests that the idea contained in the book that the teacher should become involved in the social system is a good basis for formation of an art curriculum. "Appreciation" and "art as expression" would no longer be merely technique but acts of creative understanding.

Josef Albers relates art to the present society. In his article, "Art As Experience," Albers' point is that the changing aspects of life are reflected in the changes in art. The past must not be overemphasized, for we live in the present. Albers notes,

> What went on is not necessarily more important than what is going on.
> I think we have to shift from the data to the spirit, from the person to the situation, or from biography to biology in its real sense. As regards art results, from the content to the sense, from the "what" to the "how;" as regards art purposes, from the representation to the revelation.

For Albers a chair is not just a functional object but rather a living form with stylistic characteristics, a real thing that both holds us while at the same time representing us and our culture. It makes us aware of the needs of the individual in contemporary life in the aspects as to where and how it is to be used. The practical things must be art, and art must be practical. Then real art is a part of life and life is art. No boundary should exist between life and art. Albers comments,

> To say it essentially: Everything has form and every form

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61 Ibid. Book Review of *Our Changing Art Education* by Felix Payant.

has meaning. The ability to select this quality is culture.

If art is an essential part of culture and life, then we must no longer educate our students either to be art historians or to be imitators of antiquities, but for artistic seeing, artistic working, and more, for artistic living.63

G. Derwood Baker, concerned with the functional basis of the arts applied to the social aspect, thinks the integration of the functional and social factors in art can best be brought about through an integrated school program, not superficially integrated, but one which has as its core the life of the community. He says about the community and integration with art,

In proportion as the unit has vitality and partakes of the nature of genuine community living, art activities in the unit lose their identity and become an integral part of construction and expression.

... any activity which enlists wholehearted participation in a worthy social enterprise is integrative in its total effect.64

He suggests that the making of one's environment more beautiful is "unquestionably a legitimate social and educational objective"65 and presents for an example the work of the South Pasadena Junior High School which beautified its school under the leadership of the art department. The emphasis is on the social aspect of art, not on the antiquarian aspect of appreciation and not on the fine arts aspect, such as painting and sculpture.

Alice Schoelkopf reminds us that art has always had two facets to it—that of self expression of the interior life and that of the expression of daily life or community living. Although art may have existed on different levels of quality when viewed in perspective of history, still the two aspects remain. Examples from the history of art are used to prove the two aspects—one such being the choice of color in a mosaic by a Byzantine artist, which

63 Ibid., 392.
65 Ibid., 376.
would be self expression, and the whole of the mosaic itself, which would be an expression of community life. The color of the mosaic was as important to the artist then as the choice of a color to a five-year old child today for his painting, that is, in a relative fashion. "The design and execution of the 'set' for the class play given by the seniors is to them as vital as was the plan and arrangement of the festival procession to the citizens of glamorous Greece." 66 All or, at least, most of the events in school can give the individual opportunity to make an aesthetic choice. And Schoelkopf notes that,

Each time a selection is made thoughtfully, the child has added that bit of experience to his reserve, and is better able to face his next problem. . . . He uses art naturally to solve his problems. He finds it essential to his everyday living. 67

As previously mentioned, the finest art in history has been formed when there was a real need for it.

Schoelkopf says,

The experiences of the past decade in America lend support to the theory that art is necessary and that life is not complete without it. In the not-so-distant past, each person was an artist-craftsman. Man could plan, design, and execute the chair or the pewter plate according to his fancy. . . . As machine work gradually supplanted handwork, the fine balance between thinking, planning, and executing was lost. . . . "Semi-made" art stepped into the breach. . . . Today there is an encouraging interest in the arts—not the semi-made but in the real arts. 68

The machine age should not crush children if they are used to solving art problems, but it should just be one more experience to be responded to in an artistic manner. It should contain the possibilities for new forms of art expression. Schoelkopf also comments,

66 Schoelkopf, "When Art Shall Not Stutter," 413.
67 Ibid., 414.
68 Ibid., 416.
The machine need not stifle art; indeed it seems quite possible that it may be one of the factors which will tend to foster it. Through enforced idleness and the longer hours of leisure the machine has already been influential in an indirect way in bringing to people the realization of the need for new interests and hobbies.69

The article by Schoelkopf concludes with reference to the natural factor in experiences. If the experiences have been part of the child's daily life, the child will transfer the interest that made him solve his problems to future experiences in life. "For, art is natural and art is necessary. Man still 'has something to say' and he wants to 'make something.'"70

H. Gordon Hullfish agrees with Dewey in saying that seeing must have meaning. The process of seeing involves active interrelationship between an organism that has had experience and an environment, which to the extent the organism has had experience, can be meaningful.71

A summary of meetings in 1927 included in the journal claims art is universal and personal, which would also imply art is social. The theme pervades the meetings on art. Mary Albright notes these facets of art, universality, individuality, and communality, as she says,

... that in the general art studio where the teacher is guide and master craftsman and where interest centers in the child, it becomes a fact that all pupils, even of the secondary level, find a need for art expression and a real place for it in their lives.72

Thomas Munro discusses the difficulty of interaction of the students with the art museums. The museum works are purchased with the thought of their place in history and not with the idea of interrelating with the young viewer. There are ways the museums can interest and involve the young in an active inter-

69 Ibid.
70 Ibid.
One way is to concentrate on areas of interest for them. Why not include costume and textiles in both present and historic styles? Why not include contemporary architecture? Why not include subject matter that pertains to their interests? Munro says,

Boys and girls of this age-level like works of art which combine realism and romanticism; which tell a story of modern, flesh-and-blood people having exciting adventures and experiences. ... Most of them care little for radical trends in art, of the post-impressionist type. ... They prefer something at once more true to life and more dynamic in form and subject-matter. But they can sympathize from a human standpoint with the problem of the modern artist, with his revolt against the dreary museum classics and his desire to create as he pleases.73

Viewing the relationship of art to life from the aspect of an artist, William Zorach grasps art as a part of life but an aesthetic part. Emphasis is on the formal aspect in art rather than the subject matter, for the formal aspect is the one more appropriate to self expression. He comments,

The art of an age is the mirror of that age. Living contemporary art not only reflects the present but it contains the past and is a prophecy penetrating the future.

What is real in art is what one puts into one's work intellectually and emotionally by projecting one's appreciation, one's knowledge and one's taste in regard to form and color harmony—not in copying what one sees in nature. ... To the modern artist nature is material with which to work, not an effect to be transferred to canvas. The modern artist is not even interested in calling up in another person the emotion he felt before the beauty of the scene. ...74

In the quotation Zorach says modern art with its emphasis on the formal aspect or design structure of an art form overlooks naturalistic representations and concentrates on individual self expression. The concentration on the individual and the present is a reflection of the present society.

W. Carson Ryan, Jr. gives a perspective on the importance of the arts in life and education in an editorial in Progressive Education. The creative

73 Munro, "Art Museum," 525.
The arts allow for recognition of all personalities in some form and provide expression and achievement for both groups and individuals. The arts are fundamental in human life, and, therefore, in social education.\textsuperscript{75}

In 1938 articles on the Federal Art Project program begin to appear in \textit{Progressive Education}. The articles relate the support of the artist in his creative work by the government, but also the social need for art in a society which is undergoing an economic recession. Ruth Reeves explains,

\begin{quote}
A work of art might be all right in its place, some of our friends seemed to say; but what good could possibly come of putting it where it did not belong—in schools, settlement houses, hospitals, orphanages and other places where people might be supposed to have enough to occupy their minds without wasting their time looking at pictures and statues?\textsuperscript{76}
\end{quote}

Some of the reasons given by Ruth Reeves for the necessity of making art a part of daily life include: the actual practice of art as an aid in mental and physical illness; art as a powerful force in the community to attract the average person to interest in local affairs; the normality of art lessons for children as a basis of a good life; and the social aspect of provision for occupations for children in useful activities rather than destructive ones.

Reeves comments,

\begin{quote}
In New York City where the problem of taking children in congested slum areas off the streets overwhelmed the municipal authorities, WPA Federal Art Project classes in painting, sculpture and craft work have helped to bring about an effective solution. Unsupervised afterschool hours spent sometimes in perilous street play, sometimes in pursuits which were the beginning of careers in crime, have been turned instead into constructive "play" with paints, clay and craft tools.

The self confidence built up in the child who knows that he has produced something pleasing, entirely unaided, becomes apparent even in the routine of his daily life. Social workers and educators, stressing the social usefulness of creative art work, explain that
\end{quote}

\textsuperscript{75} W. Carson Ryan, Jr., "Editorial--Art As It Functions," \textit{Progressive Education}, 14 (May, 1938), 365.

\textsuperscript{76} Reeves, "American Art," 402.
it brings out the shy and diffident child and harnesses the turbulent one.\textsuperscript{77}

Another writer on the Federal Art Project and its relation to society and life is Thomas C. Parker. He notes,

Naturally the fundamental concept of Project work with children has been based upon clear psychological and economic realities. The employment of artist-teachers, rather than of instructors interested primarily in the academic aspect of work, has been a vital factor in obtaining fresh and spontaneous work. It has also been recognized from the first that the purpose of child art teaching was not to develop geniuses or to train professional artists. The sociological thinking of the artists employed on the government's creative Works Program is reflected in the teaching methods used in Project classes for underprivileged children.\textsuperscript{78}

The work of the children in the classes reflects the backgrounds from which they came. It is a realistic, self-expressive type of work and comes not only from the internal life of the child but from relationships--their responses to the external world with which they interact.

H. Rosabelle MacDonald argues for the advantages of art in the whole development of the person from the child to the adult through the formation of an art program which would reach all ages in education. The art program will include both expressive activity and receptive ability to appreciate an art experience. The two elements should be in each artistic act in order for the person to consummate the experience, or in order for the person to enjoy the experience. An enjoyable consummation makes the person desire another art experience. The art program also has to be psychologically sound; otherwise, it cannot reach each individual; the possibility exists of overlooking the interests or abilities of certain individuals.\textsuperscript{79}

\textsuperscript{77} Ibid., 404.

\textsuperscript{78} Parker, "The Artist Teaches," 387.

\textsuperscript{79} MacDonald, "Arts-As-Education," 385-6.
Victor D'Amico says art can produce creative personalities as it produces creative art forms by making the art experience similar or the same as an experience in everyday life. The individual will learn to compete creatively in society as a member of a group if the art experience is taken from the context of everyday life. As each individual's response to a situation varies, art expression will range from that of the technical to a highly creative response to an experience. D'Amico notes, "Progressive educators have established the necessity for a broad, varied and exploratory experience for the student, and we fail to meet this objective when we limit the arts to a few easel experiences."\(^8^0\) The broad and varied experiences will promote individual expression and independent thinking which are the very core of American democratic life.

Mary Albright Giles in 1939, noting the integration of art with other activities and studies so that it becomes a part of daily life, comments,

Recognizing the contribution the arts make to all phases of personal development and considering the problems of relationship between each individual and his world these teachers have made many efforts to make the art experiences real and functional. The insistence that every pupil have leisure time within the school day that he may have help in learning to use leisure effectively, and the emphasis placed upon the relationship between the arts and all living in and out of the school, grow from this concern.\(^8^1\)

A very real connection exists between art and daily life, whether it is the life of the child or the adult, and at this time an effort is being made to express the way the relationship occurs.

How is it possible to combine the intellectualization involved in artistic creations with life, which is a composition of intellectual and

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\(^8^1\) Mary Albright Giles, "Working Creatively in the Visual Arts with High School Students," *Progressive Education*, 16 (May, 1939), 330.
emotional activity? Walter Langer acknowledges the problem of the intellectualization process in art and also the emotional expression of it in order for art to become an integral part of life. The answer is the attainment of a balance of emotions and intellect so the individual can function artistically and aesthetically in his daily experiences. No practical solution to the problem is presented in the article, but Langer does say that a person is psychologically sound if he can release emotions as well as activate his intellect. The acknowledgement of the problem in the article shows the interest in the relationship of art to society under the aspect of improving human relations.

One strong advocate for art's place in a democratic society is Jane Welling in her defense of the arts in the progressive school program. Art is not only for the individual but a part of the democratic process because of the artistic method calling for self expression through doing or making art forms and the enjoyment of the process and the product. If art is a part of democratic life, the emphasis falls on the artistic act or process rather than the product, for it is in the act that the student expresses himself. The reasons for the emphasis on the act vary from those of the early writers in Progressive Education who emphasize process only as the natural artistic development of the inward force of the child. Welling says,

The arts are more than the objects which work in this produces. They offer a way of working and a way of being which is singularly significant in a democratic society. Their development or lack of development affects every human being in the society of which they are naturally a part. Their processes offer clues to the understanding of human activities for which no other areas can substitute. They are supplements to satisfying growth toward maturity in any culture. Their experiences are an inevitable part of human ex-

82 Walter Langer, "How Can We Improve Human Relations?," Progressive Education, 16 (May, 1939), 354-61.
If the arts are excluded from the school program, education will produce a warped individual and consequently an unbalanced society. The arts in school need to be universal and should be there in the form of experiences.

The problems in a city community, such as Louisville, Kentucky, suggest to Fayette Barnum that the best approach to solution of some civic problems is that of creative art education. Fine art is broadly interpreted in the article, and the emphasis placed on creation. The connection, though, remains between art and society, creation and solutions to social problems.

The process involved in the art activity as an aid to education for life in a democracy is the theme of the article referring to Sibyl Browne and her book, Integration: Its Meaning and Application. George Cohen in the article quotes her when he says, "'Educationally, the arts are significant insofar as participation in them leads to integration of the individual as a self and as a member of society.'" He notes Browne's application of art to society and comments that art is one phase of every activity in which the individual can participate as a social member. The assumption is that art contains the factors of expression and communication, which are part of the living force of the community. A need exists for the integration of the art room activity of the individual and the social life of the individual in order to make art active in society.

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84 Ibid., 311-2.
87 Ibid., 565-7.
In a continuation of the social aspect of the philosophy of art education, Allen H. Eaton claims the word "art" needs redefining. What does he mean? One of his meanings is that art needs to be considered as existing in a democracy and as a force for reconstruction of the social conditions. He says,

But the most hopeful single force in the democratization of art, and in a way the outgrowth of all that had gone before, I believe to be a reconstructed definition of the word art to meet the conditions of our times and the aspirations of our people. This concept identifies every one with the arts who tries to do anything better than he has done before; it includes all who make things better than they need be made for utility's sake alone.

The definition of art is extended so that it becomes a part of the life style of everyone. Dewey defines art as living itself as well as a quality that "permeates an experience. . . . Esthetic experience is always more than esthetic. In it a body of matter and meanings, not in themselves esthetic, become esthetic as they enter into an ordered rhythmic movement toward consummation." Eaton translates art into qualities also. Again art overflows the spheres of painting, drawing, and sculpture and pervades all of life's activities under the aspect of quality--how things are done or made.

As mentioned in the previous chapter, a book review by Ellen Reece of Natalie Robinson Cole's book, The Arts in the Classroom, notes the social factor in the book when Ellen Reece says about Natalie Cole:

She respects the children and works to build their faith in themselves. Helping them to understand and respect their own backgrounds, families, neighborhoods, peoples, is the first step in building their sense of security and helping them attain satisfaction. A richness of expression of deeply felt family and folk material is the result. The arts become a means of helping the "children with problems" attain faith in themselves, the first step

89 Dewey, Art As Experience, p. 326.
in solving personal difficulties. 90

Cole herself says in her book that the factor of social values should be stressed by the teacher of today. The artistic process as a psychological wedge for probing the interior life of the child as an aid to growth as a member of society is more important to her than the product produced. She comments, "Attitudes toward society and work and family are the deciding factor in the life of the individual. These we must effect early." 91

Faced with the problem of using the arts in a community project, Sibyl Browne met the challenge and writes about it in Progressive Education. The problem involved the cooperation of the school and community with the government in planning a housing development for the clearance of slums. The development was to be set up by the Newark Housing Authority and subsidized by the Federal Government. The art educators worked with professionals in the housing field and assumed the project with the thought in mind that "[o]rder and beauty of design were thought of here as in any less functional undertaking." 92 It was in this spirit that the housing development was accomplished. While the school provided the aesthetic and functional planning, it did so in cooperation with architects, welfare staff, and government officials. 93

Resume of Articles

In a resume of the articles relating to the third theme, that of the interaction of the child as a natural organism with his environment in the philosophy of art education, the emphasis revolves around art as a strong

90 Reece, "Book Reviews," 566.


92 Sibyl Browne, "Picturesque But--Drawn from Life," Progressive Education, 17 (December, 1940), 529.

93 Ibid., 524-31.
factor in the personal growth of the person and the relationship of the individual's growth to society and the person's surroundings. The emphasis has five phases: play in the early stage of progressive education as interaction with the environment with a consequent development of the spirit of work and discipline and the need for continual growth in the art area; interpersonal relationships within art forms involving the contingent and particular; play reemerging as daily experiences in the environment and as opportunity for individual growth in art; interaction with the environment to achieve social reform envisioned through training in the artistic and aesthetic processes; and personal growth and expression through art as the living of an aesthetic life in all experiences, whether in or out of school, with life itself equated with art in a broad redefinition of art including art as a basis for reform of society.

Summary

A review of the third major theme in the philosophy of art education in Progressive Education, that of the child as a natural organism interacting with the environment in an artistic and aesthetic manner, shows that the chapter discussed first the development of the art philosophy of John Dewey under four main points: interest and play, visual expression and the use of the imagination, beauty and quality as found in the contingent and the particular, and art and social reform. It followed with the introduction of the sources for the contributors to Progressive Education and the study of the individual contributors to the major theme. The outstanding pattern in their theme was that of purposeful activity in art.

Activity was necessary because of the consideration of the child as a natural organism who interacted with the environment in the visual field. The early phase of the discussion of activity emphasized play as interest leading
to activity. Play or interest set up the problems for the child to solve in art. The later phase of activity concentrated on the use of play as the point from which structured activity with ends-in-view would emerge. Problems in the early phase were immediate, such as, how to paint the members of a family so as to communicate feelings; later problems involved the making of the school or classroom more attractive; and, finally, the problems delved into the social area, such as the clearance of a slum section and the formation of an attractive living environment.

The philosophy that art should not be separated from life placed art in the position of solving practical problems in the culture of the time. The art of the past is an expression of a society's culture, whether it was religious or materialistic, and the art of today should be a reflection of the culture and, in fact, part of the present culture.

A main strand in the pattern was that of the self expression of the child through development of the imagination. For only through communication and interaction with the world could the child's development be known and directed toward new ends-in-view as previous ones were reached. Through self expression the child would enter the mainstream of life—the culture. For many of the writers the world of art was inseparable from the world of life. Art was a microcosm of the world itself with its constant interacting energy forces. Self expression and increase of the imaginative factor would lead to personal growth to be followed by social growth.

As the child grew in his personal and individual manner, he would make a continuing unique contribution to the social world. For art was not to be considered as an isolated factor in life, but a series of relationships with society. And the artist who would be most sensitive to beauty and aware of the world around him should be the most sensitive and aware of the social
problems of his culture. This was an assumption that was never clarified by
the writers.

Play leading to interest and interest to work, interrelationships
within art, personal growth of the child through self expression and develop-
ment of the imagination, interaction with the environment in the visual arts,
and art as a factor in social reform were the main strands of the third theme.
Around these strands and emanating from them were others, as psychological use
of art in the development of the personality, the problem of the contingent
and particular in art, the use of the past to build the present and future, the
entrance of the Federal Government into the art field by means of Federal Art
Projects, and the interest in the use of museums by the students for contemporary
purposes and a rejection of the antiquarian attitude toward museums.

Forecast of Developments

Developments coming from the major theme of this chapter include the
following; the development of the individual as a person through the artistic
and aesthetic processes, the formation of the person through art for life in a
democratic society, the place of art in life for all, the use of problem
solving in art as part of life's processes, the government's interest in art
for community projects in its Federal Art Program, and art's place in society
as the art of living.
CHAPTER V

DEVELOPMENT OF SUBTHEMES FROM THE CHILD

AS THE SOLE SOURCE OF ART

Introduction

The first chapter on the subthemes will develop in depth those which emerged from the first of the major themes, that of the child as the sole source of art, in the philosophy of art education found in the study of Progressive Education. From the first theme come the following subthemes: the concept of the artist-teacher which plays an important role in the early years of art education in the progressive education movement; the development of the idea of art as a process, that is, the child is to be involved in the making or creating of art regardless of the outcome or product; and the resulting value to the child in self expression; the favorable reactions to the methods or even lack of methods resulting from the emphasis on freedom and originality to the other educational areas; the relationship of child art to primitive art in its qualities of simplicity, honesty, and sincerity and the desire on the part of the participants in both areas to make something that is expressive and relevant to them; and the similarities of child art to professional art, both in the personal qualities of the child-artist and the professional artist and the final product.

Concept of Artist-Teacher

Major Factors in Concept

The artist-teacher is a concept spanning the gap between creative self
expression and the learning process in art education. The development of the concept includes the defining of the concept itself and the manifestations of the artist-teacher in the artistic process.

The artist-teacher concept is mainly characterized by the fact that the art student learns by doing, which can best be demonstrated by a practising artist, that is, one who himself paints, sculpts, or draws. The student watches, helps, or follows as the artist works. The dominant factor is based on the assumption that the artist alone understands the creation of a work of art since he alone experiences its creation.

Although the artist component dominates in the artist-teacher concept, the artist must in a sense be a teacher also. He must be able to understand the child and not be a hindrance but rather a help to the child in the artistic process. He must supply freedom, sympathy, and the environment in which to work.

Role of Child in Artistic Process

An important characteristic in the definition of the artist-teacher is the role of the child as self-teacher and the role of the artist-teacher as a means through which the child enters the avenues of materials and ideas permitting him to work freely. Mangravite defines his idea of a teacher as follows:

My idea of a teacher... [is a] person who is clairvoyant, who is able to penetrate the mind and soul of a child! A teacher must comprehend what the child wants to do. He must not interfere with the child's mental state by telling him how to begin... Once he is started a teacher can help him.¹

Mangravite believes that anyone who is not an artist is unable to be successful in art education. He continues,

¹Mangravite, "The Artist and the Child," 118.
I believe that it is absolutely impossible for anyone who is not an artist to succeed in teaching art. The made-to-order teacher of art depends upon standardized methods rather than upon his own sensibilities. No one but an artist has the delicate intuition to sense what another person is trying to express. Art education, as I conceive it, aims at nothing but sharpening sensibilities and strengthening power of expression. . . . "He hears the voice of the silence, understands the psychological differences between silences, for art in essence consists of the understanding and representation of these elusive differences." This poetical understanding of the world only an artist can impart.2

The task of the artist-teacher is to attempt to see the world as the child views it and thus place himself in a position to guide the child along the path to growth and development. For it is the assumption of the expressionist theory of art educators that the child views the world differently with a consequent difference in his expression of that world. The differences between the child's view of the world and the adult's lies in instinct or feeling, the urge to act impulsively, the desire to exaggerate, the need to express that about which he feels most strongly, and the lack of preconceived ideas of the world. The adult, because of his years of contact with society, controls these differences and masks them in the production of his art form. Under the guidance of an artist-teacher, who has the abilities of an artist and supposedly those of a teacher and understands the basic differences between a child and an adult, the child can freely produce his own art forms without societal controls, conscious or unconscious. The art form may not be able to meet the criterion of the adult, but it is what the child wishes to express and do in art. The artist-teacher understands the child's art experiences because it is his task to attempt to see the world simply, clearly, and sincerely as a child does and to express these qualities.

In permitting the child to teach himself by observing and experiencing the world, the artist-teacher allows the child's observations and experiences to

2 Ibid., 124-5.
pass through his personal feelings and instincts. Willy Levin says, "A child does not reason, does not recognize rules; it wants to do a thing, it does it. It is the teacher's task to draw out of them just the one right thing which is the creation."³

Knowledge of Media by the Artist-Teacher

The artist-teacher knows art media and permits experimentation with all forms of materials. The pupil is guided to the media that will best express his idea. Florence Cane says about media,

I teach the children such practical details as the need to dip the brush in water before using a new color, to change the water frequently when it gets muddy, to start work on the upper part of the paper first so as to avoid smearing, or in using crayons the need of keeping them sharp and clean. All such small details are the means towards giving the child the power to express what he wants. Often discouragement comes from simply not knowing how to keep the colors clear or the brushes clean. A class-teacher who does not paint herself may be unaware of the importance of these matters. I want to cultivate in the child a love of his tools, such as good craftsmen always have. It builds something in the child. The care he gives his materials reflects in his painting and then in his life.⁴

What else can the artist-teacher provide the child? According to Hughes Mearns, the artist-teacher provides for the manifestation of the creative spirit as follows: by an understanding of the ways the child can grow in creativity; by the manipulation of the environment; and, above all, by the stimulation of one who himself creates.⁵

Ellen Steele approaches the problem of the artist-teacher from the aspect of structure and technique which provides the child with the means for freer expression of his ideas and emotions. Since the artist-teacher has already experienced many of the problems the child is facing regarding materials

⁵Mearns, "Creative Spirit," 97-103.
and techniques as well as criteria of judgment, the knowledge and skills
gained can be brought to bear upon the problem the child is facing in art.

Steele comments on the advantages to the student of contact with an artist thus:

The place of the special art teacher in any work of this kind, is to bring an advanced experience to bear upon the problems that arise that are too difficult for the children to solve alone with a group teacher, such as just the right color to go in some part of a stage set where one wrong color may spoil the beauty of it. . . . These difficulties are discussed and the children have the benefit of contact with the point of view of a real artist. From this contact their art ideas are greatly enriched and very often their technique visibly strengthened. No formal art lessons are given, as the emphasis is placed on each child's learning to attack his own art problem and on his working out his own technique.

Understanding of Artistic Process in Child

The ability to probe the mind of the child as he is faced with an art problem is a characteristic of the artist-teacher. Correthers comments, "The artist teacher is very valuable because the artist is practically the only grown-up that retains anything of the child mind." In this quotation he refers to the fantasy and imaginative aspects of the child mind. Other factors of the child mind include an appreciation of experimentation and observation, an inability to recognize a thing as impossible to create, and a tendency to reveal moods and longings.

Another characteristic of the artist-teacher is the lack of educational terminology as the artistic process is his real interest. The Group Conference of Progressive Education notes:

Then there are other people who are painters and sculptors, who have been invited by progressive school directors to try out new approaches with children, so the child may get a real contact with a creative artist who has no preconceived idea of method, the usual

6 Steele, "Freeing the Child through Art," 173.
technical terminology and so on. 8

Cane in 1931 marks the artist-teacher's contribution to education as being that of an artist who can create. Through the ability to create, the artist-teacher develops a sympathetic and understanding bond with the student. Yet he is aware of the psychological factors of the human process involved in art creation, especially that of curiosity, which is one of the prime factors in the creation process.

The artist-teacher with his background in creation and his sympathetic bond with the student is able to communicate with the child as Winifred Harley comments,

In conclusion, let me say that our experience bears out Professor Cizek's judgment—that only a teacher who is herself an artist and able to appreciate the beauty even in the so-called scribbles of nursery-school children can obtain the best work from children.10

In 1932 Beatrice Ensor calls for the artist-teacher in art education. She says,

What we need is the artist-teacher, who will engender in the minds of his pupils, not a preconceived ideal of his own, but a creating attitude toward life. He will furnish for his pupils ever-deepening experiences, not only dependent on their interests, but in contact with the deeper wells of life.11

The Artist-Teacher and the Federal Government

In the late 1930's a revival of interest occurs in the artist-teacher movement when the Federal Government enters the art field. The reasons for the entrance of the Federal Government are two: first, to provide work for unemployed

8 Pollitzer, "The Educational Significance of Art," 291.
9 Cane, "Fostering Creative Work," 201.
artists; and, second, to open new avenues for the masses of children and young
people who were crowding the cities and in many cases causing turmoil. If
art could be made a part of daily American life rather than be considered
as an European embellishment, the reasons for the Federal Government's entrance
into the visual arts would be answered. Ruth Reeves comments upon this aspect
of the artist-teacher as follows:

Countless thousands of children from six to sixteen years of age, 
ordinarily denied all cultural advantages, participate in the free
art classes supervised by Project art teachers. . . . Adapting the
principles learned from their own years of toil in the studio,
these art teachers emphasize the importance of learning by doing,
rather than by formal instruction or copying.12

Thomas C. Parker also comments on the advantages of the artist-
teacher as supplied by the Federal Art Project. He notes that the artist-
teacher is able to help the child as he depicts his immediate surroundings. The
work of the artist-teacher lifts the child from art appreciation only to an
awareness and sensitivity to his surroundings.13

The Federal Government employed the professional artist to teach
the community classes as well as to create art forms, such as murals in public
buildings. A shift in the purpose of the artist-teacher happens at this time.
The earlier interpretation of the artist-teacher concept stresses the role of
the artist-teacher in the natural development of the child in art. The ob-
jective of the artist-teacher in the Federal Art Program is to place the arts
in the social context of American life specifically.

The purpose here is to trace the subtheme of the artist-teacher in
art education in Progressive Education, not to debate the merit of it versus the
teacher-artist concept also found in the research for the philosophy of art

12 Reeves, "American Art in American Life, 403.

13 Supra, p. 115.
education in Progressive Education. Some comments can be made though on this subject. The subtheme of artist-teacher entwines not only with the idealist philosophy but also with the experimental philosophy. The artist-teacher was being called for by many progressive educators when structure and discipline were being evaluated in art education. The subtheme recurred later in a modified fashion as an alternative in art education to the theory that art should be separate from life.

The problem does not seem to be whether the artist is a teacher, but whether the artist personally or the teacher personally dominates in contact with the child and the quality of each personality. The artist personality is characterized by creativity, imagination, sympathy, and sensitivity to a high degree as well as a working knowledge of his media. The teacher personality does not need to lack the characteristics of the artist. Nevertheless, due to the nature of the artistic and aesthetic processes, it is assumed the characteristics may not be as fully developed in the teacher personality. More stress is on production or the product than on the enjoyment of the process when the teacher aspect dominates. The teacher may be quite creative and imaginative in pursuing the production of the art form, but his interest often lies in disciplined and craftsmanlike work. The artist's interest in the child's work is more likely to be in the process leading to new and imaginative art forms with less emphasis on methodology and personal and social growth.

The artist-teacher concept seemed helpful in early progressive education with its emphasis on an atmosphere of freedom and the source of art as being the inner life of the child. Later it became more of a social factor during the depression era. Nevertheless some criticism could be made here as to the lack of educational methodology and psychology on the part of the professional artist. How much importance would these areas have in the artistic
development of the child and his personal and social growth? The importance of
the areas would have to be weighed against the advantages accruing to the child
through close contact with the creative process of the artist.

Dewey would probably not consider the artist-teacher and the teacher-
artist concept as a dualism because of his view of aims in education. He says,

Our first question is to define the nature of an aim so far as it falls within an activity, instead of being furnished from without. We approach the definition by a contrast of mere results with ends. Any exhibition of energy has results. . . .

Since aims relate always to results, the first thing to look to when it is a question of aims, is whether the work assigned possesses intrinsic continuity. . . . To talk about an educational aim when approximately each act of a pupil is dictated by the teacher, when the only order in the sequence of his acts is that which comes from the assignment of lessons and the giving of directions by another is to talk nonsense. It is equally fatal to an aim to permit capricious or discontinuous action in the name of spontaneous self-expression. An aim implies an orderly and ordered activity, one in which the order consists in the progressive completing of a process.14

Dewey thus would have viewed the two concepts under the aspect of aims and judged them accordingly. Also, under the aspect of aims, the distinction between the concept of artist-teacher and teacher-artist becomes clearer.

The Development of Art in the Form of a Process and Its Value in Self Expression

A subtheme emerging from the art education of the first major theme is that of the value of art as a process—that is, something to be done, an activity. For example, if the child wanted to paint a picture, the importance lay not in what the picture would look like when finished, but in the present application of paint to paper, the smell, feel, touch, and sight of the paint.

The physical effects of the application of paint to paper or the feel

of different materials excite the child and give him the greatest pleasure, not whether the picture is an exact reproduction of a tree or a mountain. The value in art lies then in self expression. The child then uses the color of paint he wishes and how he wishes. Many of the early writers of Progressive Education claim that the child instinctively has a sense of order and plastic form so that these shapes which he paints, while not resembling a tree, produce an aesthetic satisfaction not only in the child artist but also in the spectator.

Through self expression the child communicates his inward impulses to the exterior world. The child "sees himself, which is the same as saying, he grows." He sees himself by the projection of his inner state into the outward form of art. Through the seeing of himself and his own growth, he is better equipped to communicate with society and form interrelationships, for he has a "picture" of himself, one which he uses socially and one which he can change or adjust to situations. 15

Reaction from General Education Areas to the Value of Self Expression

The expression of oneself in art requires some manner of activity—physical or mental or both. Freedom permits activity in art through a concentration on art as a process rather than as a product. The concentration on process is recognized by the educators as a general value in education in Progressive Education. Washburne notes,

The message borne on the breezes is this: Every child is an individual human being. Each child has the right to the fullest possible development, both as an individual and as an integral part of mankind. Mass methods of teaching must give place to the development of individual children. 16

15 Cane, "Teaching Children to Paint, 96.
Alternative Methods

One way of developing the individual at this time was the Decroly Method of teaching. Amelie Hamade describes it in Progressive Education. It includes observation, association, expression, free activity, illustration of written notes, and educational games. The tone of the method is that of freedom and self expression, a breaking down of the structure of books, notes, copying of the teacher's notes, and removal of other forms of traditional academic success. Through the method the individual becomes aware and responsible for his success through use of his mind, imagination, and body.¹⁷

Gertrude Hartman also notes the changing concept of the curriculum and wonders if the project method which involves activity and freedom of expression is to be the answer. The teacher has to be aware of the inward and social growth of the pupils. Is the project method, which is one form of self activity, the method allowing for the growth of the child in all areas of education? Van Cleve Morris is quoted here on the project method although his writing is in retrospect,

Is there a sand table in the first-grade room and do the children do something more there than run the sand through their fingers and build castles; do they learn cartography by making a model of the school yard or of the topography of the town in which they live? Does a unit on Shakespeare in the eleventh-grade English course provoke a class into writing their own play and producing it? If so, then we have the beginnings of the problem-solving, project method of instruction. We have passed from the portrayal of an antecedent reality by word (lecture or reading assignment) or deed (demonstration) to the direct involvement of the individual pupil in the world of real experience. Here, in the direct use of his knowledge, says the Progressive teacher, the pupil really begins to learn it.¹⁸


Influences on Other Areas of Learning

Agnes de Lima reviews Caroline Pratt's book, *Experimental Practice in the City and Country School*, and comments on its three-fold thesis; first, material can be adapted to the individual and creative development of every child in the school; second, there must be strong healthy basis in motor life and the use of first-hand experiences to build future knowledge; and, third, the student learns from experiences that are of the present. This thesis seems to substantiate the theory of activity for the child and the development of self expression. The activity and self expression are not confined to the art field but involve all areas of learning while containing the main ingredients for experiences in the visual area.19

Helen Ericson describes the differences between the schools of the past with their bare windows, gray floors, row upon row of rigid two-seat desks and gray-streaked blackboards as contrasted with the schools of the progressive movement. The new schools are pleasing to view and admit fresh air, have simple, strong, movable furniture which allows for the freedom of movement necessary for the child to be expressive, use color, hangings, and flowers—in other words, all the stimuli needed to enhance learning in all areas of knowledge. Do the stimuli in the new schools influence other areas of learning than that of art? Ericson thinks so and comments,

Even the higher mathematics course, the apparently arid plane and solid geometry, furnishes invaluable grist, and the general mathematics studies of the Junior High School places emphasis upon the application of principles of geometry to architectural art forms. Experiments in type forms are made in the construction of arches, rose windows, arabesque decorations, domes, bridge spans, and so on.20

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20 Ericson, "Influences in the Cultivation of Art Appreciation," 179-83. Quotation on 179.
The Child-Artist and the Primitive Artist

What is the relationship existing between the child-artist and the primitive artist as found in the early writings of Progressive Education and the supportive material? The relationship seems to be in the expression of the creative spirit, since it is definitely not based on representation of life or naturalism or the academic viewpoint of art in life. Recognition of the child as an artist is through the expression of the child's innermost feelings about the world surrounding him. Much of his expression is in distortion of art forms in contrast to realistic portrayal and comes out in the form of patterns of line, color, and shapes. Hughes Mearns, speaking in 1926, says that the modern discovery of the child as artist is coincident with the new realization of the beauty of primitive art. 21

Primitive Art and Art Education

The assumption then is that adult art as manifested in primitive art and professional artists influenced by primitive art affects the art outlook in the schools. The child no longer has to reach impossible standards of perfection in his work in representation of subject matter and through techniques but can be expressive and free as the primitive artist. The primitive artist in his work is expressing his feelings about his religion and his culture. Art for him is part of his everyday life and not just a realistic copying of objects, but an attempt to participate in his culture through expressive use of line, color, and shape. Essentials are the only important items in his work as in that of the child-artist. What is important is expressed.

Ellen Steele comments on child art and primitive art, and she classifies the relationship between the art of the child only and that of the adult

21 Mearns, "Creative Spirit," 100.
as it relates to primitive art. The art of the child is closer to that of
the primitive because the child is as direct in his statement as is the primi-
tive artist. 22

Eugenia Eckford, while writing about Professor Cizek's art class,
notes the freedom of the child from adult interference and the results of it.
She says,

Every child is born with the ability to create. When a child
scribbles with a pencil or a charcoal it is a natural manifestation
in expressing his understanding of the world. In the works of the
child we see the revelation of eternal psychophysical laws. . . . All
teaching which is intellectual threatens the child's creativeness.
In the moment the child is directed by the school to learn things
which are strange to his understanding, the strong and original
style of his art is lost. Here is the answer to the question why
the primitives, the Egyptians, Babylonians, the Assyrians, kept
their consistent children's quality. It is due to their not having
been influenced by an intellectually mature civilization as the
Greeks and the Romans. The primitives were, and are taught only what
is adequate to them . . . . A child knows as did the early primitives,
that a man is a man, but we as adults teach him that a man is so
many heads high. The primitive does what he understands, not what
he is taught. Therefore there is a real purity to his work. 23

Common Qualities of the Child and Primitive Artist

The child and the primitive artist have in common the ability to view
life interiorly, that is, they can express their feelings and emotions without
becoming involved in objective reality. A distortion of reality, as viewed
by the rest of the people, often results. There is often no re-presentation
of objective reality but an expression of it.

The qualities that the child-artist and the primitive artist share are
as follows: emphasis on the innermost feelings; ability to portray in art form
the interior life; the ability to picture objective reality in a simple and sincere
manner; the use of art as part of everyday life; and the rejection of external

22 Supra, p. 44.

23 Eckford, "Professor Cizek and His Art Class," 216.
standards in the production of the art forms.

Similarities of Qualities of the Child-Artist to Those of the Professional Artist

This section assumes that the child-artist has qualities both within himself and in his work similar to those of the professional artist. The reasons for the assumption are the artist-teacher concept with its stress on the artist and the discussion of the qualities of the child-artist and the professional artist in the writings of Progressive Education. The nature of the qualities will be discussed and their sources both as pertaining to the person and to the artistic process and product.

Child and Professional Art Production

The qualities of the child-artist similar to those of the professional artist include sincerity, creativity, ability to project emotions freely, the impulse to communicate about life, and an expression of individuality. A comment on the exhibition of the work of the students of Franz Cizek's notes that the child seems to do instinctively what the modern artist attempts consciously to do. 24

Thomas Munro debates the art theory of Franz Cizek and in doing so notes that it is only in the young child that the qualities of the professional artist are found, namely, that of originality and the use of plastic form or relationships of line, color, and masses in art. For it is while the child is young and nondiscriminating in his comparison of his work with others that he is able to work freely and in an original fashion as does the professional artist. 25

24 Supra, p. 37.
25 Munro, "Frank Cizek and the Free Expression Method," 36-40.
Mangravite notes the child-artist sees the world in a more sensitive manner than does the adult who is a non-artist. The child-artist looks at life as "naive forms." Many adult artists have lost the ability to do so, but the professional artist has not usually lost the awareness of a poetical understanding of the world. He sees, hears, and feels as does the child things that the non-artist misses as he goes about his everyday life. The child and professional artist both live in a state of wonder and curiosity.

The child-artist, as does the professional artist, has the ability to be expressionistic in art, which is a reference to the subjective, a personal attribute. Sheldon Cheney, a writer in art history, says about expressionism,

Expressionism is first of all an expression of the artist's own feelings or illumination; but there is also an element of expressiveness of a deeper reality, a hidden essence, in the object (or event) by which his creative faculty has been stimulated.

What does the modern artist express and how does he express it? He expresses his response to the world by means of form as does the child-artist. Cheney says,

There is an element, or a quality or value, sometimes identified as "form," which may be considered (in a sense and tentatively) the outward crystallization, elusive but vaguely recognizable, of the thing we are here approaching as "expression."

Expressionism seems to be a connecting element between the child-artist and the professional artist, and it involves two elements—that of the personal response to a situation and that of the manner the response is presented in the product in the form of color, lines, and spaces. Willy Levin in Progressive Education comments that the child sees things differently.

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28 Ibid., pp. 111-2.
He is, therefore, more of an expressionist. The modern artist also views the world subjectively and is therefore expressionistic and interested in the results as the use of line, color, and spaces. 29

What makes child art interesting and places it on a comparable level with that of the professional artist? Zorach says,

The art of children is interesting only when it is purely instinctive and intuitive and not colored by a sophisticated mentality. . . . And their art remains dead until they have the reawakening of conscious expression which comes only with persistent and long efforts later in life when they are no longer children. 30

The instinctive impulse of the child to create bears with it a strong feeling of liveliness and freshness not found in art which has been too strongly influenced by outside forces. Zorach comments on this also: "The trained and conscious artist is usually closely in touch with his inner emotions and feelings and has more or less control and intellectual contact with his subconscious." 31

Besides the expressive element, the relationships involved in form are perhaps the strongest link between the child-artist and the professional artist in the process and the product. Neither is interested in a realistic interpretation of the subject but in the inner life of self and the subject as expressed through the relations of lines, planes, volumes and colors. Zorach notes, "One of the most important factors in the creation of a work of art is 'the relation of form.' . . . Art is not merely a process of copying nature—but of seeing in nature that element of power..." The translation of the power of nature into form which both the child-artist and the professional

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31 Ibid., 372.
Comparative Qualities of Child and Professional Form

While the qualities of the child-artist and that of the professional artist may be proved similar, one must realize a difference exists between the products of the two resulting from fundamentals such as techniques and training.

In the professional artist disciplined emotion based upon mature human experience interplays with elements and techniques of art. Nevertheless, the genuine artist is a child in spirit and "always preserves the child's capacity of wonder and surprise."33

The similar qualities of the child-artist and the professional artist are those of originality, sincerity, the ability to view the world as though it had never been seen before, expression of self and the world through art work, an unending wonder and curiosity about life, and the ability to "feel" things. Both artists express these qualities in the art form through relationships of line, colors, and spaces, disregarding actual re-presentation of things as they exist in the external world.

Summary

This section has discussed the subthemes which are most closely related to the first major theme, that of the child as the sole source of art, although overtones of the other two main themes can be discovered. The subthemes include the concept of the artist-teacher which stresses the art process and the inner life of the child rather than the teaching of the production of a final art form; the possibilities in art as a process in greatly increased self expression; the reactions from other areas of education which were inter-

32 Ibid.

33 Parker, "The Artist Teaches," 392.
ested in the freedom, originality, and creativity found in the new art education; the qualities of simplicity, sincerity, and honesty which make child art similar to primitive art; and the ability of the child-artist to think and feel in ways similar to the professional artist and to express himself in a product which, while not technically as perfect as that of the professional artist, is analogous to it in the use of form or relationships in art.
CHAPTER VI

DEVELOPMENT OF SUBTHEMES FROM THE REACTION

OF THE CHILD TO STIMULI

Introduction

The second major theme of the paper, the view of the child and the artistic and aesthetic processes as he reflects the stimuli of his teacher and surroundings, contains the following subthemes: the concept of the guiding teacher-artist in which the characteristics of an educator dominate over the characteristics of the artist; the attempts at development of structure in the art curricula and concomitantly an appreciation of the value of structure in art education; the interest in correlation and integration as the art curriculum develops; and growing concern for the place of aesthetics in art education.

Concept of Teacher-Artist

A slightly ambiguous concept which is difficult to trace in Progressive Education is that of the teacher-artist. It is difficult because of the distinction that must be made between the artist-teacher and the teacher-artist, which some of the contributors to Progressive Education avoided. At times the distinction seems to be an arbitrary one, yet it can definitely be made by means of certain criteria. The criteria are as follows: placement of pedagogic techniques before the freedom of a "born" artist; the theory that art can be taught as a body of subject matter; the vertical and horizontal approach to art in the curriculum; the philosophic concept that the student needs stimuli
and guidance in order to create; an interest in the product as well as the process in art; and the possibility of teaching aesthetics in a tangible manner.

Methods in Art Education

The second bulletin of Progressive Education Association in 1920 notes the use of methods in the school; whether for the teaching of science or art. Angelo Patri writes about the cycle of interest, which refers to the carrying over process of what is taught in school to the home and the process in reverse also. But, he says, it is only "as long as that cycle can be kept up, just so long will your methods be advanced methods, just so long will they be sane methods, just so long will they be true methods, true to life as they are to school."¹ Methods of teaching, therefore, are foremost in the minds of the early leaders of the new art in progressive education, and methods emphasize the role of the teacher in the teacher-artist concept.

The following quotation clarifies in a general way the distinction between the artist-teacher and the teacher-artist. Hill notes,

With those who have been influenced by the pragmatic philosophy of Dr. Dewey, there is great emphasis on initiative, originality, individuality, invention, discovery, independence, self-expression, self-realization, self-government, self-direction, freedom, democracy and the importance of attitudes as well as habits. From the other group of thinkers you hear much of definite objectives or aims, specific abilities, accuracy, speed, routine, knowledge, skills, drills, habit, technique and conduct. At first glance these are apparently antagonistic. Further investigation, however, reveals that they may serve as different approaches to the same goal.²

Thomas Munro in 1925 questioned whether the pupils of Franz Cizek could do the art work they did without any help or guidance. Munro says that

¹Patri, "Progressive Education in a Public School," 39.

the teacher in some way has set his stamp on his student, although probably not in a deliberative manner. He claims that the Cizek method is as restrictive as the then popular academic method in art because the Cizek method has too few restrictions and too much freedom. Such an atmosphere leads to barren imaginations and sterile work. Artists need revitalization from the objective world to feed the imaginative world. What is needed is a broad study of traditions and individual experiences. The study, it is assumed, would be under the guidance of a teacher who would be knowledgeable also in art as well as methods of teaching.

Broadening of Play Concept into Work

An early example of a teacher hovering on the borderline between artist-teacher and teacher-artist is Florence Cane. She admits that the child needs a free spirit but is reluctant to let that child be completely free in art. "Therefore the direction of my teaching has been towards the liberation and growth of the child's soul through play and work and self-discipline involved in painting." The recognition of the play spirit and the creative impulse is there but also an acknowledgement of the work which follows upon them. The work is what is assumed as needing direction: "The work side being a continuation and development of the play becomes more conscious and directed; it brings in its train strength and power, the ability to conquer difficulties and achieve a completed thing."  

Play cannot be separated from work and made into two distinct things. But they do occur in succession except in the very young child. While the child is very young, he is better off with almost no instruction, but as he grows he

3 Munro, "Frank Cizek and the Free Expression Method," 36-40.

4 Cane, "Art in the Life of the Child," 155.
enters a new period in which play and work become distinct from each other. Cane says, "At this time teaching is needed. The teacher must give the children whatever technical help they require individually as the need appears."\(^5\)

Willy Levin, a professional artist, admits being "thrown" into the teaching profession, nevertheless, views the need for giving students some fundamentals in art production as important. Levin's theory was to wait and give them the elements of fundamentals when they are old enough not only to understand them but to experience them. Levin mentions methods of teaching proportion, one way being that of use of the child's own body as a means of comparison.\(^6\)

As Florence Cane notes in 1931, the previous twenty years had emphasized the child's active role in art and the teacher's passive role. The teacher, however, is the active force because he establishes the bond of sympathy and understanding that allows the child freedom for expression in art. The forces of love, understanding, and curiosity within the teacher make the child active.\(^7\)

Role of Teacher

During the thirties the role of the teacher became more active than the role of the artist if the writings in *Progressive Education* are any criteria. Victor D'Amico is one of the leading art educators in the field of the teacher-artist concept, for he insists on a new art education, strong in human interest and possessing a social function.

Art will be the focal point of the curriculum, and in the integration

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\(^5\) Ibid., 156.

\(^6\) *Supra*, p. 59.

\(^7\) Cane, "Fostering Creative Work," 199-202.
of art with other subject areas the teacher is the major factor. The teacher's task will be to develop craftsmanship and provide direction and discipline through establishing the golden mean between the teacher and the artist personalities. In the blending of the teacher and the artist, it is presumed in the article the teacher is the important factor in the integration of the subject areas. 

If art is to be an integral part of the curriculum, it will be a body of subject matter which will include materials and techniques. These will be used in differing situations on a horizontal level. New materials and techniques will be added as the student advances in school, thus providing the vertical and horizontal approach to the curriculum.

As Harriette Knapp comments, the relationship between the teacher and the student is most important. The teacher is presupposed to have a basic knowledge of art. The contention is that of the student as the prime factor, but there is no rejection of the teacher or art concepts.

The interrelationship of all the arts advocated by Al1 Bowen is an indication of the need for a teacher-artist. The pedagogic methods needed to formulate a course in the creative arts assume a demand for a more disciplined teaching system. Bowen says,

Students were gradually led to realize that sensations of motion may be given by any of the elements an artist uses--line, form, or color. They learned from a study of class compositions that certain positions of lines show motion more than others. . . .

Adaptation of Methods to Individuals

Recognition of the individuality of the student is part of the work of

the teacher-artist and includes an adaptation of teaching methods to the individual. Margaret Brown mentions that the creative teacher can find in each student some one thing in which the student excels and can build on the one ability. She comments,

The class needs to be told that no one way of working is essential, that perhaps everyone may discover a way for himself. It is important to be able to recognize in the resulting individual struggles that spark which marks the pupil as an individual and to develop it... If the ego of the child is assured, the teacher will be successful in persuading complete self-expression.11

Use of Structured Contemporary Stimuli

At the early stages of the progressive education movement, Josef Albers admired the free work of the children and is considered an artist-teacher. He was a professional artist and was teaching art. By 1935 he is recognizing the shift in art education to more method and structure, which, of course, requires emphasis on the teacher personality with the artist personality subordinate. The method and structure concentrate on the here and now and not on the past except as necessary for a present project. The here-and-now attitude includes integration of all knowledge. As a creative teacher Albers notes,

We ought to discuss movies and fashions, make-up and stationery, advertising, shop signs and newspapers, modern songs and jazz. The pupil and his growing into this world are more important than the teacher and his background.12

The new education requires a creative method of teaching which the teacher-artist can give because he knows the methods for selection and preparation of subject matter. He has the background in art to guide him in his selection also. The shift in the article from artist-teacher to teacher-artist is subtle

11 Brown, "Creative Classroom Techniques," 379.
12 Albers, "Art As Experience," 392.
but definitely exists.

What place does the teacher-artist have in the progressive education school? Louise Carpenter, Director of Art in the Brookside School, Montclair, New Jersey, comes to some conclusions after her art class ended a group discussion on what education should do and what traits are desirable in a good teacher. A teacher is needed but one with certain qualifications. As Carpenter comments,

Yes, progressive schools are giving boys and girls a real constructive attitude toward their own education. Their standards and aims are high, they want to know themselves and keep constructively "awake in their minds." Can we, as teachers, help these boys and girls to keep and use the power of their own ideals?\(^\text{13}\)

From a Summary of Meetings by Mary E. Albright, it is recorded that the teacher-artists had many ways of reaching their students, but that certain philosophies and methods of approach to all art experiences are held in common. There is agreement on working arrangements and materials as well as the real integration of subject matter taking place within the child.\(^\text{14}\)

Qualifications for the Teacher-Artist

Thomas Munro, in his article on the place of the art museum in art education, stresses the need for better training of the teachers in art and makes the point that some of the most creative art teachers come from other fields. But would these teachers qualify as teacher-artists? It can be assumed they would because of the use of creative and imaginative methods and their aesthetic approach to teaching. Munro says,

Until a new generation of school art teachers arises, whose training has given them more cultural background, and more under-

\(^{13}\) Louise Carpenter, "Keeping 'Awake in Your Mind,'" *Progressive Education*, 13 (April, 1936), 259.

\(^{14}\) Supra, p. 112.
standing of how to combine art appreciation with technical practice, we cannot rely upon high school art departments to bring into their schools the potential values of an art museum. Some less obvious modes of contact will have to be maintained. The teachers most alert in this respect often come from departments of history and social studies; occasionally from industrial arts, English and classical literature, music and dramatics. . . . Whatever the subject, an energetic and intelligent high school teacher will find some way of enriching it through drawing upon the museum for illustrative materials. . . . 15

Many areas in the art museum can be used by the creative teacher if he knows and chooses the right examples.

Teacher-Artist in Federal Art Program

Ruth Reeves in the article on the Federal Art Project is torn between the idea of the artist-teacher and the teacher-artist. Basically the Project uses the artist as the teacher, but the article emphasizes the method of teaching so that the child will follow along definite lines of structure. Leading questions about structure form a subtle line between the artist-teacher and the teacher-artist, for the teacher-artist has definite reasons for asking the questions. He is attempting to guide the child to more effective and aesthetic art work. The concepts of the artist-teacher and teacher-artist overlap in a much more sophisticated version than that found in the early twenties when the emphasis is only on the self expression of the child. Now the product is important also. 16

In summarizing the teacher-artist concept in Progressive Education, one discovers a direct reference to it in the uses of technique and horizontal and vertical ordering of subject matter, and indirect reference to it in the correlation and integration of subject matter with art. Correlation and integration can be assumed to happen only when the teacher dominates as in the

teacher-artist concept. The teacher-artist places great emphasis on creativity in techniques and media while at the same time looking for results and goals. He relies on the creative impulse as did the artist-teacher but with a difference in that he has an end-in-view as he tries to arouse the core impulse or interest in the student. Josef Albers, Alma Bowen, and Ruth Reeves are writing in this line of thought. Individuality is highly prized by most of the writers, not only in the art products but in appreciation of the artist as an individual. Mary Albright, Margaret Brown, and Victor D'Amico insist on individuality in the art process. In the matter of correlation and integration greater emphasis is on the teacher. Thomas Munro notes the importance of the correct training of the art teacher so that the art teacher will know how to use all the resources of the community, especially those of the art museum for the purpose of arousing interest in contemporary art. The concept of teacher-artist has much in common with that of the artist-teacher, the difference being where the emphasis falls, on the structure of teaching or on the complete freedom of the student.

Development of Structure in Curricula of Art and Appreciation of Value of Structure

The concept of teacher-artist of necessity includes the idea of structure in art education with more emphasis on the product and its value in the artistic process. As early as 1925 Thomas Munro denies the basic theory of the Cizek plan, that is, that the child can create in complete freedom without any outside influences, and demonstrates the structure found in the Cizek plan. The works of the younger students of Cizek were the most original and best, and as the students became older, weaknesses in plastic form appeared. Munro claims that after a certain amount of time the creative impulse needs guidance and structure and gives as an example one child who rejects Cizek's
freedom because he wants to attain a goal. The learning process has to be an interaction between the student and the teacher, not just within the student himself. 17

Reappearance of Structure in Methods

But not until the end of the 1920's and in the early 1930's did the trend toward structure in art education revive. The first real note of it seems to have come from a professional art school, Cranbrook School. W. Stevens of Cranbrook says that they emphasize structure in methods. It follows that structure in aesthetics also will be stressed because of the concentration on the product. The structured type of education of the Cranbrook school is of value for it produced artists who could turn out finished and excellent products. 18

Another educator believing in providing the child as much freedom as possible in art but always with definite guidance is Winifred Harley. The child goes through different stages in a developmental process. First, the child experiments with the materials from which possible accidental shapes will form, and he may recognize objects which he can name in the accidental shapes. Then he attempts to make shapes that mean an object. As he works at making shapes to form an object, he attempts to draw objects that are recognizable by others and through which he can communicate his inner self. There is an awareness of the elements of design found in the child's early works, and the child is guided from that point to an awareness of the objects in the world. 19

17 Munro, "Frank Cizek and the Free Expression Method," 36-40.
Elsa Hasbrouck is more direct in her evaluation of the freedom in children's art. The freedom should be carried to the adult level, which cannot be done without structure or planning. Thus the value of structure and growth in art lies in not only the present but the future. She comments,

"It has become an accepted formula that, to be creative and original, one must have the subtle and rather unpleasant thing called an "artistic temperament". . . . If we can provide for children an atmosphere where art and the manipulation of creative material is a daily experience; if during that period of their growth when they are most truly themselves, most genuine and sincere, they can find this additional means of free expression, they may carry into mature years a little of the beauty in life as seen by the unprejudiced eye of the child."

The difficulty of the teacher retaining the confidence of the student and being a helper and coworker and yet not imposing a certain style or technique upon the child is noted. As the child becomes older, free emotional stimulus to creativity is lessened, and the work of the child tends to become forced and artificial.

"The word 'play' connotes not only happy freedom but at the same time certain determined limitations and boundaries," says Katharine Frazier, a leading advocate of the "play" theory and learning by doing. It is assumed the delimitations and boundaries will be of value only when used to structure learning. In this case, however, the stress is not on the product but rather on what the individual can offer to society through structured play.

Value of Structure

What value does structure in art education have? Ralph M. Pearson says that it can cure the passivity illness which afflicts our society and allow for the carry over of creative work in school to the outside world.

Considerations of quality, relationships of parts, and all the

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21 Ibid., 653.
refinements of experience which come under the head of creative design open up new worlds of understanding, and result in new self-reliant judgments of every chair, rug, picture, and building seen or used.

He will be encouraged to seek out and recognize other creations of his contemporaries testing their quality against his own experience, separating original expressions from copies and imitations.23

The section on Book Reviews in the October, 1935 issue of Progressive Education reviews the Methods of Teaching the Fine Arts, edited by William Sener Rusk. It can be assumed from the review that there is a great deal of interest in different ways of teaching art, including techniques, development of creative expression, inclusion of contemporary life in the curriculum, integration of subject matter, professional development of the teacher, and development of aesthetics.24

Books published at the time when progressive education was growing are supplementary sources for the reinforcement of structure in art education. In 1924 Margaret Mathias in The Beginnings of Art in the Public Schools discusses the steps in the development of the artistic process and the educational principles needed in the life of the child. As a disciple of John Dewey, she claims that thinking takes place only where and when a problem is present. Evaluation of the solution to the problem follows to determine the aims of the group and the effectiveness in fulfilling the aims.25 Again in 1932 in her book The Teaching of Art she notes that the preparation of the art teacher involves:

1. Recognizing the art needs of children.
2. Learning the educational process essential to the teaching

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25 Margaret E. Mathias, The Beginnings of Art in the Public Schools (Chicago: Charles Scribner's Sons, 1924), pp. 11-73.
3. Mastering the essential subject matter in the field of art.26

Her interest in a developmental structured program in art continues and has grown stronger by 1932.

In 1927 Belle Boas in Art in the School discusses the method of preparing a course of study:

In this way a course of study is built up differing each year in certain subject matter, but knit firmly together by the progressive steps in handling the principles which govern art work. A foundation is laid in the lower grades for more thoughtful work in the upper. Right habits of workmanship and proper handling of materials are insisted upon. The study of form is made more difficult each year.27

The three books mentioned above are included because they are listed in bibliographies in Progressive Education and thus show the source of some of the contributors to the journal.

This section notes the increase in the emphasis on a structured curriculum, notably as an adjunct to the teacher-artist concept. The emphasis on structure does not exclude freedom and creativity for the child but does provide guidance and direction toward definite goals which have been set by the teacher. In pursuing these goals, the child follows a developmental program in which he goes from the imagination and accidental forming of shapes to intentional representation of objects and definition of form. Structure connotes methods, techniques, and subject matter with more emphasis on the product than the process. Art structure is a value in art education because it provides for growth and aids in making art a continuing process that the child will use as he goes into adult life.

26 Margaret E. Mathias, The Teaching of Art (Chicago: Charles Scribner's Sons, Chicago, 1932), Preface.

Interest in Values of Correlation and Integration

Correlation, which in the thirties changes to integration, is one of the corner blocks of the progressive education movement. Very early bulletins make reference to this system as a way of teaching and learning. Correlation is that method of learning and teaching through which one subject matter area crosses and intermingles with other subject matter areas in order to plan and work on a problem or project. The following examples explains in concrete form the working of correlation:

In studying mediaeval life, pupils enjoy making shields with heraldic devices of their own invention. They will make large ones of wood or wall board, with painted designs, or small ones of clay, and take equal pleasure in expressing their conceptions. Castles built from wall and moat to the most unimportant of the enclosed buildings can be constructed of clay. Such a castle, perhaps three by six feet over all, gives a chance for each pupil to add some part in which he or she is interested, and to form a final mental picture of mediaeval living conditions far superior to that held by most teachers. 28

Smith notes in another example,

Another class while studying Greek History divided itself into citizens of Athens and Sparta, and each group published an illustrated newspaper for its own city. . . . Actual knowledge of facts, discrimination and judgment, a sympathetic insight into the life of the Greeks, an appreciation of their influence on civilization, were all consequences of this undertaking. 29

Early Views of Correlation

Correlation involves the idea that learning is an ability which concerns the whole person and not just one facet of him—that one does not learn one thing first and then the next thing, but that overlapping exists—and interest must be there for the student to learn. Through using different methods of working with a problem, the interest of more students can be

28 Smith, "Interest and School Work," 5.
29 Ibid., 4.
The value then is not on whether the student learns more facts, although he may do so. The value lies in the interest in the problem and the willingness to proceed and work from the student's initiative. In art education specifically the value is in the subject or student and the art process as contrasted with the art product. Bertha A. Mahoney demonstrates the emphasis in her comments on an exhibition of children's drawings. It also appears in much of the subject matter of the work of the children displayed or published in *Progressive Education*, especially in the early twenties. Mahoney says,

> On the upper level of the Bookshop, you find all the necessary action and interest suggested by its title in "Holystoning and Swabbing the Decks with All Hands Ahoy." This was drawn spontaneously and eagerly after reading "Two Years before the Mast."

Her review of the exhibition judges the products according to the standards of that time and places them as being unusually good in composition and use of technique. What is being brought to attention here is the interest of the teacher in the correlation of the subject and the process rather than in the teaching of art as subject matter.

Correlation is involved with the concept of interest and as shown clearly in the early writings of *Progressive Education*, interest is to lead to the core impulse, the desire to create; the task of correlation is to arouse interest. Helen Ericson says that every subject can help arouse interest in art as can ceremonies and festivals. "The use of literary and historical subjects as the inspiration of art expression need not be repeated here but they are without doubt the richest field. . . ."

Indirect References to Correlation

In *Progressive Education*, the writers do not always speak directly of

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30 Mahoney, "Exhibit of Children's Drawings," 253.

31 Ericson, "Influences in the Cultivation of Art Appreciation," 179.
correlation. But viewing the art pictures of the students, one can find that correlation is important in the teaching of art and the arousing of the creative impulse and interest necessary to carry out an art project. Correlation works from all parts of the curriculum, not only history and English, but geometry also makes use of art in the matter of geometric designs for cathedral windows.

One of the favorite areas of correlation is that of the theatre arts, especially as it applies to historical situations. The favoritism is apparent in the early years of the progressive education movement and reappears again later in the theatre arts. Ellen Steele notes,

Also in living through a period, dramatic situations come up. A group of children who know the daily life of a people and become filled with their legend and lore and their great pieces of literature, usually create naturally dramatic expressions of this in the form of dances or plays. Sometimes this calls for stage-sets, costumes, properties, and all sorts of materials which are easily decorated in the spirit of the period. Usually a group of children begin to express in such a situation, to decorate their things, and the old freedom comes back and a new freedom is attained. They swing into this expression without fear and without thought of technique. But this does not take place except where their minds are filled with images and ideas about those times. When this is true, expression happens naturally and spontaneously.32

As mentioned in Chapter III, Steele discusses a Greek experience which the children planned involving not only two-dimensional work, such as painting, but three-dimensional work such as modeling. It also involved the dance and the theatre, which included stage-sets and costumes. Some comments on the project show the involvement of the creative impulses of many of the children:

In working at so large a picture, it became very important to have variety in color and to break up the space into interesting shapes and to have them take related form. In this we often appealed to group judgment. Certain children became expert at color mixing, and decided what colors would balance and what colors were needed for the composition.33

32 Steele, "Freeing the Child through Art," 170.
33 Ibid.
One experience reinforced the other with one situation leading to another and implicating more areas of art in the project.

As earlier noted, Caroline Pratt was an educator who believed the experiences of the child should be viewed as a whole and should bear direct relation to his life. Therefore, experiences should imply as completely lifelike situations as possible under the aspect of play. The experiences include those in art, for art is, in fact, an integral part in the formation of the children's environment as they develop the experiences.\(^{34}\)

Mr. Mangravite is one of the early educators in \textit{Progressive Education} who feels that art is not yet recognized as a basic in the curriculum. He comments, "It can and should be linked up with all the subjects of the curriculum and made a complete experience which stimulates thought and gives pupils opportunity to learn by doing."\(^{35}\)

At the conclusion of a Group Conference in progressive education, the consensus was that the art teacher and subject matter teacher need to work together. Art need not be limited to illustration but may include creative efforts branching from interest in other subjects. From the consensus it is safe to assume that a strong faction existed favoring correlation of art with other subject matter.\(^{36}\)

Katharine Frazier says the school program centering on the core impulse is one which uses creativity as the testing factor or criterion. Exploration of events and thoughts of all ages can be made based on the criterion of creativity. Her Playhouse-in-the-Hills cultivated a program of the arts and thus prepared the student for creative thinking. She comments,

\(^{34}\)\textit{Supra}, p. 100.

\(^{35}\)Mangravite quoted in Pollitzer, "Group Conferences," 292.

\(^{36}\)Eckford, "Group Conferences," 399.
Briefly, ... varied but entirely unified set of interests and purposes; wide and active experience of music, poetry, painting, and other arts; the storing up of riches from the culture of the world; wholesome and happy living; growth of individual powers and personality; development of capacity for social adjustment and of more widely embracing sympathies and understanding.\(^{37}\)

Integration in Art Education

Victor D'Amico issues a strong statement about the art program in the school. One of the characteristics of the new art education is to be that of integration with other subjects. The theatre arts, according to D'Amico, is one avenue that is able to provide opportunity for art for even the least "talented."\(^{38}\)

The time of distinguishing and drawing sharp lines between subjects is passing as Josef Albers comments,

As academic separatism is passing, we in school have to connect as far as possible the scientific fields with the artistic fields. Isn't it true, for instance that some historical periods are better identified through their architecture or pictures than through their conquerors and wars? And do not some costumes tell us often more than many queens? Generally, history should regard life as more important than death, and culture more serious than politics.\(^{39}\)

An interpenetration of all disciplines and subject matter and their artistic purposes to show the similarity of all problems is needed in education.

G. Derwood Baker speaks about integration when he says art is attempting to find its identity in the integrated school program. But art must be willing to lose its identity as a subject matter and merge with other knowledge. He says,

Under the impact of the progressive movement in education, art, along with other subjects, has been attempting to find its place in the integrated program. In an integrated unit of instruction, art ceases to be either a subject field or a field of


\(^{38}\) Supra, p. 66.

\(^{39}\) Albers, "Art As Experience," 392.
Art has such vital energies of its own that it should not be just a tool in correlation to pull the "English-social-studies cart." If integration and wholeness are the real objectives and sound psychological principles are followed, an integrated unit of work can come from the art classes as well as from other subjects. An example of art as the starting point in integration was the placement of a mural upon a cafeteria wall space. The problem was to find the most expressive and useful theme, which theme was one that told the story of the foods of the nations. The class in working on the project disregarded the boundary line between art and knowledge of another subject and viewed education as a whole form in life with the mural as the integrating factor.

As discussed in Chapter III, Alma Bowen uses themes for an integrated course in creative writing, music, and art for a group of eleventh-year students. The themes, such as rhythm, color, and unity, serve as integrating units. A description of the themes as used in the integrated subject matter follows, but the core impulse remains that of feeling or expression.

By the end of the 1930's the emphasis on correlation and integration eases. Mary Albright Giles though discusses art under the aspect of integrative experiences with other activities and studies. Art is necessary for all experiences in education both inside the school and outside of it.

The early writers in Progressive Education were not at first too strongly interested in correlation with other subject matter or even integra-

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41 Ibid., 375-7.
42 Bowen, "A Unified Course in Creative Arts," 462.
tion with it. Rather they wanted an expressive interpretation of experiences. These experiences could proceed from other subjects, such as history and English, and they could come from direct experience, such as observation. By the late 1920's and early 1930's when art was becoming a more vital force in the school curriculum, art educators strove for ways to make it an integral part of the curriculum. One way possible at that time was through correlation with other subjects. Art was used in many ways to teach other subjects. Later it was integrated with music, dance, and the theater, all of which were taught as one experience, such as, the production of a play. The value of correlation and integration lay in providing access to art for more people regardless of the talent concept, the objective being to stimulate the core impulse or interest, so that the student would be expressive in art form. By the end of the 1930's, however, it was also being recognized as an individual subject with a definite body of material and values that could make it the core subject for an integrating experience.

Increasing Interest in Aesthetics in Art Education

The growing interest in art as an enjoyment of beauty in art form is a subtheme which is difficult to place under one major theme. Its conscious development as part of the art educational process happened during the second major theme when the emphasis is on structure in art education. The subtheme will, therefore, be reflected in some aspects of the writings of the early contributors who were interested in the child as the sole source of art and will then be developed from the writings of the ones calling for a structured art curriculum.

Aesthetics and the Artistic Process

Aesthetics as an enjoyment of beauty is mentioned in the early bulletins
of Progressive Education Association. Flora J. Cooke comments on beauty in at least two instances: one, when she says "Last Friday the fourth grade gave a Greek festival, which brought out great beauty of expression in many directions;" and again when she claims a neglect of beauty as a stimulus to expression. 44

An editorial by Gertrude Hartman quotes John Dewey as he writes:

The external signs of its [art's] presence—rhythm, symmetry, arrangement of values, what you please—these things are signs of art in which they exhibit the union of joyful thought and control of nature. Otherwise they are dead and mechanical. 45

The quotation explains the meaning of the enjoyment of art—the unfolding of the interior life into ordered art forms which have certain criteria of beauty.

The aesthetic pleasure for the early writers consists then not in the product itself alone but in the process, that is, in the production of the art form. L. Young Correthers was one who wrote about the pleasure children have in creating. He says,

No child ever developed creative thrill from the study of art appreciation. The pleasant self-satisfied feeling that comes from the ability to classify and label five hundred pictures is very different from the excitement that raises the pulse, dampens the palms of the hands, when something that has never existed before is ushered into the world. And a strong thing is this, that after the new thing has been created, as far as the child is concerned, it has no more value. There is another idea, more wonderful, right behind it shrieking to be clothed in paint, plaster, or wood. 46

The aesthetics for the child lay in the artistic process itself, in the joy of creating, and the project or product was not the source of aesthetics necessarily.

Margaret Naumburg, writing about the decoration of their school, by her classes, comments: "Last year the growing aesthetic consciousness of the

44 Flora J. Cooke, "Report of Convention, Dayton, Ohio, April 8 and 9, 1921, Progressive Education Association, 7 (July, 1921), 3.
older children led to even more serious undertakings." The quotation is used to note the "growing aesthetic consciousness."47

Boris Blai writes more consciously about the aesthetic process as connected with the product itself when he says, "The child's hands can be developed naturally so that they can produce aesthetic work almost without conscious thought."48 For the production of an aesthetic work the child's hands need to be trained, even though the training is a natural event or process of growth in technique.

"Art As Another Language in the Secondary School" by Virginia Eckford summarizes the work of a group conference of art educators as mentioned in Chapter II when she refers to art as a statement which has been made beautiful by means of line, form and color. And a statement made beautiful is an aesthetic statement.49

Emily Ann Barnes and Bess M. Young in their work with children concentrate on the aesthetics of architecture. Beauty is, therefore, in the actual environment also and not restricted to a painting or a piece of sculpture.50

Qualities of the Aesthetic Experience

John Dewey notes that desire and thought are incorporated into perceptual experience which characterizes an esthetic experience. The aesthetic response is part of the rhythm of expectancy and satisfaction that includes all psychological factors occurring in ordinary experiences. Perception alone is

47 Naumburg, "How Children Decorate Their Own School," 163.
50 Supra, p. 106.
not enough for an aesthetic experience; the perception must be charged with value and lead to a state of contemplation. Dewey comments,

Not only is art itself an operation of doing and making—a poiesis expressed in the very word poetry—but esthetic perception demands, as we have seen, an organized body of activities, including the motor elements necessary for full perception.51

Art in the second major theme includes criteria for judgment of beauty in art, and the child's judgment of that which is pleasing to him is not the sole criterion. The composition of an art form with its emphasis on lines, space, and color becomes the real criterion in the second theme for beauty.

Aesthetics in the early bulletins and journals of Progressive Education is an aspect of beauty in life as portrayed in art and mainly through self expression and as an integral part of the artistic process. The writers of the 1930's viewed aesthetics as beauty also but as a result of the composition of a work of art according to principles of rhythm, harmony, and unity; the stress was on the aesthetics of the product. Both groups viewed aesthetics as something having the quality able to develop the personality of the individual.

Summary

This chapter developed the following subthemes: that of the teacher-artist; development of an art curriculum and its value to education; interest in correlation and integration of art with other subjects; and interest in the aesthetic process. The teacher-artist concept was developed by concentrating on the distinction between artist-teacher and teacher-artist; a real distinction existed between the two terms. The teacher-artist personality, while bearing the marks of the artist-teacher's originality, creativity, and ability to produce art, concentrated mainly on the development of structure in the art curriculum with the end product in view. Correlation of art in progressive education

51 Dewey, Art As Experience, p. 256.
seemed to be a combination of art with other subjects in which art often was
the subordinate element; integration centered around an experience; and art
achieved more equality. All three major themes contained as a subtheme the
aesthetic process, but in the second theme there is a growing awareness of
aesthetics because of the concentration on the product.
CHAPTER VII

SUBTHEMES AS DEVELOPED FROM THE CHILD AS A
NATURAL ORGANISM INTERACTING WITH THE
ENVIRONMENT IN THE VISUAL ARTS FIELD

The development of the subthemes from the third major theme, that of the child as a natural organism interacting with his environment in art, becomes more difficult due to the intermingling with the two previous major themes. These were first, the child as the "sole" source of art, and, second, the child as receiving and reflecting stimuli from the teacher and surroundings. Real subthemes did develop though from the third major theme and important ones. The ones found in Progressive Education are: the growth of the individual as a person through the artistic and aesthetic processes, the formation of a person through art so that he is able to become a member of a democratic society; the place of art in everyone's life in the various forms; the way in which the problem-solving method in art becomes part of the process of life; the place the government assumes in art through the Federal Art Project in the community; and, a most important subtheme, that of art in our society as the art for democratic life.

Growth of the Individual As a Person through the Artistic and Aesthetic Processes

What place does art have in the growth of the individual as a person in a democratic society? From the 1921 bulletin of Progressive Education Association, one can assume the development is social in form. Ferriere in
speaking about handicrafts and drawing suggests these subjects develop skills as well as exact observation, sincerity, and self-control—all of which are necessary for success in a democratic society. The students engage in collective work on richly illustrated copy-books from newspapers, books, and documents which they have collectively gathered; the key word here is collective or working with each other.¹

**Development of the Individual in Art**

Florence Cane in Chapter II mentions that the student knows himself when he projects his art work outside of himself. The assumption of knowing oneself through one's art work is based on her belief that art work is as natural with a child as learning to write and speak. Thus through the expression of art work the child finds another way of knowing self through a method of communication. All avenues of communication which can be opened among individuals aid the individual in developing more aspects of his personality. For he discovers he has various skills and abilities and is thus able to reach out to more people.²

Ellen Steele writes about the development of the individual through art.

Freedom for the individual is a relationship between himself and other people—the group—the rest of the world. It has two sides. Educationally speaking, the two aspects of freedom are working out the relationship for any given individual between the development of his powers so that he expresses himself through them, and the place that his expression takes in the group. The unadjusted individual is the one whose expressions have no place, no appreciation, who feels he can make no desirable contribution to other human beings, and he is the least free being on earth.

The reason why art is an easy and natural channel of development is that, for reasons that perhaps go back into the history of the race, art expression is valued and appreciated by the group.³

¹Ferriere, "The New Schools," 4-5.
²Cane, "Teaching Children to Paint," 95-101.
³Steele, "Freeing the Child through Art," 168.
Art expression, for Steele, does not just happen but has to come through a school in which art plays a vital part in the life of the children and one in which the child is free to express himself. But the child cannot just be given the materials and be expected to be self expressive. "The way the art life is lived within the school has everything to do with the point." 4

Caroline Pratt, strongly interested in the development of the individual, plans her projects to include art. The child to be pitied most is the one who lets the environment dominate him and has his interest riveted in people because he does not know how to cope with them. He is dominated by people and cannot understand himself because he has no clear picture of himself. Pratt says,

Our own children have less of this sort of struggle because we recognize the necessity for them to have materials which they can work with, which they can dominate, and feel their power over. The human element is in companions of their own age with whom they are on a footing and with whom they can cope. 5

No child can work his way through the experiences of a school as described by Pratt without developing social qualities of his personality. The child learns to initiate; he learns to beautify his surroundings; and he learns above all to adjust to relationships.

We want them [the children] to form strong habits of firsthand research and to use what they find; we want them to discover relationships in concrete matter, so that they will know they exist when they deal with abstract terms, and will have habits of putting them to use. We want them to have a full motor experience because they themselves are motor; and to get and retain what they get, through their bodily perceptions. 6

Ralph Pearson wisely notes,

If we did use our potentialities, and if a broad vision did train

4 Ibid., 168.
6 Ibid., 107.
children to apply a creative attitude of mind to life, it is easy to read into the resulting possibilities the cure for many of the ills of modern life.\(^7\)

One of the main ills noted previously is that of passivity, which can only be cured by creative doing. Another ill is that of the antiquarian habit of mind "with its enthusiasms for the creative doings of long-dead persons, with which we try to compensate for the lack of direct experience."\(^8\)

**Psychological Aspects of Art Education**

The writings of MacDonald and D'Amico embody the psychological imprint on the development of the person through art. MacDonald says,

> The validity of the creative activity as education depends upon the use of sound psychological method in its development. This implies a tremendous sensitivity on the part of the teacher to adolescent psychology, and a freedom from dogma and theory about art and its value in order to make the rapidly changing youth and his specific needs the primary consideration.

But until the psychological viewpoint is developed in teachers to the point where they conceive of education in the arts as merely a tool for all-round personality development, we shall not have sound method in the teaching process. Success in the arts requires that the hands and eyes be developed no faster than the intelligence and feeling and will, and also that the feeling be not over-developed at the expense of will or hands and eyes. . . . It demands released energy, feeling and imagination, but it demands also self-control, and self-denial of the most exacting kind.\(^9\)

A pitfall to be avoided in teaching art so as to reach the whole child is the propensity for emphasizing one aspect of art in which the child is most strong and contrariwise ignoring his weakest factor. If his coordination is poor, for example, the teacher must help him work it up to its potential. If the child is emotional, the teacher must avoid indulging the emotional expression to an extreme. MacDonald comments "But one phase must never be

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\(^7\) Pearson, "Creative Arts in Community Life," 319.

\(^8\) Ibid.

\(^9\) MacDonald, "The Arts-As-Education in the High School," 386.
isolated and drilled on, and worried over."

Victor D'Amico, the leader in the field of psychology in art for the development of the individual, emphasizes the needs of the adolescents in the field of art in his article, "Art for the Adolescent." Fundamental factors in talking about art and adolescents include the following concepts:

The way to the adolescent's creativeness varies with different individuals.

Art expression may run the gamut from mere technical response to highly creative response.

The value of the art experience must be judged by the value it brings to each individual and not by any outside standard or concept of art.

The individual is more important than the product; therefore the teacher will evaluate the growth of the individual and not the excellence of the product.

In summary then one finds that some of the writers in Progressive Education from the beginning envisioned art as a means of development of the individual as a person. They differed in the matter of the techniques to attain the development. Some thought freedom would give the child expression which would aid in his growth; others thought the child had to be shown the techniques of art in order to express himself and therefore grow as an individual. But D'Amico is the one who emphasized a structured psychological pattern of growth and who influenced many art teachers with his analysis of the psychological growth of the individual through art. The writers worked on the assumption that growth and development of the individual into a healthy, well-balanced person would eventually lead to a healthy, well-balanced society, which for them was a democratic one.

10 Ibid.

A Place for Art in Life

What place does art have in the natural life of the child as he interacts daily with his environment? It is the purpose of this section to show the place of art in everyone's life as each individual reacts and interacts with his environment. The section will be concerned with the environment, for it is here that the individual interacts and forms relationships.

Environment and the Child in Art

First, the environment for the child in art must be such that the child is free to experiment with all kinds of materials; he must be free to move around so that he can set up interactions or relationships. Freedom is important. In art the forms the child discovers himself are the first development of the growth of an art product. The child's environment, even though crude, must be one in which he can experiment with forms so that problems will emanate from them. 12

Correthers, explaining his theory about working with the children and environment, notes:

In one school in this country where work is being carried on along these lines, the studio is a large well-lighted room at the top of the building. The simple but peculiar equipment consists of chairs, long tables, a sewing machine, laundry tubs, and vessels for dyeing, a carpenter's bench, a large scrapbox of textiles, leather and wood-working tools, modeling clay and plaster and shelves holding tempera, oil, and water-colors and brushes. At one end of the room is a small stage with a proscenium arch and curtains, equipped with spot lights and gelatine screens for trying out light effects. 13

Helen Ericson depends upon the child or the natural organism interacting with great works of art placed for his viewing. The environment should also include the following:

12 Ferm, "Creative Work at the Modern School," 141.
... personal and intimate relationships to works of art. It is the privilege of the children of some schools to have brought to them from time to time some great work of art which is placed in a much frequented part of the school building where its presence will arrest attention and interest. The circulation of great masterpieces in this way—where he who runs may read—may play a tremendous part in the growth of art knowledge and appreciation...¹⁴

A child seeing the work day after day until its replacement by another one would through some natural process, such as the use of sight and its connection with color, or the use of past memory associations, respond in various ways to the art. The response could be negative but a form of curiosity would be aroused and a problem in art would follow.

Pratt is one who realizes the need for making the environment meaningful so that all could have an art experience. She says,

The child has to work his life out on something. He is full of motor activity and without materials he becomes a struggling little being working with what he cannot understand, much less manage... Our own children have less of this sort of struggle because we recognize the necessity for them to have materials which they can work with, which they can dominate, and feel their power over. The human element is in companions of their own age with whom they are on a footing and with whom they can cope.¹⁵

Interaction with People

Alma Bowen notes John Dewey involves all people in the factors that form art when he writes in Art As Experience,

"In order to understand the esthetic in its ultimate and approved forms, one must begin with it in the raw; in the events and scenes that hold the attentive eye and ear of man, arousing his interest and affording him enjoyment as he looks and listens; the sights that hold the crowd—the fire-engine rushing by; the machines excavating enormous holes in the earth, the human fly climbing the steeple-side."¹⁶

¹⁴ Ericson, "Influences in the Cultivation of Art Appreciation," 182.
John Dewey also says in *Progressive Education* in an article, "Art As Experience" that life involves organization, and our life is too much of an external organization whereas it should involve the interaction of the whole person and community. He says,

> We live in a world in which there is an immense amount of organization but it is an external organization, not one of the ordering of a growing experience, one that involves, moreover, the whole of the live creature, toward a fulfilling conclusion... The re-making of the material of experience in the act of expression is not an isolated event confined to the artist and to a person here and there who happens to enjoy the work. In the degree in which art exercises its office, it is also a remaking of the experience of the community in the direction of greater order and spirit.\(^{17}\)

The child as a natural force interacting with the environment includes the idea that the environment must be such that the person--child or adult--can interact in an artistic or aesthetic fashion. If, as a child, the person is provided with the elements for interaction and relationships, the hope is that he will carry over these art experiences into adult life and that they will provide certain qualities and characteristics that will make art part of his life process. These qualities and characteristics are enjoyment of beauty, an appreciation of the making of things in art form, an ability to use materials creatively and imaginatively, and an awareness of life itself as an art.

### Problem Solving in Art

Problem solving as a reflective experience plays a key role in Dewey's philosophy of education. William Heard Kilpatrick develops problem solving further in his *Project* method. But what is its role in art? This section will explore these facets in art as the writers for *Progressive Education* wrote about them. A brief look will be taken first at the role of problem solving

in education itself and then as it relates to art in Progressive Education.  

Explanation of Problem Solving

Ferriere speaking about the new schools in the Progressive Education Association bulletin says,

Lawrence Cremin in The Transformation of the School notes the differences and similarities of the problem solving method of Dewey and the project method of William Heard Kilpatrick. Cremin says, "Social reformism may well have disappeared from the child-centered rhetoric of the twenties, but it certainly did not die. Rather, it manifested itself in a variety of pedagogical theories, the most influential of which contended that social change had so accelerated under the conditions of industrialism that teachers would no longer be certain of the problems their students would ultimately confront, and hence, that they could best serve the cause of reform by teaching a method of thinking generally applicable to all social problems. The method of course, was problem-solving, as outlined by Dewey in How We Think (1910) and Democracy and Education (1916)." p. 215. The nature of problem solving for Dewey was that of a reflective experience. He lists the general features of such an experience in Democracy and Education. "They are (i) perplexity, confusion, doubt, due to the fact that one is implicated in an incomplete situation whose full character is not yet determined; (ii) a conjectural anticipation—a tentative interpretation of the given elements, attributing to them a tendency to effect certain consequences; (iii) a careful survey...of all attainable consideration which will define and clarify the problem in hand; (iv) a consequent elaboration of the tentative hypothesis to make it more precise and more consistent, because squaring with a wider range of facts; (v) taking one stand upon the projected hypothesis as a plan of action which is applied to the existing state of affairs: doing something overtly to bring about the anticipated result, and thereby testing the hypothesis." p. 150. Cremin notes that Kilpatrick sets "wholehearted purposeful activity" as the core of the new education. "Such activity, he [Kilpatrick] explained, always proceeds through four steps: purposing, planning, executing, and judging. The important thing in education is to insure that the purposes and plans are those of the learners, not the teachers." p. 218. Cremin says that Kilpatrick agreed with Dewey that schools should stress thinking and methods of attack. But there are differences with Dewey as Cremin notes: "Dewey too talked about problem-solving as central to education, and Dewey was deeply concerned with the interests and purposes of children. But Dewey's enterprise in the Laboratory School was to develop a new curriculum to take the place of the old—a new body of subject matter, better ordered and better designed, that would begin with the experience of the learners and culminate with the organized subjects that represented the cumulative experience of the race. Kilpatrick, on the other hand, in his emphasis on future uncertainty and in his unrelenting attack on subject matter 'fixed-in-advance,' ultimately discredits the organized subjects and hence inevitably shifts the balance of Dewey's pedagogical paradigm toward the child." pp. 219-20.
As to intellectual education, the New Schools seek to develop the power of independent reasoning rather than an accumulation of memory work. The critical powers are cultivated through the use of scientific methods: observation, hypothesis, verification, law.

The teaching is based on facts and experiments. Children acquire knowledge through personal observation.

The teaching considers, too, the instinctive interests of the child.

John Dewey says,

To "learn from experience" is to make a backward and forward connection between what we do to things and what we enjoy or suffer from things in consequence. Under such conditions, doing becomes a trying; an experiment with the world to find out what it is like; the undergoing becomes instruction—discovery of the connection of things.

Two conclusions important for education follow. (1) Experience is primarily an active-passive affair; it is not primarily cognitive. But (2) the measure of the value of an experience lies in the perception of relationships or continuities to which it leads up. It includes cognition in the degree too in which it is cumulative or amounts to something, or has meaning.

Eduard C. Lindeman notes that naive disciples of John Dewey promulgate problem-solving as the only true form of thinking and demonstrates how widespread the concept has become in creative thought. He calls, though, for four different thought patterns, all of which can be useful in creative thought. These patterns are revery—in which the mind is allowed to play without any purpose—appreciation—an attitude of pleasure toward an object or activity—assimilation of facts, and problem solving. Problem solving, therefore, is just one aspect of creative thought and the use of the imagination in viewing experience.

Relevance of Problems

Art did not always "stutter" is the theme of the article by Alice E.


Dewey, Democracy and Education, p. 140.

Ever since the time of primitive man, man has had something to say in visual or art form and has been able to say it. It has been only in modern times that man has "stuttered." Today the art teacher must watch for interesting problems for the child to solve, which can be found through varied experiences, one of which is the use of various materials that pose problems. A "series of problems planned in advance" need not be the solution but rather problems that arise from the materials and from exploration. Problem solving may be more difficult for the teacher this way, but in the end the learning and appreciation compensate for the effort.

In summary the main things for consideration in problem solving in art are experiences and interest and preferably a wide variety of experiences, for the child needs these for growth of interest and to permit more problems to arise. Problems should come naturally and not be a forced series arranged by the teacher. Lindeman warns of the dangers of using the problem-solving method alone in art. It could rule out imagination and revery which are also part of art—the art of wonder. Schoelkopf thinks art should be a natural process in life and a natural way to solve some problems, especially those of communication and expression. Imagination is strong in her writings, and a balance struck between the scientific and the aesthetic in the use of problem solving in art.

Social Interest in Art through the Federal Arts Program

One of the ways in which the social theme emerges in the thirties in Progressive Education is through the Federal Art Project. The Federal Art Project...

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22 Supra, p. 68.

23 Ibid., 416.
project was the means through which the government furnished employment to artists through subsidization of art classes and art projects. It was a controversial program, for many people thought art useless and something upon which money and time should not be wasted. Reeves says,

In that dark period of our national development—from a few years before the Civil War up to the early nineteen hundreds—we in America managed very successfully to submerge, until it was as if they had never existed, our forthright painters and our fine craftsmen; we forgot, as well, our traditions which had been built up even in the arduous days of settlement and struggle for independence. Our children were made to walk in dreary processions, to "learn about" art in museum tours during which an adult impressed upon them the story of the work of art represented, being careful to emphasize artists' names for future catechism. There was no link between what was seen in museums and what they, the children, might make with their own water colors or modeling clay. 24

The Federal Art Project and the Community

The Federal Art Project is important because it penetrates to the very core of the community and in terms of social value is a most important record and gift to the community. Project art teachers supervised children from six to sixteen years of age in free classes. These were children who ordinarily would not have received any cultural benefits. Classes were held wherever there was available room—settlement houses, schools, clubs, libraries, and other community centers. A whole new world of line, color, and space was opened to the children. Reeves notes,

With youthful enthusiasm and oftentimes enviable line and color the youngsters in WPA art classes are recording the wonders of the world. By creating art themselves, they are able to summon forth a new world; a world given meaning and form with paints and brushes, clay and modeling tools. But what is equally important, through self-expression they are acquiring an understanding of appreciation of art. 25


25 Ibid., 403.
The WPA Federal Art Project teachers reached the children in areas that ordinarily would have been bypassed in cultural projects, and the youths were offered constructive "play" with paints, clay, and craft tools. Teachers met the adults of the community who before had not had the chance to see American art as a part of American social life.

Use of Artists As Teachers

Thomas C. Parker comments that the employment of artist-teachers, rather than of instructors primarily interested in a structured art program, brought a breath of fresh air to American art. Sociological thinking, however, formed the Federal Art Project and not aesthetic reasons. He quotes Mr. Cahill, a director of the Federal Art Project,

"The work in these classes," according to Mr. Cahill, "reflects the child's environment, [f]or basically these children are little realists, depicting the world as they see it at home, in the city streets, in school, and church or synagogue, without any false sentimentality. We are not particularly interested in developing what is known as art appreciation. We are interested in raising a generation... sensitive to their visual environment and capable of helping improve it."26

Under the direction of the Federal Art Project the emphasis on the child in art emerged again in the 1930's concomitant with the concept of learning art by doing it. The interesting note is that the subject matter—that which the children experiences—is the same realistic type or portrays a realistic environment as that of the early child artists when the new art had its beginning in the progressive education movement. It is a contrast to the abstract, non-realistic and self-expressive type of art of some of the art educators in the progressive education movement.

As considered before the Federal Government subsidized art classes

26 Parker, "The Artist Teaches," 387-8. Mr. Cahill was director of one section of the Federal Art Project.
and artists to teach them as well as to do public art projects, such as murals for walls in public buildings, for two reasons; first, to provide work for the unemployed artists during the Depression; and, second, to supply interesting occupations for children and adults with the hope of forming a better society.

The Place of Art in a Democratic Society

In the July, 1920 bulletin for the Progressive Education Association, Patri says that Greeks conceived the idea to play and worship in beautiful places, and we, too, have that idea as manifested in our theatres and auditoriums. But now that concept must be transferred to the terms of a playground or the school so that all children may grow and become accustomed to beauty in their surroundings. Beauty will make for a better school in which the students are able to work and, it is assumed, will, therefore, produce better students. Our democratic society builds on the concept of good education for all. ²⁷

Values of Beauty in Art

Beauty is brought about through doing in art whether the beauty is formed by standard criteria or by the self expression of the child—it is the experiencing of the art that is important in our society and will eventually make for an appreciation of beauty. Ellen Steele summarizes some of the values gained from an experience with a Greek project in her class:

It is this kind of experience which provides the situation that places a value on art expression. It gives the opportunity for such a vital and desired use of art that it makes a working that centers on the ideas and takes away from consciousness of technique. No one stops to debate whether or not he can do it, but just helps do the thing that every one wants done. ²⁸

Basic values expressed here include the appreciation of the work that every one

²⁷ Patri, "Progressive Education in a Public School," 42.
²⁸ Steele, "Freeing the Child through Art," 173.
is capable of doing to help the whole, the expression of oneself in the way one knows best, and the freedom to be self-expressive. Steele comments further,

To my mind, the school that offers these opportunities can enrich the child's life so that he will have untold material to create with; it can set a great value on the particular quality any one individual can contribute; it can provide situations in which shared experiences offer opportunity for art expression, and through which the child comes to a consciousness of his own power and a fearlessness in the application of his own technique to new situations; it can provide him with a deep appreciation of his creative work giving him a happy environment for growth.29

The child with the ability to create, confidence in the handling of materials, and the competency to solve problems is well on the way to being completely equipped to meet new situations which arise in a democratic society such as ours.

Methods for Development of the Individual in Society

Harold Rugg writes about other methods of knowing and learning as he places art in life. While acknowledging the experimental method of knowing, he comments also,

But to me the most significant single outcome from the study of the concepts of the creative artist in the affirmations of Emerson and Whitman, of Sullivan and Cezanne, of the whole creative army of today, has been the cumulative confirmation of one hypothesis: there are other modes of human response than that of the experimental method of knowing.30

The methods of knowing are not irreconcilable; however, if the emphasis remains on a self-cultivated awareness with the aim of life at that particular moment of existence as affirming its own inner Truth, no social progress could occur. For the person devoted to self would crave only his own personal integrity. Rugg says,

29 Ibid., 174.

30 Rugg, "America's Effort of Reason and Adventure of Beauty," 211.
Thus it will be noted that two fundamental attitudes are embraced in this enumeration of objects of allegiance—the attitude of experimental inquiry and the attitude of appreciative awareness. The problem is the reconciliation of the two concepts, that of the individual and that of the social in the different methods of knowing. The reconciliation can occur through the various ways of knowing that Rugg discusses: problem-solving, creating, and appreciating. The problem then follows in this fashion: the issue is the fullest personality growth versus societal growth; the essence of a culture personality is man living now; and the essence of education is maximum provision for the child living now. Objectively, the solution to the problem can be accomplished by emphasizing the education of the child as he lives in his contemporary world.

Rugg believed the "Man-as-Artist" is most sensitive to the criteria of integrity and awareness which are necessary qualities for problem solving in society. The "Man-as-Artist" realizes the value of two kinds of art for society, and Rugg notes,

... first, representative art and creative art are two different things; second, both are necessary in our schools. Representative art will supply a crucially needed means of artistic expression in building a clear understanding of our changing society. Creative art is indispensable to the complete development of the cultured man.

The "Man-as-Artist" constantly reshapes "his social behavior, his speech, his house, his book, his decision, to approximate the images of his changing inner states. If his personal philosophy constitutes an honest program of life, he can utter only what he is." The good art program then with problem-solving, creating, and appreciating carries so much importance for the schools of today.

31 Rugg, Culture and Education, p. 251.
32 Ibid., 252-98.
33 Ibid., 379.
34 Ibid., 231.
because of its individual and social consequences. The students produced by the program need to be capable of changing society to the high standards of culture which the students themselves supposedly have adopted. 35

Art As a Social or Collectivistic Factor

How would art educators overcome the barriers to the creation of social or collectivistic art? That was the question of Philip N. Youtz in 1934. No concrete answer arises, but the question emerges at a time when art is no longer the privilege of a few students but the right of the mass of students. Art because it belongs to the masses cannot just be confined to the fine arts, such as painting and sculpture. Art must cover all phases of life and be an active process and thus become a habit of thinking and doing. 36

The book reviewer of Art Education Today reiterates the comments of Youtz and notes that set programs in the various art fields should be avoided so that the student and teacher may come close to real life. 37

Baker writes in 1935 that art activities should be a functional part of society and should take their place among significant social enterprises. For even though the activity may comprise the making of one's surroundings beautiful and not any major reformation of society's ills, yet it is additive to the quality of society. 38

Other writers in Progressive Education who want the involvement of art with society are Jane Betsy Welling, George Cohen, and Allen H. Eaton. Welling insists that the arts not remain in the classroom but that they move out of the

35 {Supra, p. 103.  
36 {Supra, p. 108.  
37 {Supra, p. 109.  
classroom and become a part of the democratic society. Art activities affect everyone in a society, not just the individual, and art should be willing to take on this responsibility. Welling refers to the arts thus, "Their suppression results in warped individuals and in an unbalanced society." 39

George Cohen in "Art Education for a Living Democracy" demands integration in the art room activity, the individual, and social life. All three should form a whole, for art education contributes to the total life of the child. 40

What place does art have in democracy? Eaton claims, first of all, that art must be democratized. Art must change to meet the social life and the hopes of the people and must connote a broader meaning so as to include the attempts of people who try to do something better than they have done before and the efforts of all those who do make things better than they have been made before. Art cannot be restricted then to the fine arts of drawing, painting, and sculpture but must become a way of life—a way of doing things well. The way of doing things well as a form of art adds a new dimension to the meaning of art, but is one that the later writers in Progressive Education consider. Eaton says, "Art is just the best way of doing something that needs to be done." 41

Art, according to writers in Progressive Education, does have its place in a democratic society although two different approaches to its position in society exist. First, the early phase of the progressive education movement emphasizes the child taking his place in a society which has been mostly formed with a traditional cultural basis. The need for art in a society such as existed 39

then calls for initiative and creativity but not a lot of questioning or insistence on change of the basic nature of that society. The children learn to work together and solve problems in an aesthetic manner. The second approach emphasizes the nature of art as being a tool for individual development to be followed by social change. Art education with the development of "Man-as-Artist" as a means of change is a romantic view with the dynamic force in feeling. Art education could be a means of changing society and curing its ills. Art as a force to rid society of the evils of the domination of capital by a few is possible. The arts can be a strong force for reconstructing society into a true democracy. Art, therefore, could be either a force in an established society and communicate cultural values already in existence, or it could be a force that would reconstruct society and establish new values consistent with a true democracy.

Summary

This chapter deals with the subthemes derived mainly from the third major theme—that of the child as a natural organism interacting with his environment. The subthemes reflect the interaction of a natural organism through the growth of the individual as a person in the artistic and aesthetic processes by means of the experimental method. The individual develops through projection of his interior self into the objective world. From the projection, through interaction with the natural world, he develops facets of his personality that have hitherto been known only to himself or completely unknown. Through the interaction, which aids the individual to know himself better, he becomes equipped to cope with the problems arising from the environment. The importance of the environment to the child increases greatly as the child's development allows for more responses. Learning to interact with the environment can be helped through the problem-solving method, although it is not the
only way to gain knowledge and appreciation in art. Feeling also has a place in learning about the visual area. The entrance of the Federal Government into art and art education recognizes the importance of art in a democratic society. The Federal Art Project provided employment for artists as well as opportunities for art to come to the masses and make it a more vital part of the culture. Finally the social aspects of art are discussed and what art can contribute to a democratic society, either an established one that does not wish change or one that needs reconstruction by means of individual and social growth of the "Man-as-Artist."
CONCLUSION

The philosophy of art education in Progressive Education was indeed a complex one. In fact, it was not just one philosophy fully developed but a philosophy containing three major themes any one of which could have become a complete art philosophy. The three major themes cannot be wholly isolated as they intertwined and overlapped even in the writings of one person. Various subthemes emerged from the main themes as the main themes were analyzed from different aspects. The conclusion that in progressive education from 1919 to 1940 a three-faceted philosophy of art existed is drawn from a research study of the writings of the first bulletins, Progressive Education Association, and the official journal of the Progressive Education Association, Progressive Education, as well as from supportive material taken from the basic sources.

The three major themes found to exist in Progressive Education through a philosophical analysis of the writings therein are: the child as the "sole" source of the artistic process with the environment used at times as a supportive factor; the child as reflecting the stimuli of an active teacher and environment in the form of a teacher-structured curriculum with definite goals and objectives; and the child as a natural organism interacting experimentally with the environment in the artistic and aesthetic processes.

A survey of the traditional American art educational philosophy prior to 1919 began the study. The concepts and people of the Progressive Education Association associated with its founding were discussed in order to place them in focus as they appear in the development of the art philosophy.
Progressive Education.

The founder and writers of The Barnes Foundation exerted a strong influence on the art philosophy of progressive education. Albert C. Barnes with his work in the visual arts field was influenced by John Dewey and his experimental philosophy while John Dewey borrowed some artistic and aesthetic concepts from Barnes. The works of Barnes and his followers were based on the Deweyan philosophy of education, while the basis for Dewey's philosophy of art can be found in the analytical art concepts of Barnes. Analysis of Progressive Education yielded the information that this group was a major factor in the change of art from that of a traditional academic form to that of an expressive, analytical, and experimental one.

The first major theme in progressive art education emphasizing the child as the sole source of art was based on the concept that the child be completely free. "Take the lid off" was the command of the early art educators. While the theme stressed the artistic process because it stressed doing and making, yet the aesthetic process was included in the enjoyment of the artistic process. For as the child worked out his expressions and emotions through the sensuous medium of paint, clay, and other art materials he was also attaining pleasure.

The first theme contains an idealistic philosophy for it regards the source of art as in the child. Only the child could place art in the exterior world as drawn from himself. Everything that the child created was worthwhile and beautiful because it was true and honest to the child's thought. The source of the concept was in Dewey's early works in progressive education when his writings were oriented toward the idealistic and the beautiful as envisioned in the ideal.

The first theme was not accepted in its entirety by all art educators.
and theorists. Arthur Wesley Dow in the United States and a contemporary of Cizek believed a place for copying existed in art education for children. While he was at the Teachers' College of Columbia University in New York from 1904 to 1922, the college dominated art teacher training in the United States.¹

Dow formulated a concept of composition which had as its base, the elements of composition—line, spacing, and notan. Notan was a concept he discovered in Japanese art and referred to a balance of light and dark areas which differed from the realistic representation of light and shade. His theory did not emphasize "learning to draw" but a synthesis of the elements of art into an aesthetic composition. He believed that art teaching should educate all the people for appreciation.²

In contrast to the freedom of the child in art, Stuart Macdonald notes:

Although Dow's method was more stimulating for pupils than academic drawing methods, composition is still primarily a disciplined intellectual exercise, and, as taught by Dow, it produced a strongly defined pictorial style which pervaded American schools in the twenties and thirties.³

Howard Conant refers to laiszez-faire teaching which was a characteristic of the first theme. He says,

Laissez-faire teaching is a term used to describe a situation in which pupils are permitted to do pretty much what they please, when they wish, and in any way they choose, as long as they work "creatively" and behave themselves. Laissez-faire art education ranges from complete irresponsibility to competent, creative teaching. It came about largely as a mild but misguided revolt against the forms of directed teaching which were dominant in the early twentieth century.⁴

An evaluation of the theory of the child as the "sole" source of art

²Ibid.
³Ibid.
⁴Conant, Art Education, p. 36.
reveals that the theory does not seem as revolutionary today as it did in the first part of the twentieth century. It has been noted in the text of Chapter II on this theme that the child was of necessity affected by his environment. The theory, therefore, was not as absolute as the progressive art educators of the time believed. Also today the art educator tends to rely more on the inner life of the child as a source for inspiration. The reliance, however, is often tempered by some control and guidance. Art educators today question the meaning and place of art in education. Should it be a separate item in the curriculum and taught as a body of subject matter or should it be a part of the total education of the child relying on the inner discoveries of the child? In either instance the theory of composition, however, as expressed in form tends to linger in a subjective manner though rather than objectively.

One major result of the first theme of the philosophy of art was the understanding that the art of the child has an existence of its own. It is not a base for adult art but an entity in itself. Another result was the withdrawal from the academic or traditional type of art education based on the art of the Renaissance period with its emphasis on art as "a window of the world." Art has become an expression of the inner life or a reaction to the environment.

Subthemes emerging from the first major theme of the child as the "sole" source of art include the following ideas. The importance of the artist-teacher was acknowledged. Exactly the artist understands the artistic process of the child because he himself undergoes the process every time he creates a work of art. Art was recognized as a process, that is, the concept of art as a matter of making or doing something in the visual field with the process being the value. It is in the process that the child expresses himself and makes explicit his inner life. Favorable reactions from other areas in edu-
cation showed that the concepts of freedom and self expression could facilitate learning in other subjects. A recognition of the relationship of child art to primitive art in the ability of the child to see the essentials of life and to make art forms for a purpose with a consequent lack of interest in representative art was also seen. The similarities of child art to professional art in the characteristics of its process and product became evident. Both the child artist and the professional artist see the world clearly, simply, and honestly and express these qualities in their work through the use of form, the child sometimes in an unconscious fashion while the artist does so in a disciplined manner.

The second major theme in the philosophy of art education consisted of a complexity of forces in the artistic process and the aesthetic process. The child remained the source of the artistic act, but it was considered necessary for the teacher to act as a stimulus for the art process in the child to become activated. The teacher, therefore, is an important factor in the second theme. For it was the teacher who provided the stimuli and goals for the student and the process of evaluation or criticism of the art form produced. Since the teacher was so important, he had to know art education and child psychology. He had to provide more stimuli for the child for the artistic and aesthetic processes, for the educators writing in this theme did not believe that art emerged from a vacuum. Such stimuli as more experiences, more materials, and improved environment, even and especially the art room, were some of the external forces for activation of the inner core of the child in order that the actual creative expressive act could be born.

The second theme called for goals in the form of criteria for judgment of the work of art. Such standards as rhythm, harmony, balance, and unity made up the criteria. If the teacher had certain goals, then a more rigid
curriculum followed in order to attain the goals. Art became more a matter of subject material rather than a completely self-expressive act. While expressionism in art from the inner life of the child was not overlooked, it was a compositional expressionism. After the product emerged, there was an analysis in order to have a more effective learning process.

The second theme, that of guidance and direction in the form of stimuli in art, seems to persist in the present art education. It does lack consistency though and as in the first theme shows some arbitrariness in its standards. The lack of consistency and arbitrariness would, of course, be due to the nature of art itself which has never been clearly understood nor defined. Elliot W. Eisner notes:

The guiding conception of the child during the thirties, forties, and early fifties was that of an artist who unfolded through the gentle guidance of the teacher. Intervention by the teacher was often conceived of as interference and maxims about the evils of copying, tracing, contests and the like were held as certitudes without the slightest shred of evidence.

The reasons for this character to the field emanated from many sources. First, art education like many other fields was affected by the pervasive orientation of Progressivism. This orientation to education too was romantic in character and had relatively little regard for the careful analysis of practice or for evaluation.

The new rationality in art education is not simply a way of making art education more efficient; it is a way of thinking about the nature of art, man and education as well. The new rationality is based upon the belief that the careful specification of objectives, the analysis of learning activities, the optimal sequencing of learning tasks and the evaluation of significant artistic learning is both possible and desirable. It [the new rationale] tends to ask for evidence of success at the end of a teaching-learning unit, success which is to be demonstrated in observable behavioral terms.

Elliot Eisner seems to extend to the utmost limits the criteria and efforts of the group of writers involved in the second major theme. His

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reaction, however, is similar to theirs in that of the complete freedom of the child in art, only more stringent. Again the balanced approach to art education with the emphasis on the inner expression of the child plus solid principles and techniques is not attained. The progressive art educators did not overlook the source of art in the inner life of the child. They did, however, attempt to steer it toward some objective goals.

The second theme with its emphasis on goals in the form of judgment in art seems to have had its strong position in art during the 1950's and 1960's and is still found in a balanced philosophy of art. Conant comments on a balanced philosophy of art with these criteria of composition in mind as he says,

At all educational levels, including the primary grades, art should be taught by a specialist who has had four or more years of preparation, who understands the complex delicacy of the creative process in art and is able to nourish its growth, who is well-prepared in art history, and who can foster the development of aesthetic value judgments on all types of fine and applied art objects.6

Perhaps progressive education has ended and learning as an achievement can again enjoy a revival in school, hopefully though not at the expense of the child. A balance between content and development of the child must become a value in art education. Fred R. Schwartz notes,

In art, to an extent, there has been a revival of interest in cognitive learning, balancing the emphasis on self-expression, which is another kind of learning to be sure, but one which cultivates the individual at its ultimate extreme as the sole center of his own interest. . . . Arguments heard about the primacy of the child and the importance of subject matter create falsified divisions among educators who need to agree on the interdependence between learning and growth. . . . 

The art specialist then organizes and conveys the substantive concerns of his specialty relative to age and grade levels, taking into consideration the intellectual and motor development of his pupils. He recognizes maturational variables in children, takes into account sex differences at various age levels, particularly as

6 Conant, Art Education, p. 42.
these affect learning and motor patterns. . . Among other teachers
the art specialist indicates that he too is a teacher of the total
child but that he adds to the educational nourishment of children
the particular benefits of art learning and experience which bring
about the development of children's capacities not cultivated
through other curricular areas.7

Branches or subthemes from the second major theme involved the
following ideas. The concept of the teacher-artist developed. The teacher
personality dominated the artist personality because of the emphasis on
guidance and direction to certain goals yet not hindering the self-expressive
activity of the child. Structure in art developed through an ordered body
of subject material in the artistic and aesthetic processes to attain the goals
and to understand the value of goals in producing and enjoying art. Correla-
tion and integration of art with other subjects interested many educators. In
many instances it led to the neglect of art for other areas, but also, in
many integrated experiences to varied forms of art experiences and more compre-
hensive ones. Interest in aesthetics which accompanied the development of
structure and the emphasis on the product and goals increased. The subthemes
of the second theme tended toward the inclusion of art in the regular curriculum
with structured experiences so that the child learned more about the skills and
aesthetics of art as he progressed in school.

The third major trend involved the interaction of the child and his
environment in art education. It was based solidly on the Deweyan theory of
art and has been the one that has been most lasting and active in art education.
Activity through play or interest was the main factor, for the child must act
to have experiences so that he will have material for self expression. The
external environment posed the problems for the child and provided the challenge

for creativity and expression. Once the spark of interest was activated, play in art became an attempt to solve the problem in a creative and imaginative fashion through production of an art form or possibly through the enjoyment of the aesthetic elements in that which posed the problem.

Art was practical because it was social. It was not something that remained aloof from life, but its problems were those of life as presented by the environment. Art was to become as much a part of the child as speaking and writing so that it would become a part of daily living. Distinction between the fine arts and practical arts vanishes as art becomes a part of the solution of living each day.

Art from the past came into consideration. It could show the child how past generations included art in their cultures. The study of the past posed new problems for the present and the future providing for the possibility of genuine new art forms in solutions to the problems. As the child realized the continuum existing in the past, present, and future, he would become more self expressive about his own time and avoid the danger of antiquarianism.

Art was to be inseparable from life itself as art assumed the characteristics of practicality and sociability. The creation of an art work was analogous to creation of the world. If art creation was to take on this facet, then the artist must continually develop. All persons were artists in some form. But not all were artists in the same way. The ones that would produce art forms of a high quality were to be persons of integrity, sensitivity, and awareness; these were the ones who were to be most mindful of social reform in the democratic society.

From the main factors of play and activity, interest and work, and personal growth of the child through self expression with a consequent development of social growth emanated other aspects of Dewey's art education philosophy.
These included the subjective and objective form of expression in art and art as a means of social reconstructionism.

The Deweyan theory was broad enough to include the subjective and objective factors of art. Since the subjective aspect was dependent upon the person, it involves the particular and contingent, while the objective, which is of an external nature, concerns the standards for judging the work of art. Dewey's approach to the production of the art form itself contained analytical and non-analytical qualities. The judgment of the product was analytical because it used as criteria standards of rhythm, harmony, and unity. His approach, however, to the process or the making of art was non-analytical and subjective. The child could be as self expressive as possible in approaching the problem, but the solution to the problem needed to be evaluated. From the evaluation would arise hopefully new problems for new art forms.

The concept of self expressionism in art is a strong and vital one in the period 1919 to 1940; however, art in the 1930's seemed to lead toward a socialistic art, that is, education for the purpose of social reconstruction. Self expression would then necessarily have to be subjugated to the projection of certain values of society. It would be difficult therefore for art to retain the original purity of projection of inward states into external forms.

The form of art philosophy of the child as a natural organism interacting with his environment was not acceptable to all educators at that time. Some educators objected to it because of its emphasis on the experimental method, which emphasized the intellectual approach as opposed to the feeling or imaginative approach to art problems. Other educators thought the whole area of education should devote itself to problems of social reform. Only through the schools could social reconstructionism take place. Others wanted
the children trained in subject matter and especially the basic subject matter to the exclusion of art. Art was then considered as tangential in the curriculum. The child was in school for an education in subject matter and transmission of the culture. 8

Nathaniel Champlin enlarges on the Deweyan method of intelligence recently in art education. He notes,

According to this [Champlin's] Deweyan account of intelligence, a creative education would be organized around problem situations. Without an end-in-view there would be no problem. Without a problem there would be no learning. Method would receive primary emphasis with full recognition of the fact that it always entails ends and means and cannot operate in a vacuum. . . . The method of intelligence is one with the method of empirical inquiry. Critical and creative thinking is one with the method of empirical inquiry. 9

But Champlin comments, Dewey provides for another kind of intelligence and learning with methodological language. Champlin says,

He [Dewey] rejects as inappropriate such terms as feelings, habits, emotions and attitudes when describing what there is that is more than symbols, thus far conceived, yet also of thought and intelligence. He claims that we think qualitatively as well. . . . 10

Champlin notices that Dewey does not attribute the meaning to the term quality that is traditionally given to it— that of a value criterion. In Dewey's methodology qualities are symbols and must involve relationships. Quality operates as end, methods, and means in the total context of an experience. No experience can proceed without qualities or relationships, and these relationships must be in combination with theory or intellectual activity.

Champlin claims that Dewey's philosophy of aesthetics contains within it the

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10 Ibid.
rejection of the notion that art experience is restricted either to the "fine arts" or to departments of art education, the view that theory is of value only when it leads immediately to non-theory (practice) and the conception that removes from the domain of public education those qualitative moments of sympathy, sorrow, "celebration of ideals realized" so precious to shared living and so important to sustaining us during turning points in our personal lives.¹¹ Champlin, therefore, agrees with Dewey that life itself must be an aesthetic experience.

Again the dualism between art education for aesthetic growth only and art education for reformation of society surfaces. Champlin’s writing exemplifies the thinking of some of these educators looking to the future in art education, but has its source in the works of the progressive educators.

Ralph A. Smith is another art educator concerned with the problems of the future culture. He says,

Regarding the form and dynamics of social institutions, another important vector in change, it may be asked how will new structural developments in society alter and affect the consumption of culture, and hence of the way in which we educate in the arts? It is clear, I think, that our present political, legal, and economic institutions are not responding to the aesthetic demands of an industrial state.¹²

One can from a sampling of current writings in art education see that the problems emanating from progressive education in the Deweyan philosophy have not been solved. The direction though seems to be in two forms, which if analyzed, are not really contradictory. One direction involves experimentation and freedom for the child to grow in art. The other form develops further the belief that art should be a necessary part of the culture and a strong force in social reform. If the child has an aesthetic education of such a nature that

¹¹Ibid.

he emerges from it with value judgments as to the aesthetic nature of life and his society, he is more likely to improve his quality of life and be interested in the quality of life in an industrial nation. Industrialization then would not overwhelm him but would come under aesthetic control.

The subthemes developed from the child as a natural organism interacting with his environment in art are theories which have further research possibilities. Art was seen as a means of growth for the individual because of the personal aspect, that of self expression. Life was not complete for the individual lacking art for the lack restricted his thorough interaction with the environment of all his faculties. Problem-solving became a useful tool in artistic and aesthetic education even with its scientific connotations.

The Federal Government found art a way to channel community forces and creativity into useful forms. Most important and probably most controversial was the subtheme that art had a decisive role in the democratic society. It was seen that the role was to be one based on emotions or one based on the intellect and the experimental method, but the controversy was which one was to be prolonged.

There exists a need for research in the area of art philosophy in progressive education. The theories which emerged from this movement have never been fully evaluated, especially in the areas of the artist-teacher and teacher-artist concept, the philosophy of aesthetic education for all, and the relationship of the artistic and aesthetic processes to society.

It is our conclusion, therefore, that no one philosophy of art existed in the progressive education movement from evidence gathered from the journal, Progressive Education, and supportive material for the period 1919 to 1940. But as demonstrated herein three major factors were operative in the philosophy of progressive art education. The first and earliest major theme was basically
...an idealistic one but with overtones of experimentalism and experience. The second major theme withdrew from the strictly idealistic philosophy to become more conscious of the objective world. Nevertheless, it was not a complete withdrawal since it retained elements of interest and self expressionism from the first theme. The third theme emerged strongly in the 1930's and withdrew even further from the idealistic phase of the first theme. It concentrated upon the practical and social aspects of art education with the complexity of interactions and relationships occurring between the art student and his environment based upon interest, self expressionism, and experiences. Life itself was to be viewed as a form of art. No aspect of life was exempt from the artistic and aesthetic processes, and no one was excluded from art in some form.

As Ruth Reeves comments,

Art teachers have had the rewarding experience of discovering that when they presented American art as a part of American life, taking it out of the salon, away from dilettanteism, and bringing it into the fresh air to be shared by the common people, standards have been raised rather than lowered.13

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A BIOGRAPHICAL INDEX TO CONTRIBUTORS TO PROGRESSIVE EDUCATION

Albers, Josef. b. 1888, d. 1965; German-born American painter and teacher; devoted life to proposition painting can be carefully calculated and designed; order not anathema to freedom; graduated from teachers college in Buren, German, 1908; taught in Westphalian primary schools; enrolled at Royal Art School in Berlin, 1913-1915; studied at School of Applied Art at Essen, 1916-1919; studied at Art Academy in Munich in 1920; also went to the Bauhaus in Weimar in 1920 to study and stayed to teach until school closed in 1933; invited to United States to teach at Black Mountain College in North Carolina in 1935; also taught at Harvard University Graduate School; head of Yale University Department of Design in 1950; used medium of geometric abstractions and rectilinear forms; articulate and contributed articles to art journals. References: Current Biography, 1962 and Progressive Education, 12, October, 1935.


Barnes, Dr. Albert C. b. 1872, d. 1951; studied medicine, University of Pennsylvania; gave up medicine and went into chemistry; studied in Germany; discovered Argyrol; established Barnes Foundation, Merion, Pa.; set up museum chartered as an educational institution by Commonwealth of Pennsylvania, 1922; teaching methods of the foundation based on theory of John Dewey, an early supporter. Reference: William Schack, Art and Argyrol, 1960.


Blai, Boris. Sculptor; noted for wood carving; studied under Rodin, the French sculptor; head of the Department of Manual Arts in the Oak Lane Country Day School, 1931. Reference: Progressive Education, 8, February, 1931.

Bonser, Frederick G. b. 1875, d. 1931, B.S. from University of Illinois, 1901; Ph.D. Columbia University, 1910; Professor of education at Teachers College,
Columbia University; curriculum work in the field of Industrial Arts; author of the Elementary School Curriculum and co-author of Industrial Arts for Elementary Schools, 1923. References: Progressive Education, 1, July-August-September, 1924, and Who Was Who in America, 1, 1897-1942, 1943.


Buswell, Guy Thomas. b. 1891; University of Chicago, 1935; educational psychology; eye movement in reading; psychology of arithmetic; reading of foreign languages; psychology of perception in art; reading by adults. References: Progressive Education, 13, October, 1936, and Leaders in Education, 1948.

Cane, Florence. Sister of Margaret Naumburg; Director of art and teacher of painting in Walden School, N.Y., 1926; studied art with William Chase, Kenyon Cox, Robert Henri, and other well known artists; made a special study of child psychology with Dr. Beatrice Hinkle and others; believed in art as the vehicle of self-expression and the crux of the student's search for self; author of The Artist in Each of Us, 1951. References: Progressive Education, 3, April-May-June, 1926, Progressive Education, 8, March, 1931, and Lawrence C. Cremin, The Transformation of the School, 1964.


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Cobb, Stanwood. b. 1881, Newton, Mass.; A.B. Dartmouth; A.M. Harvard Divinity School; helped establish the Progressive Education Association and founded his own progressive school, the Chevy Chase Country Day School, Chevy Chase, Md., 1919; wrote many books ranging from critique of progressive education, such as The New Leaven and New Horizons for the Child to mystical and philosophical discourses. References: Cremin, The Transformation of the School, and Who's Who in America, 22, 1942-3.

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Decroly, Ovide. Professor of Child Study, University of Brussels; child not only to work by himself but take part in group projects; educational games. Reference: *Progressive Education*, 1, April, 1924.


Ericson, Helen. Formerly head of the Riverside School, one of the earlier progressive schools; Sunset Hills School, Kansas City, Mo., 1926. Reference: *Progressive Education*, 3, April-May-June, 1926.

Ferr, Elizabeth Byrne. Connected with the Modern School at Stelton, N. J., 1926; interest in education of the new type extending back to the time during which she and her husband organized and conducted the Children's Neighborhood Playhouse in New Rochelle and a similar undertaking later in New York City. Reference: Progressive Education, 3, April-May-June, 1926.


Hamaide, Amelie. Teacher who used the Decroly Method; author of La Methode Decroly; assisted in child health movement through the schools of Belgium; invited to America by the Belgian Education Foundation to study child health education in 1924. Reference: Progressive Education, 1, April, 1924.


Hill, Patty Smith. b. 1868, d. 1946; educator, leader of reform in kindergarten education; parents liberally educated and applied liberal theory to bringing up their children; parents emphasized creative activity and idea every girl should grow up with a profession; graduated Louisville Collegiate Institute; entered new kindergarten training course in Louisville; 1893, head of the Louisville Free Kindergarten Association and its training school; familiar with Dewey's writing and studied one summer with G. Stanley Hall; became principal leader in progressive educational movement in kindergarten field; visiting lecturer at Columbia University Teachers College, 1904-1905, and in 1906 a permanent member of the faculty; guided development of members of faculty college's Horace Mann Kindergarten; stressed need to utilize children's natural play instinct in kindergarten; keep learning experiences realistic and meaningful, school should be a social laboratory for democratic living edited in 1923 A Conduct Curriculum for the Kindergarten and First Grade; introduced idea of nursery school education at Teachers College; other
contributions included large scale Patty Hill blocks for children to build large useful structures and a song with music by her sister known in its later version as "Happy Birthday to You." Reference: Notable American Women, 2, 1971.


Hullfish, H. Gordon. b. 1894, d. 1944; A.B., Illinois, 1921; A.M. Ohio State, 1922; Ph.D. Ohio State, 1924; Assistant Professor and Professor of education, Ohio State University, Columbus, 1922; interested in the educational frontier, the community school, educational freedom and democracy, Thorndike's psychology, and reconstruction of education. References: Progressive Education, 13, October, 1936 and New York Times, April 19, 1944.

Johnson, Marietta L. d. 1938; graduate of State Normal School, St. Cloud, Minn., 1885; advocate of educational program to eliminate grades and promotions in order to protect individual and integrity of unlettered; member of Executive Committee of Progressive Education Association, 1920; founder of experimental school at Fairhope, Ala. and model training school at Greenwich, Conn. References: Who Was Who in America, 1, 1897-1942, and Progressive Education Association, Bulletin 2, July, 1920.

Kennedy, A. D. Craftsman, painter, and sculptor as well as a teacher; exhibitor in a number of cities, 1927. Reference: Progressive Education, 4, July-August-September, 1927.

Kettering, C. F. d. 1958; engineering genius; used his fortune to establish foundations and finance new buildings on college campuses; held 140 patents on his own inventions; vice president and head of research division of General Motors Corporation; trustee Antioch College, College of Wooster, O., State University, and University of Miami; member of Board of Directors of Moravia Park School, 1921. References: Progressive Education Association, Bulletin 9, September, 1921, and New York Times, November 26, 1958.


Levin, Willy. Born in Russia; studied art in Paris, Munich, and in America at Alfred University; organized classes at the Educational Alliance, Hamilton Grange School, and the Hoffman School; connected with the City and Country School in New York City, 1926; worked in sculpture at Mr. Archipenko's studio. Reference: Progressive Education 3, April-May-June, 1926.

Lindeman, Eduard C. b. 1885, d. 1953; graduated Michigan Agricultural School, 1911; Professor of Social Philosophy at New York School of Social Work, 1939; President of the National Conference of Social Work and a leader


Mahoney, Bertha E. Director of The Boys and Girls Bookshop of Boylston Street, Boston, 1925. Reference: Progressive Education, 2, October-November-December, 1925.

Mangravite, Peppino. Born and educated in Italy; studied painting under Guastini in Rome and contemporary French art in Paris; exhibitions in Rome, Venice, and Paris and important cities of the United States; turned to teaching in America with new methods; established a studio in Washington and also conducted classes at the Washington Montessori School and at the Potomac School; gave training courses to teachers, 1926. Reference: Progressive Education, 3, April-May-June, 1926.

Mearns, Hughes. b. 1875, d. 1965; university professor; author; studied at the School of Pedagogy, Philadelphia; B.A. from Harvard in 1902; five years of study at the University of Pennsylvania Graduate School; taught in Philadelphia where he experimented with creative processes of children; 1905 to 1920, professor at the Philadelphia School of Pedagogy; five-year experiment at the Lincoln School, Teachers College, Columbia University, funded by the Rockefeller Foundation; wrote Creative Youth, 1925; 1926, Chairman of the Department of Creative Education at New York University; tried to convince people to be themselves; 1929, wrote Creative Power; 1940, published Creative Adult; felt many adults not happy because fettered by mediocrity and conformity; wrote a nonsense quatrain which swept the country as a "hit parade" favorite in early 1940 called "The Little Man Who Wasn't There"; also author of many light novels. References: Current Biography, 1940, Progressive Education, 3, April-May-June, 1926, and New York Times, March 14, 1965.


Naumburg, Margaret. Founder of the Walden School, New York City, under the name of the Children's School; advisory director of school, 1926; author of educational articles for various journals. Reference: Progressive Education, 3, April-May-June, 1926.

Patri, Angelo. b. 1877, d. 1965; educator; born in Italy and came to United States in 80's; graduated City College of New York, 1897; discouraged by methods and discipline in public schools; went to Columbia University where he discovered John Dewey's Ethical Principles and received Master's degree, 1904; returned to teaching using Dewey's theory; teacher and principal in New York City public schools; 1913, principal of Public School No. 45, The Bronx, a pioneering school in liberal education; wrote a syndicated column Our Children, and tried to interest parents in schools; 1917, published books for parents and teachers, such as, A School Master of the Great City, The School That Everybody Wants, and Child Training; also wrote children's books. References: Current Biography, 1940, Progressive Education Association, Bulletin 2, July, 1920, and New York Times, September 14, 1965.


Pratt, Caroline. b. 1867, d. 1954; studied kindergarten methods in New York and arts and crafts at the old Teachers College downtown; taught Manual Training at Normal School for Girls in Philadelphia; founder of City and Country School, New York City, 1914; received encouragement for her experiment from John Dewey; "Children convinced Miss Pratt many decades ago that they were 'alert, persistent, self-respecting little personalities' to whom school should offer more than the three R's and discipline;" school ought to fit the children not the children fit the school; whole world a text; wrote her autobiography, I Learn from Children, 1948. References: New York Times, June 7, 1954, and Progressive Education, 4, April-May-June, 1927.

Reeves, Ruth. b. 1892, d. 1966 in New Delhi; studied at Pratt Institute in Brooklyn, San Francisco School of Design, Art Studies League of New York and in Paris; taught at School of Painting and Sculpture at Columbia University and Cooper Union Art School; authority on Indian handicrafts; leading American textile designer and artist; maintained her own studio; served in late 1930's as head of poster division of New York City Federal Art Project of WPA. References: New York Times, December 24, 1966, and Progressive Education, 15, May, 1938.
Rugg, Harold Ordway. b. 1886, d. 1960; Professor of education; author; 1902, at age of 16 left high school to earn a living for two years as a weaver; entered Dartmouth and received his B.S. in 1908; 1909, a Civil Engineering degree at Dartmouth's Thayer School of Civil Engineering; left books to build railroads and found formulae worked out in practice; taught Civil Engineering at James Millikin University, Decatur, Ill.; then taught at the University of Illinois, combining teaching of engineering with graduate study of education, psychology and sociology; 1915, received his Ph.D. in education and sociology there; Professor of Education at Columbia University Teachers College, 1920-1951, professor emeritus of education from 1957; creative education began to interest him; began to write and publish in 1922; created a sensation in 1934 at National Education Association when he advocated a central planning agency for social science education; by 1935 and 1936 branded "pro-Soviet" on the floor of Congress; his books banned in many schools and yet sales increased; tried to give children an unbiased viewpoint; advocated the development of a cooperative commonwealth, never its substitution and believed in private enterprise and in social enterprise; author of such books as Man and His Changing Society, The Great Technology, and Culture and Education in America. References: Current Biography, 1941, Progressive Education, 8, May, 1931, Cremin, The Transformation of the School, and New York Times, May 18, 1960.


Wagener, Winnie Sparks. District Supervisor of Art in Chicago Public Schools, 1940; member of faculty of Art School of Art Institute of Chicago. Reference: Progressive Education, 17, May, 1940.


Wilson, Francesca M. Birmingham, England, teacher who went to Vienna to study the work of Franz Cizek in art education and later wrote about her experiences, 1921. Reference: Macdonald, The History and Philosophy of Art Education.


Zorach, William. b. 1887, d. 1966; sculptor and painter; born in Russia, a native Lithuanian of Jewish background; in early childhood showed skill in drawing and carving; 1903-1906 studied drawing and painting in the evenings at Cleveland School of Art while working at a lithography company; studied at the National Academy of Design in New York City; 1910, enrolled at La Palette in Paris; introduced to modern European art and became "drunk with color and form"; 1917, began to sculpt; interested in progressive schools and taught from 1920 to 1935 in a number of progressive schools in and around New York; summers 1932-1935 lecturer on history of sculpture at Columbia University; instructor of sculpture at the Art Students League from 1929 to 1960; author of many articles in art periodicals and of the book Zorach Explains Sculpture; received many public commissions and acknowledgments of his artistic work. References: Current Biography, 1963, New York Times, November 17, 1966, and Progressive Education, 15, May, 1938.
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Journal of The Barnes Foundation, 1 (April, 1925), 3-8

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Journal of The Barnes Foundation, 1 (October, 1925), 28-36.

Munro, Thomas.
Progressive Education, 14 (November, 1937), 522-34.

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Journal of The Barnes Foundation, 1 (October, 1925), 36-40.

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Reprint from the Washington Section Leaflet.

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Progressive Education, 6 (September-October-November, 1929), 255-61.

Parker, Thomas C.
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APPROVAL SHEET

The dissertation submitted by Patricia Ann Kurriger has been read and approved by members of the Department of Educational Foundations.

The final copies have been examined by the director of the dissertation and the signature which appears below verifies the fact that any necessary changes have been incorporated and that the dissertation is now given final approval with reference to content and form.

The dissertation is therefore accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy.

December 7, 1972 Date

Signature of Advisor