BASIC CONCEPTS FOR ART CURRICULA DEVELOPMENT IN
NEO-CALVINISTIC EDUCATION

by

GERRY DYKSTRA

B.A., Calvin College, Michigan, 1962

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Department of **Visual and Performing Arts in Education**

The University of British Columbia
1956 Main Mall
Vancouver, Canada
V6T 1Y3

Date **June 30, 1982**
ABSTRACT

In this study a comparative evaluation of several views on art education that include social concerns is presented. These are expressed as concern for the aesthetic qualities of the contemporary man-made environment, the artistic heritage of the nation, the cultural values of ethnic and social groups and the moral responsibility of the individual in society. Views of four North American art educators are examined in relation to their concepts of society, education and art. In this examination emphasis is given to the identification of the different aspects of human experience such as the cognitive aspect, the linguistic aspect, the social aspect, the aesthetic aspect and the moral aspect. Because all these aspects of human experience relate to the objects of the man-made environment, the author presents an analysis of individual things and their functions in the context of human experience from the perspective of Neo-Calvinistic philosophy. Some fundamental concepts, basic to this philosophy, are conveyed in a historical survey that includes the development of Neo-Calvinism in the Netherlands and North America. The analysis of individual things is presented in terms of Dooyeweerd's theory of modal structure. This theory is part of the Philosophy of the Cosmonomic Idea, which was developed during the nineteen thirties and formed a major role in the development of a Neo-Calvinistic philosophical movement. In this theory it is argued that the aesthetic aspect functions in relation to all things, but that this relationship is not
the same in every case. The primary function of each individual thing determines whether the aesthetic aspect has a subordinate or leading role in the object. Proceeding from this theory it is posited that art education in Neo-Calvinistic schools incorporate two different art curricula; a "free-art" curriculum that focuses on those objects in which the aesthetic aspect has the leading function, and another curriculum, called a "bound-art" curriculum, that stresses the study of the aesthetic aspect in subordination to the other functions of objects. The theory of modal structure also applies to the different social groups of society. Each group has its own primary function. This function gives direction to the aesthetic aspect of the individual objects belonging to the group. The social concerns in Neo-Calvinistic art education therefore are presented within context of the leading function of the different groups in society. The implications of the modal structure and the views of the art educators convened in this study, are mentioned throughout the presentation of this thesis.
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G.D.
INTRODUCTION

Social Concerns in Art Education

The concern for the aesthetic quality of our home and community environment has been part of art programs since the beginning of the century. First these concerns found expression in programs that stressed primarily practical ends such as the development of craft skills which could be used in home making. Later the scope of the programs was extended to include community needs and attention was given to the aesthetic qualities of parks, street-furniture, bulletinboards, buildings and walkways. An example of this latter orientation is the Owatonna Project. Melvin Haggerty (1938), director of the project, advocated the study of the elements of art, such as color, shape, texture and size, in relation to the design of windows, chairs, room-size rugs, landscaping and other elements of the man-built environment. In contrast to the belief that art education meant the study of painting and sculpture Haggerty was convinced that:

these simple and seemingly remote activities to the work of the professional artist is the reality upon which we must build an understanding of any art that is to be vital in education or that is to have any extensive social value (p. 15).

This environmental concern of the 'thirties gained new thrust in the 'sixties when education was confronted with the results of ecological mismanagement and challenged to join the fight against pollution. To foster visual and
environmental responsibility the schools would have to
develop art programs that showed "concern for the aesthetic
dimension, so that we might have untarnished landscapes and
attractive city scapes" (Dobbs, 1974, p. 172). According
to Lanier (1976) these programs were useful. He believes
however, that "most of these programs - if they can be judged
by sampling - seem to restrict any examination of pollution
to the necessarily superficial review of symptoms" (p. 22).
Lanier wants to go beyond the symptoms or "results" and
involve the art program with the moral issues that are at
the root of the problems.

In addition to concern about the environment art edu-
cation became involved with the artistic heritage and
cultural diversity of North America. Both Chapman (1978)
and McFee (1977) devote considerable attention to these two
matters. Cultural awareness, that is the understanding of
the students' own background, is for McFee "the most criti-
cal point in education in multicultural societies" (p. 10).
Another view which receives increased attention is art as a
visual language. This idea appears to be accepted by most
art educators who stress social concerns, for example, Lanier,
Chapman and McFee. Feldman (1976) summarizes the need for
this approach when he states:

Today written language steadily recedes; the ratio
of printed words to printed images grows smaller.
My contention is that everyone must learn to read
images because our culture is increasingly represent-
ed and perceived in visual terms (p. 200).

What becomes evident when we view the history of our field is that art education, with emphasis on social concerns, becomes more diversified. The earlier concerns for the improvement of the visual qualities of home and community are now extended to the artistic heritage, cultural diversity, moral judgment, and visual literacy.

The diversity of views presented by authors such as McFee, Feldman, Chapman and Lanier give rise to several questions about these views: questions about justification, place and relationship in education, and concerns about additional diversification. To gain some insight into these problems I will delineate the categories of domains of human experience stressed by the authors. The intention will be to establish what these domains and their characteristics are in comparison with different sets of categories used in other views on education.

The Spectrum of Human Experience

Short historical surveys of art education by Eisner (1972) and Chapman (1978) show that art in our schools has primarily been used for purposes such as moral education, self fulfillment, visual perception, vocational training, patriotism, and not necessarily for any intrinsic value. Eisner comments about this lack of concern for art per se:

Surprisingly this orientation to art education in the U.S. has been emphasized the least during the course of its history ...... as a general and pervasive
theme in the field, ... the subject-centered orientation has been the weakest (p. 59).

The intrinsic value of art may not be denied by the authors discussed in this study. However, their program materials give evidence of somewhat limited concern. Chapman (1978) in her suggested art activities concentrates primarily on three aspects; personal expression, the artistic heritage and art in society. McFee (1977) focuses on the development of design and drawing in art. However, she chooses drawing activities not as an end in themselves but as a means to increase perception and general knowledge.

What has been true for the art programs in general has also been true for programs in Neo-Calvinistic schools. Art education served social studies, the language arts, religious studies, celebrations, etc. even though the basic philosophy of these schools supports the idea that each domain of human experience has its own mode of operation and projects a unique dimension of reality.

This contrast in emphasis between society and subject-centered educational programs is also expressed by Eisner (1972) in terms of contrasting contextualist and essentialist approaches to curriculum development in art education. The former "utilizes the particular needs of the students or the society", the latter "emphasizes the kinds of contributions to human experience and understanding that only art can provide" (Eisner, 1972, p. 2). The question is; to what extent is it possible to be one or the other? When Lanier (1976)
approaches the problem he is quick to minimize "purely" aesthetic experience and feels it should be "compared to eating packaged cupcakes, which provide no appreciable nutrients and do little to satisfy hunger, but are consumed solely for the "pure" pleasure of their flavor" (p. 19). Yet, rather shortly after this statement he writes; "Even if understanding aesthetic experience requires us to isolate its "purely" aesthetic characteristics, it is still quite proper to assert that we ought or ought also attend to other concerns or elements involved in an aesthetic trans-action" (p. 20).

My intention is not to defend either the contextualist or essentialist position, but to explore the relationship of the aesthetic domain and other aspects of human experience in order to develop a basis for art curriculum in Neo-Calvinistic schools.

The justification of art education in these schools has been established through the belief that education must develop the students' understanding in all aspects of reality, including the aesthetic domain, since each aspect is a created dimension of the total spectrum of human experience. This has meant that usually some form of art education is provided in Neo-Calvinistic elementary and high schools. Presently, further developments in the Neo-Calvinistic philosophy make it possible to take another look at art education. Of particular interest for this study is the concept that each domain of experience has its own characteristics and sphere of
operation, yet at the same time is also present in the other
domains and can dye, as it were, all other experiences in
shades of the same color. A typical example of this is the
rather common phenomenon of reducing every life experience
to an economic situation. This form of measuring everything
by one standard becomes evident when a particular domain is
accepted as absolute and others are not. On the other hand
each domain is able to contribute new insights about other
domains, which in the context of this study means that art
education does have a responsibility in society to make its
unique contributions in social as well as in other areas of
human experience. From a Neo-Calvinistic position it makes
sense to explore the nature of the aesthetic domain in the
context of its many functions in life, just as it makes
sense to study the properties of water in science class in
conjunction with its use as a means of transportation,
recreation, irrigation, drinking, washing etc. However,
the art programs in Neo-Calvinistic education have not kept
pace with the developments of Neo-Calvinistic philosophy.
A broader perspective is needed that incorporates the con-
cepts of Neo-Calvinistic philosophy that are relevant to
art education. Such a perspective now appears feasible
on the basis of the material provided both in the liter-
ature on art education in general and in the framework of
Neo-Calvinistic philosophy.

Educational Responsibilities

A renewed interest in art education and social concerns
came about during the 'sixties when educators were confronted with the needs of the minority groups, the pollution of this environment and deterioration of the quality of life. This concern for society in education is not new. Educators like Broudy (1961) wrote some twenty years ago that one of the important tasks of the school is exactly that, namely, to "be the critic of society and all its institutions because it stands for the good life in general rather than for a local version of it" (p. 95). Today authors like Eisner and Lanier claim similar responsibilities for the school. In the early 'seventies Eisner (1972) wrote, "schools ought to try to improve society and not just prepare people to fit in society as it is" (p. 280); and Lanier (1976) comments, "the central issue of education - in whatever field or on whatever level it can be confronted - is to clarify the ways in which the social, political and economic world works and how it can be improved" (p. 24). Even though different educators agree that the school has a responsibility towards society, several questions are in need of answers. Questions about the justification of these programs, the identification of social concerns, and their underlying concepts of society and art, need to be considered.

Aesthetic Education and Visual Literacy

One view of art education that makes it possible to come to grips with some of the problems is the concept of aesthetic education. Aesthetic education has been described in different ways; yet one of its common features seems to
be that the aesthetic experience can not be identified only with art objects. The recommendations of the NAEA Commission on Art Education (1977) state that "the search for aesthetic experience through a cultivated form of perception is not limited to works of art. The forms of nature as well as the forms of culture are proper candidates for aesthetic experience" (p. 37). Similar statements are made by Broudy (1974) who divides the aesthetic experience into two aspects, one of which is related to the appreciation of "embellishment of automobiles, furniture and clothing", the other to the appreciation "of serious art" (p. 16). Further, Arnstine (1966) comments as follows, "Aesthetic education which ignored works of art would thus lose a valuable resource. But aesthetic education which ignored examining the rest of the world in its artistic dimension could only result in a sharp distortion of both art and the world" (p. 73).

In addition to the broadened view of aesthetic experience, which made it possible to go beyond the art object into the environment, came the awareness that in communication verbal forms were becoming more and more replaced by visual images. In a rather striking manner the NAEA Commission (1977) explains the need for visual images as follows:

To know about simplicity, tenderness, speed, the tempo of city life, the magic of fantasy in discursive theoretical terms is to know a slender slice of their reality. It is to look at the world
through a limited lens. Art provides the structures that open new perspectives (p. 38).

Both, the views of aesthetic education and the increased emphasis on visual forms in communication give basic support to art programs which stress social concerns.

Opening Process

In Neo-Calvinistic views on education the responsibility of the school in society is expressed through care for fellow man and the world in which he lives. Within this concept is an element that emphasizes the need to develop or open up new dimensions of reality. This opening up process is witnessed in every aspect of human experience through its history. Reference to this process is usually given in terms like; from simple to complex, from undifferentiated to differentiated, or from earlier to later. The nature of this process is seen in two ways. It relates to the development of each individual aspect of human experience as well as to the development of a certain domain by the unique contributions of another. It is this latter concept that supports the involvement of art education with the various elements in society. Social concerns are therefore not outside the scope of the Neo-Calvinistic schools. On the contrary, these concerns have always found support in its philosophy. But what this means for art education has not been clearly defined and in this study I intend to work towards that end.

Design of the Study

In order to develop a basis for art curricula in Neo-
Calvinistic schools I will first delineate some of the historical and contemporary views on social concerns in art education. This survey will include Haggarty's contributions to the Owatonna Art Education Project, Gropius' ideas about the Bauhaus, and the writings of Chapman, Feldman, Lanier and McFee with emphasis on their concepts of society, art and education.

Secondly, I will identify those aspects of human experience that are most prominent in the art curricula proposals. Particular attention will be given to what authors such as Chapman, Feldman, Lanier and McFee stress as the primary characteristic of the different aspects that they include in art education.

Finally, I will introduce, in association with the views of Chapman, Feldman, Lanier and McFee, certain concepts of the Neo-Calvinistic philosophy that focus on the relationship between art and the other aspects of human experience and determine what implications these concepts have for the development of art curriculum in Neo-Calvinistic education. The Neo-Calvinistic view on social concerns in art education will be discussed within the context of this relationship between art and the other aspects of human experience.
Historical Foundations

The Owatonna Project

Art in those times was still wrapped up in life.
Its function was to fill with beauty the forms
assumed by life .... All the works and all the joys
of life, whether dependent on religion, chivalry,
trade or love, had their marked form. The task of
art was to adorn all these concepts with charm and
color; it is not desired for its own sake, but to
decorate life with the splendor which it could
bestow (Huizenga, 1954, p. 244).

With these words Huizenga (1954) reflects on the role
of art in society during the fifteenth century in Europe.
This was a society that made no distinction between fine and
applied art, nor knew the difference between an artist and a
craftsman, a society that had not yet tasted the love of art
for its own sake.

When during the 'thirties Melvin Haggerty set out to
convert America to accepting "art as a way of life", he
went back to the Middle Ages for inspiration. The city of
Florence became his model. This city had been built upon
visions that Haggerty (1938) wanted to instil in all members
of local communities, students and adults alike. His was a
vision which aimed to prepare people who would "do all work,
however humble, exceptionally well" (p. 26). As in the days
of Florence there was to be no distinction made between
artist and craftsman. Neither was art allowed to withdraw
behind the doors of local musea, for Haggerty believed that, "visual art is a common human need, grown out of the universal urge to achieve a more gracious and more satisfying life, that art is not something apart from life, but integral with all its activities" (p. 27).

The Owatonna Art Education Project was started in the public schools of Owatonna, Minnesota, in September, 1933. According to Eisner it "was born during the depression and, in part, sought to provide a theoretical foundation of art education that would secure it against the vicissitudes of the depression years" (Eisner, 1972, p. 54). At that time Haggerty was Dean of the College of Education at the University of Minnesota. As director of the project Haggerty emphasized the need to make art education "relevant to the type of decisions that the average citizen might be called upon to make during the course of his life" (p. 54). For this reason the project focused on "discussions about draperies, room layout, landscaping, furniture, dress, automobiles and so forth". These decisions "in part required aesthetic judgement ... that the school could help people make more effectively" (p. 54).

The program was divided into two major divisions. One division dealt with education in the schools, another with adults in the community. Each grade, from elementary through high school, was provided with some instruction in art. Primers were written for the study of clothing, furniture, house design, and community planning. Summer classes
were offered for both children and teachers. In the community public services were provided to promote art education on an informal basis. Local interest in the Project "brought invitations to discuss it before clubs for men and for women, both of which are numerous in Owatonna" (p. 28). Through these discussions the Project-administration hoped to stimulate concern for the visual environment and to obtain requests for their art instructors to visit homes where aesthetic advice was desired. The public services were successful and "many homes were visited in this manner, and the problems they presented have been carefully analysed and studied for the suggestions they might afford to the instructional program in the schools" (p. 28). In every respect the Project was designed to reach young and old.

That which motivated Haggerty to include all members of the community might be traced to several concerns. According to Eisner (1974) one reason was the need for public support at the time of the Great Depression when art budgets were severely cut.

In Haggerty's writings we find a different concern; a concern for the quality of life. In his introduction to Enrichment of the Common Life (1938) he portrays man's existence as rather dull, and monotonous with little diversity and excitement. "For most of us", he writes, "the experiences of life are so cut to a single pattern that the common life has come to be thought of as having little merit" (p. 9). The cause of this situation is primarily
the machine and its effect on the work process. For this reason Haggerty advocates that all students receive art education to prepare them "against the day of threatening boredom, depleting play activities, the monotony of a machine-made day" (p. 23), and enable them to make their homes and community a more enjoyable place in which to live.

The means to the enrichment of life through art consisted of applying the elements of art, like color, composition, shape, etc. in appropriate ways, and the use of the natural world as a guide. The natural world for Haggerty is the cradle of all civilizations. Here are the roots of humanity. Out of this world man made a new environment, a manufactured world of things; things made with the resources of the natural world. These resources Haggerty (1938) wants to explore for their artistic qualities and use them for the development of the man-made environment. A clear example of his views are found in the following statement:

the natural world is woven through with color and rhythm, with balance and harmony, with forms and spaces, with lights and shadows that constitute a great reservoir from which man may draw for enrichment of the artificial life that develops about him is the cause of his effort to live a fully rounded and efficient existence. They are a storehouse from which he may draw to ensure and to increase the durable satisfactions of life (p. 12).

The results of this approach may be difficult to trace.
However, one thing becomes obvious: in a community, that shares the views of Haggerty, and where a man may plant a vine "to thread its way over the rough corners of his garage" (p. 14), the box-like structures of Mies van der Rohe would have a hard time to exist.

In conclusion it may be stated that Haggerty's proposals for art education omit the study of painting and sculpture. In that sense he is more restrictive than Chapman, Feldman, and McFee. Further, he centers the justification for art education around human needs for the enrichment of life. Needs felt not only by those who are artistically orientated but by everyone. In contrast to this, Chapman, Feldman, and McFee appear to justify art education more on the basis of the function of art in society. The rather dim view of the machine held by Haggerty is not shared by the other authors. Instead, they seem to accept the machine as part of life and include product or industrial design as an element in their programs. Chapman (1978), for instance, advocates that the goals of art education should include the development of "sensitivity to skilled artisanship and expressive form in both hand-made and industrial products" (p. 318). One aspect which really stands out in the Owatonna Project is its active social involvement. In none of the contemporary programs is stress placed on the need for the art instructor to be directly involved with the community outside the school. Yet, for Haggerty this involvement was basic to the whole Project. In setting the goals for the school programs Haggerty (1938)
We declined to answer these questions from books or by invoking theories. We tried to be realistic, to get acquainted with the people, to study their ways of living, to understand their institutions of industry, of commerce, of education, or religion, their agencies of general culture (p. 28).

For the development of art programs this approach would seem to have certain merits if one was to attempt to be responsive to community needs. In the first place, a community survey would provide information that could be used as concrete material for the writing of units. Secondly, the school could build rapport with the home, the factory, the church, the office, etc. Thirdly, the actual art work done in the classroom can take on a greater sense of relevance for the students. However, for a school to employ staff to survey the artistic needs in the community at large appears somewhat outside its jurisdiction.

The Bauhaus Idea

Haggerty's ideas in the 'thirties reflect some of the struggles that took place during the nineteenth century in England and Germany. During the earlier part of the Industrial Revolution a reaction developed against the elimination of the craftsman's work and the poor quality of machine products. In some way a "back to the guilds" movement had taken root to defend the craftsmen and their trades. Most adamant for this cause in England was Morris, who, according to Naylor
"loathed the values of the steam age", and "rejected the machine on social as well as aesthetic grounds" (p. 13). Additional thrust to the cause of the craftsman was given by Morris' claim that "art and beauty need not be confined to painting and sculpture; all men should be able to furnish their homes with products created by a decorative, noble, popular art" (p. 12).

Similar voices were raised in Germany until the late 'twenties, when Gropius, as director of the German Bauhaus School of Design, started to develop ways that integrated the concerns of the artist and craftsman with the production methods of the factories. The Bauhaus, meaning "construction-house," was a special school of design for talented artists and craftsmen. Its basics were of such a nature that they had far-reaching consequences for the development of the man-made environment as well as for educational programs throughout Europe and America:

Children should be introduced right from the start to the potentialities of their environment, to the physical and psychological laws that govern the visual world, and to the supreme enjoyment that comes from participating in the creative process of giving form to one's living space. Such experience, if continued in depth throughout the whole of the educational cycle, will never be forgotten and will prepare the adult to continue taking an informed interest in what happens around him (Gropius, 1968,
These words written by Gropius in 1968, when he lived in the United States, echo a statement made earlier in his Blueprint of an Architect's Education. In the "Blueprint" he had addressed himself to the educational needs of children in similar terms:

Throughout the whole duration of the school, manual skill and form perception are to be trained simultaneously by building, (with actual materials) assembling, modeling, painting, free-hand and geometrical drawing. But this is important, no copying, no elimination of the urge to play (Gropius, 1966, p. 48).

Other ideas which Gropius expressed in his goals for the Bauhaus include many elements relevant to art education in general. For instance, he, like Haggerty, felt that the function of the artist was not to be limited to painting and sculpture, but should relate to every aspect of the man-made environment. In contrast with Haggerty, however, he believed that painting and sculpture had their rightful place and function in the overall structure of the total environment.

To give new meaning to the artist's function in an industrial society Gropius did not advocate going back to the guild system, even though he incorporated some forms of the guild organization. Rather, he placed before artists the challenge to integrate their artistic abilities with the
benefits of the machine and the new technology. This meant that the artist was to research the properties of materials in relation to the production process as well as the forms this process would allow. The workshops, therefore, were according to Gropius (1966):

essential laboratories in which the models for such products were carefully evolved and constantly improved. Even though these models were made by hand, the model designers had to be fully acquainted with the methods of production on an industrial scale (p. 15).

This integration of the artist's work with the mass production process was a first step in dealing with the machine as a positive factor in society. Gropius never denied the real advantages of the machine; rather he was concerned with the poor quality of the goods produced. His aim, through the work at the Bauhaus, was to improve these qualities.

Another view which has implications for art programs that stress environmental concerns is Gropius' idea that the great diversity in the visual environment should never-the-less express clearly some unifying element, characteristic of its culture. To achieve this he promoted the need for co-operation between artists and craftsmen. In his famous manifesto he wrote:

The complete building is the final aim of the visual arts. Their noblest function was once the decoration of buildings. Today they exist in isolation, from which they can be rescued only through the conscious
co-operative effort of all craftsmen. Architects, painters and sculptors must recognise anew the composite character of a building as an entity (Naylor, 1968, p. 50).

Yet, this co-operation is not to be limited to artists but must also include the businessman or whoever the client may be, so that the whole planning process reflects the basic structure of a democratic society.

In Gropius' later comments on education he remarks:
If we had pressed long ago for a more profound visual training of the average school child, who though born with the ability to see, must be trained to develop his ability to perceive; we might be nearer to meeting of the minds when we have to map out general strategy for the appearance of our common habitat nowadays (Gropius, 1968, p. 74).

It is interesting to observe that Gropius expressed various concepts shared by contemporary writers in art education. Basic to his goals are concerns for the maintenance of a democratic society. This becomes apparent in two ways: through his use of the democratic process in decision making among artists, craftsmen and clients, and through the recurring theme of unity in diversity. In education he emphasizes the need for students to experiment with materials in a play-like fashion, and warns against the imposition of adult standards on the student's explorations. The scope of the art program is to include drawing, painting,
construction and model making. As we see from the above quote (Gropius, 1968), strong emphasis was placed on the development of perception.

The direction provided by Haggerty and Gropius are indications that art education does not need to be limited to the study of the "fine" arts. Nor does it have to be concerned only with the individual's needs. Art education can be a positive factor in the development of the man-made environment through the nurture of aesthetic awareness and co-operative planning.

Concepts of Society for Art Education

During the nineteen-thirties distressing social conditions stirred Haggerty to challenge the communities to raise the quality of life through art education. Even though the social conditions have changed, the challenge remains. Today, the writings of Chapman, Feldman, Lanier and McFee give evidence that considering the complexity of contemporary society a response to this challenge can now take several directions. No longer do political boundaries separate homogeneous groups of people. Many nations are composed of people with different racial backgrounds, cultural values, religious beliefs and political aspirations. To determine therefore what the role of art education in such a society ought to be can only be established on the basis of concepts that express this complexity. Words like "society" often appear vague and ambiguous in meaning. The first question to ask therefore is: What meaning do the various authors in
this survey ascribe to the term "society"?

Chapman's Concepts of Society

Chapman (1978) states "the role of art in a society or culture cannot be reduced to purely aesthetic considerations" (p. 115). Or, again using the terms "society" and "culture" side by side, writes "as we have seen, a society or culture is identified in part by the visual forms it creates" (p. 120). Since Chapman selected "Developing an Awareness of Art in Society" as one of her major components for art education, it might be expected that her concept of society will become clear through the materials used in this component. In her introductory remarks she urges that children ought to be aware of visual forms "in our society and in other cultures as well" (p. 120). In her suggestions for student activities she includes the study of art works around the globe including "printmakers in Western culture like Durer, Rembrandt, Daumier, Goya and Blake, as well as the contributions of Japanese printmakers" (p. 258). For the study of sculpture she suggests that children be introduced to work created by "cultural groups that they learn about in history and social studies including forms from non-Western and folk cultures" (p. 303). From the preceding it may be concluded that Chapman does not equate "society" with "nation", eventhough she addresses herself to the art educators of the United States and stresses the development of the student's awareness of art in his society. Yet, this would not be correct since she also uses the term "society"
in reference to America. For example in the following statement the words "American", "society", and "democracy" all seem to be used in this sense. "Goals for American education should reflect that we live in a democracy. Whatever deficiencies we might see in the operation of our society, few of us would quarrel with the human values a democracy is intended to muster" (p. 117).

Further, the numerous examples of "our society" in Approaches to Art in Education also indicate that Chapman uses this term in a restrictive sense.

The term "culture" Chapman also uses in two ways; in a broad sense it applies to America as a nation, and in a narrower sense it denotes part of it. According to Chapman distinct visual forms establish the identity of cultural groups like "the Mexican American, Appalachians, American Indians, and the Afro-Americans" (p. 10). These groups are distinct but also share the characteristics of the American culture in general. A culture which is often "said to place little value on art" (p. 137). Where "children need to become acquainted with values other than those of hedonism and materialism" (p. 153). And where people have a tendency to combine elements of different prototypes into one single form. "Where else but in America could we find gasoline stations that look like English cottages, Chinese temples or Spanish haciendas?" (p. 100). Chapman states that for her this form of eclecticism is one of the most outstanding characteristics of American culture. The validity of this eclecticism undoubtedly can not be
denied. To claim it typical of the American culture in general may be difficult to defend in times when third-world farmers use American tractor tires for their ox-carts.

A fundamental requirement for any cultural group is a general unity of the peoples' values and beliefs. When changes take place in either values or beliefs "there are corresponding changes in the visual qualities of the forms this culture produces" (p. 96).

Although Chapman includes many references in her art program to "culture" and "cultural groups", she does not restrict the meaning of society to these concepts. Some of her material relates to the development of an awareness of art in society in relation to "national, social, political, religious and occupational groups" (p. 94). Characteristic of these groups is their apparent single function in society and their ability to include members with various "cultural" backgrounds. The purpose of studying these groups is to familiarize the students with their art forms, like buildings, flags, emblems etc., in order to make them aware that their "self-image is shaped, in part, by its visible relationship to the selves of others" (p. 94).

In conclusion, "society", for Chapman, has the following meanings: it usually refers to the American way of life when expressed as "our society". It reaches beyond national boundaries when non-American art becomes study material for "art in society". It is often used in conjunction with "culture". The study of "culture" refers to the analysis of "particular
things in terms of functional patterns; that is, how artifacts, events, and behaviors serve basic human needs" (p. 219). "Culture" either relates to America as a whole or to its parts composed of Mexicans, Africans, Irish and other groups. Another element in "society" is the social group which includes tradesmen, manufacturers, politicians, football players, ministers, to name a few. None of the "cultural" or "social" groups is contained within particular physical boundaries, nor do they individually include the totality of life. Together they form a pattern of cross-relationships that express great diversity within some common bonds. Chapman's own words seem to summarize the complexity of "society" well in "all of us are, in some respects, like every other person, like some other person, and like no other person" (p. 92).

**Feldman's Concepts of Society**

The historical development of man's forms of social organization is of importance for the understanding of Feldman's (1970) concept of society. Through the centuries these forms have changed from tribal and nomadic patterns of organization to highly sophisticated civilizations. This process of change from one pattern to another does not relate to the quality of group life but, according to Feldman, is more like the different stages of an individual who passes from childhood into adolescence. "Flourishing ages of civilization are preceded by patient ages of cultural incubation" (Feldman, 1970, p. 134). Characteristic of the
earlier stages is the individual's subordination to the group, with "free and open sharing of experiences and possessions" (p. 134). In contrast to modern civilizations the tribal and nomadic stages did not have advanced divisions of labor and specialization of occupations. Nor did the earlier stages place emphasis on personal and individual needs. According to Feldman, "of the twenty or thirty thousand years that man has been what he is, only the last three thousand years have seen him emerge from the group distinctively as a person" (p. 1). Feldman supports the idea that the goal of society is to develop autonomous individuals. This goal must be seen as a future-development not as a present reality, even though:

There are striking and inspiring examples in contemporary culture of persons whose lives represent triumphs of individualism. However, a whole society of individuals, a society of persons, that is who are free in the emotional and creative areas of their lives does not exist (p. 2).

The distinction between the terms "culture" and "society" is not always clear in Feldman's writings. The term "society" is brought somewhat into focus in his references to the "societies of fifth-century Greece and fifteenth-century Italy" (p. 2). Its meaning is here used in the context of national and political ideas. Another instance where Feldman identifies "society" with "nation" is in his statement about the social philosophies which foster
personal freedom. He writes:

One of the difficulties is that civilization has had comparatively little experience with societies which managed to endure and maintain order while permitting their citizens a wide range of personal freedom (p. 4).

The word "culture" however, is also used to describe nations or states. For instance Feldman distinguishes between three different "cultures" that can be identified on the basis of their political philosophies. These cultures include the aristocratic, the totalitarian and the democratic. From his descriptions it becomes clear that each of these terms, like a totalitarian culture or a democratic culture, may be applied to a particular state or nation. For instance, the United States is a democratic culture identified by its "record of 175 years, more or less, successful political combination, its ability to welcome "persons from many lands", and its concern to provide ways for the individual to reach "the highest potential of his personality" (p. 5).

Another meaning element of culture is used by Feldman when he refers to the "cultural person". Culture in this context does not identify with political ideas but with art. Its meaning reflects something of Haggerty's idea that art enriches the common life of the individual. The cultured person for Feldman (1970) is:

Someone whose thought and discourse have been lifted by art out of the prose of the workaday world and
into the poetry of heightened thought and feeling. For such a person, art is an instrument for leading a richer spiritual existence than would otherwise be possible (p. 77).

A difference between Haggerty's and Feldman's concept of the cultural person is that the development of such a person depends for Feldman (n.d.) on its existence in a political democracy or a free society. A free society makes it possible to exercise "creativity to realize the potential of the individual" (p. 2). Haggerty does not make such prerequisites. Characteristic of Feldman's (1970) cultural person is "his ability to perceive the wholeness of life in particular fragments such as art provides" (p. 78). This characteristic is also expressed in terms of perceiving the macrocosm in the microcosm.

The idea of the "macrocosm in the microcosm" can be recognized in several of Feldman's concepts about societal, educational, and human developmental stages. For instance, this concept becomes evident in his comparison between primitive society and the developmental stages of the child as well as in the similarities noted between a democratic society and a cultured person. In describing a child's concept of space Feldman (1970) states: "The young child, of course, does not possess the sensory acuity of a Stone Age hunter, but he does share the same idea - or lack of an idea - of space" (p. 110). Other statements of comparison between the individual's development and the characteristics of
early civilization are noted in:

The tribal experience of man has absorbed by far the greater portion of his time on earth. And the education of children corresponds in many ways to man's prehistoric and tribal experience up to and including the Neolithic Revolution (p. 133).

For this reason Feldman believes that "we should not start the education of children by training them to behave like full-blown products of high civilization" (p. 134).

Further, with respect to the difference between elementary and secondary education he writes; "The distinction between elementary and secondary education is in many ways the distinction between primitive and civilized life" (p. 134).

The term "society" relates for Feldman not only to a process of historical development, or forms of national political systems, but it also indicates a structure of numerous groups. In his publication *Becoming Human Through Art* (1970) he focuses his attention on these groups and believes that "in order to 'get along' in our large and complex society, you have to learn what the main groups are, what holds them together, and how they work" (p. 228). Some of the groups he mentions include church groups, economic groups, geographic groups, political groups, national groups, family groups and occupational groups. What concerns Feldman is the individual's understanding of the function of these groups, in particular those that control the mass media. The behavioral norms for these groups do not appear to be
generated so much from within but are developed through influences from outside:

Where do our citizens get their guiding ideas about interpersonal relations, about how to use leisure, about what is worth owning, about manhood and womanhood, about what the good life feels and looks like? Clearly from advertising (p. 57).

Throughout Feldman's suggestions for art activities it becomes evident that the study of information and communications art is essential since this type of art has a "compelling power" for the "modern tribesman" (p. 60).

When Feldman in 1980 introduced the need for an anthropological curriculum that would "liberate students from a variety of restraints or confinements" (p. 7), he recognized the importance of racial and ethnic groups that together, with the social groups mentioned above, make up the structure of certain societies. This anthropological curriculum has particular significance for art teachers in a "multi-racial, multi-ethnic society such as ours" (p. 7).

In summary, Feldman's concepts about society may be stated as follows. Societies go through stages of development from primitive to civilized. A primitive society is not inferior but different, as a child is different from an adult. Political systems exercise societal forming powers which either nourish or hinder the development of the individual's potentials. Democracy, and not totalitarianism or aristocracy, provides the essential structure for the individual person to
emerge. Culture is a concept that expresses political structures and also relates to man's understanding of reality. In case of the latter it culminates in the perception of the macrocosm in the microcosm through the world of art. Society is made up of different groups. One category includes the social groups like family, church and business, the other category, the racial and ethnic groups.

**Lanier's Concepts of Society**

Amongst the various concepts of art education that stress social concerns, very few aim at the improvement of the qualities of life as directly as do those of Lanier (1970). Since the late 'sixties he has challenged the schools to get rid of art programs that provide "little more than baggage of successful participation in a business oriented society" (p. 73), and to make their programs relevant to the students who must cope with the strains of living in a complex society. For that reason Lanier urges the development of new art curricula which must give "the art class a share in the process of exploring social relationships and developing alternative models of human behavior in a quickly changing and at this time, quickly worsening social environment" (p. 73). The key to these new curricula must not be the development of greater creativity, or the study of artistic skills for leisure time, but the struggles of humanity with war, sex, race, drugs, and poverty. To deal with these issues Lanier focuses his attention on the social, economic and political domains of life. If art programs can assist in clarifying the ways these
domains function, Lanier believes the student will be able to work towards change.

Since these domains are part of life in general they do not present a particular concept of society. Throughout Lanier's writings however, several statements are made which identify certain elements of social organization. For instance in his explanation about artistic perception and response, Lanier (1970) makes reference to the influence of "cultural and sub-cultural" (p. 45) groups. This influence is absorbed by an individual "from the many social milieus in which he matures. For example in earlier years young people of Italian-American ancestry would often reveal an appreciation of Italian opera" (p. 68). Further Lanier states that each of us is "conditioned to look at the visual arts according to the attitude towards the arts of the national, socio-economic and ethnic groups in which we mature" (p. 45).

One of the socio-economic groups that Lanier is concerned about in particular, is the poor. In his article *Art and the Disadvantaged* (1970) he opposes the general idea that the poor, because of their economic condition are culturally disadvantaged. He argues that poverty, even though it has negative aspects, does not eliminate cultural involvement. The poor produce their own culture, a culture which "while it may be simple and unsophisticated, frequently embodies the same power and richness of image or phrase as middle-class art" (p. 111). What Lanier argues is a different attitude towards class distinction: He prefers to differen-
tiate the social groups by life-style and not by their station in a hierarchy of economic levels. Since the poor are not culturally disadvantaged Lanier does not see the need to change the slum-dweller's culture to that of a middle-class citizen's. He supports this idea by asking:

Why is it essential as a criterion of growth in aesthetic response to appreciate the excellence of Shakespeare's poetry and dramaturgy, or classical music, romantic poetry or Renaissance or hard-edge painting? Are there no arts in which the poor and their children now participate and towards which they manifest critical and discriminatory responses? (p. 117).

The division of society into ethnic and socio-economic groups is recognized by Lanier, yet for the development of art education these distinctions are not of prime importance. What is important, however, is that the school takes its responsibility to bring about change. In his advice to use the film media as an instrument to communicate about social issues, Lanier (1970) indicates that the concern with social issues is not a phenomenon of the present time only but that it is supported by a tradition rooted in the beginnings of Western civilization. He states that:

Evocative statements of theatre have been directed towards current social problems in almost every era from Aristophanes to the morality plays of medieval times, and from Moliere, Goethe and Chekhov to G.B.
Shaw, O'Neil, Odets, Arthur Miller and John Osborne. Theatre has occasionally even participated directly in partisan social action, as in the case of the propaganda plays performed by Red Army soldiers during the Russian Revolution and by members of the Chinese Eighth Route Army during their long march (p. 77).

The implication of this observation is that the term "society" does not necessarily denote a particular nation but may refer to a period of time in history when different nations may share common problems. It further emphasizes the continuous need for social change. This concept Lanier (1970) reinforces with his reference to Dewey. "One role of public education", he writes, "is to take part in reforming society". This is not a new idea but is "initially in the writings of John Dewey and later with Theodore Brameld, ... clearly and univocally explained" (p. 75).

In summary, Lanier's concept of society may be stated as follows. The organizational pattern of society includes group divisions which are characterized by economic well-being or the lack of it. Cultural development does not depend on economics. Low income groups have their own cultural expressions. Other group divisions are characterized by their historical background. These groups include those with different origins of race and nationality. Society, throughout the ages, is influenced by forces which tend to oppress the individual. These forces are presently concentrated in the economic, political and social elements of
life.

McFee's Concepts of Society

McFee (1974) presents a concept of society which is clearly defined in all its meaning elements. She makes a distinction between three aspects, including: society, culture and social class. The term "society" may be used in two ways. It refers to groups of people who live within established boundaries and are organized through a system of government. Secondly, it includes all groups that are recognized by "a pattern of interrelations among its members" (p. 31). For example, Canada is a society which includes many smaller sub-societies like schools, clubs, organizations and political parties. The key element in this term appears to be the organizational structure which separates one society from another. Members of large or sub-societies may be drawn from different "cultures". The distinction between "society" and "culture" is clarified by McFee (1970) as follows:

A society can be made up of one culture or many, with each sub-culture developing art forms that are somewhat different from others. Some societies have a core culture that is shared in part by the sub-cultures of the society (p. 50).

The concept "culture" and its meaning for art education receives a great deal of attention in McFee's writings. Her concern for the development of an awareness of cultural differences appears as a major goal in her art program.
suggestions. According to McFee these cultural differences find expression in the art forms, the patterns of behaviour and the particular values shared by the group. In *Preparation for Art* (1970) she explains the concept of culture as follows:

Culture consists of the learned, shared and socially transmitted forms of adoption of human beings to the environment, which includes the habitat, other people and their creations. The culture in part directs how children are trained and how beliefs and values are maintained from generation to generation. Culture includes education, religion, science, art, folklore and social organization (p. 26).

This definition was reduced considerably in her later writings. For instance in *Art, Culture and Environment: A Catalyst for Teaching* (1977) she states that "culture is a pattern of behaviors, ideas and values shared by a group" (p. 272). A similar definition is found in her article *Cultural Influences on Aesthetic Experience* (McFee, 1980). The latter includes references to the manifestation of human patterns of behaviour in ideas and values as they are expressed in "the design of their art works and in the structure of their built environment" (p. 46). The term "culture", like "society", may indicate a large group or a smaller sub-group. Within a classroom, for instance, children may represent varied sub-cultures, yet at the same time share patterns of behaviour, ideas and values of a large culture. These sub-cultures are
according to McFee (1970) not necessarily to be identified with groups who live in a particular region and have developed a certain life style, like for example the Eskimos but can also be recognized by their different ethnic or religious values. In sub-cultures the "people share the core culture in part but also have a nucleus of values and beliefs and ways of behaving that sets them apart (p. 28).

What seems to be a key to the concept of culture is the relationship between culture and design. The design activities of McFee's (1977) art program stress the study of "order and variety, similarities and differences" (p. 126). This idea corresponds with the structured order of society and the variations of culture within it. Evidence of this comparison is found in her statement that "culture is also design. Each individual is exposed to cultural elements" (p. 281). The "elements of culture, belief systems, values, roles of people, language, and art are like form, line, color, and texture in visual design" (p. 281). In another reference to the same comparison she writes: "The search for order and predictability in culture goes on much as our need for order in our visual environment" (p. 281).

Besides the cultural groups, McFee recognizes the importance of social groups which are characterized by their differences in primarily their economic standing. In her description of these groups it becomes evident that the original cultural life style of its members is made subordinate to a life style based on economic and occupational
success. For instance members of different ethnic groups share now a wide variety of responsibilities. The stereotype Mexican-American no longer exists. According to McFee (1977) "more Mexican-American families are now professional people, middle class Americans in their values and life styles, have more education, and many are less tied to family and location" (p. 316).

**Concepts of Art Education**

**Concepts of Education in the Writings of Chapman**

Chapman's goal of education is based on the individual's responsibility to function as a member of a democratic society. In her statement of purpose for art education she writes:

In a democratic society, the power to determine the quality of life is shared by all the people, not just one person or a self-appointed few. The need for enlightened citizens leads to three primary responsibilities of general public education and, by implication, of art education. General education provides for personal fulfillment, nurtures social consciousness, and transmits the cultural heritage to each generation. (Chapman, 1978, p. 19).

She summarizes this plan in practical terms by stating that: "school programs should be planned in relation to the child, the subjects that comprise the cultural heritage, and society" (p. 19). These three elements are for Chapman basic to both general education and art education. Within this triangular plan two of the three elements are subordinate to the other.
This becomes evident in the diagrams that Chapman proposes for the planning of yearly programs as well as in her concern to provide a balanced approach that nevertheless must give greater emphasis to the development of the student's personal fulfillment. "Goals for personal fulfillment in art should be the central part of the art program in all grades" (p. 369), she writes:

However, studies of the artistic heritage and art in society should be given proportional attention by planning activities for personal development so they are linked with the artistic heritage or with the role of art in society (p. 369).

The basic materials for art education are to be selected from the natural and man-made environment. Chapman is in particular concerned about certain practises in art education that approach the visual world as isolated phenomena. In contrast she stresses the need for a contextual approach. This approach strives to produce and study art objects in relation to similar objects in other cultures. It further emphasizes the extension of meaning these objects might have in other areas of life. Chapman wants to go beyond the exploration of materials and the study of visual qualities. In exploring the city, for instance, she suggests that the study of poetry, stories and songs be included. This concern for the integration of art with other subjects stems from a basic concept that the goals of art education are not attained by the development of a production process only.
The making of art is for Chapman not sufficient. Another illustration of what Chapman classifies as "an extended experience" is given in reference to the production of Halloween masks. Chapman questions the validity of such an assignment unless the study of other masks, for example those on display in museums, or others used in festivals, are also included. Further, she suggests the study of masks as a means of disguise. In addition attention should be given to a range of other "artistic techniques that are used to create an atmosphere of fear and mystery" (Chapman, 1980, p. 7). What Chapman advocates is a studio approach where each product is supported by the study of a broad spectrum of related elements.

Basic to the "extended meaning" requirement for art production is Chapman's aim to recognize the cognitive aspect in art education. In her article Research Means Search Again, Chapman (1979) lists several factors which she feels have led to the general idea that art is not an academic subject. One factor has been that art is identified with feeling and not with reason. Another is that we seem to value "knowledge about" art less than "direct experience in" (p. 6) art. Chapman questions the validity of these ideas and argues that wherever two concepts appear to polarize, as in "objectivity" and "subjectivity"' the opposites could also be seen as "fused, interdependent, complementary, or in dynamic equilibrium" (p. 6). In describing her own position about "knowing" and "doing" in art education Chapman (1979)
states that:

Although I am personally committed to the importance of "making art" as an integral part of the education of teachers and in the school curriculum, I believe that we have so romanticized childhood and the role of the artist, and so de-intellectualized the study of art and art education, that unwittingly we reinforce the popular judgement that art and teaching art is easy, undemanding, without intellectual content (p. 6).

To nurture the cognitive element in art education Chapman stresses the need for historical comparison and cross-cultural evaluation of art objects. This approach of cross-cultural evaluation introduces students to diversity in art and at the same time makes them aware of how a similar artistic problem may be solved in different ways. Chapman (1978) provides examples of cross-cultural evaluations in the study units of art in society and the artistic heritage. The key concept in this approach is "eclecticism". Chapman makes reference to the eclectic approach in her introduction to Approaches to Art in Education (1978) by stating that:

"Art programs should be eclectic; they should reflect major traditions of artistic thought and practise in Western cultures as well as cross-cultural insights drawn from anthropology" (p. 5).

In summary, Chapman develops her concepts of art education on the individual's need to be a participant in the determination process for the visual qualities of the man-
made environment. To equip the individual for this responsibility the school must provide art education that focuses on personal fulfillment and the development of an awareness about the artistic heritage and the role of art in society. The great diversity in art requires that educational programs reflect the major traditions of its own culture, as well as others. Within this eclectic approach both practical and theoretical concepts must be explored. The production of art objects is of importance. However, art education has missed its purpose if production is separated from the study of related meaning elements in other curriculum areas.

**Concepts of Education in the Writings of Feldman**

The main focus of Feldman's purposes for art education is the development of the student's understanding about man. To reach this goal all learning must be directed to the study of man's art works from the past and the present. Human potentials and limitations revealed through these works are to be made part of the student's life. Education therefore is not meant to be practical in the sense that it will provide skills that can be used in a vocation. Nor is education aimed at training students to function as responsible citizens in a democratic society. Rather, education is a means to discover who man is; and a process through which the selfhood of the student emerges. Art education therefore provides the skills to enable the individual to create art objects which express personal involvement with reality. Reality, according to Feldman, often creates tensions and anxieties for the indivi-
dual. Through the production of art objects these tensions may be identified and dealt with. "Doing" in art becomes a coming to terms with existence. Feldman (1970) states his concept of art education in terms of humanism as:

The humanist would cause art to be created indirectly and incidentally, as it is practised in organic cultures of primitive men, for example. And in such cultures, we are fond of saying, there is no artificial separation between art and life. People simply become aware of personal or social needs that art can satisfy (p. 175).

The stress in art education is therefore not on the development of the aesthetic qualities of an art product but on the doing, making or witnessing of "something in order to come to terms with existence" (p. 178).

In his concept of art education, Feldman (1970) distinguishes between four basic categories. These categories include the cognitive, the linguistic, the media and the critical. Each category may be studied independently or integrated with another. The order of these categories has been chosen to accommodate classroom practices. In classroom language the categories are listed as: "Some Things To See, Some Problems, Some Possibilities and What You Can Do" (p. 212).

The focus of the cognitive category is the study of art history. This study is not to be identified with the accumulation of facts in chronological order. Feldman (1970)
disputes the usefulness of such an approach. What he does advocate instead, is the "acquiring of facts, information or knowledge about man through art" (p. 181). He suggests that for this purpose study materials be grouped in relation to the individual or social groups. Social groups include the family, the peer groups, business, the church community and groups of workers. Buildings used by the different groups form a third element in the scope of cognitive studies. Feldman (1970) uses as examples for the cognitive studies primarily North American and European art works. In his promotion of *Anthropological and Historical Conceptions of Art Curricula* (1980), however, the reference materials are expanded to include "the anthropologist's discussion of artistic origins - not just discussion but also the presentation of actual artifacts, the so-called primitive art objects" (p. 8).

After students have been introduced to the different art forms about individuals, social groups and the man-made environment, Feldman (1970) introduces the study of the language of art. This study explores the various visual elements like line, color, shape, light and dark, unity, balance, rhythm, proportion; and materials like wood, stone, brick and concrete in relation to architecture. In later writings Feldman (1976) extends the linguistic category to include the study of - "history of art, iconology, art criticism and aesthetics", which together "constitute well-established ways of reading visual language" (p. 199).
In the media category the use of materials for two and three dimensional art objects is emphasized. This category includes the study of drawing, painting, collage, sculpture and architecture. Additional attention is given to the process of modeling, carving and casting.

The last category of critical study is defined by Feldman (1970) as "talk - spoken or written - about art" (p. 348). This talk is not a discussion based on critical principles provided by the teacher, but a description of the work of art. This description may not necessarily be "the exact equivalent of what you see" (p. 349); nevertheless, the student through this discussion becomes engaged with a system of signs and symbols that "can extend his insights to the business of living" (p. 189). The important factor is therefore not the knowledge of critical terms; but the recognition by the student of certain meaning aspects in a particular work of art that can be made part of the student's life. The role of the teacher in this category is to be a "model-critic". As such he must guide the discussions and challenge the students with certain questions about the art work. The emphasis must be on "how" to discuss and describe a work of art; not on "what" is presented. The process is of prime importance. Through "demonstrating the critical act" (Feldman, 1973, p. 55) the author believes the students ought to become "reflective and systematic about the way they analyze, explain and judge man-made phenomenon in the visual environment" (p. 55).

A key element in all four categories is the author's
concept of knowledge. For Feldman knowledge "about" something is of little importance. What is important is if that knowledge can bring about change in the student's life and behavioral patterns. Where education is concerned with acquiring knowledge as in possessing information, Feldman believes the school is missing the goal. Most information "will be shown false or will be substantially modified by the time each student graduates" (Feldman, 1970, p. 85). In contrast the author stresses "the style rather than the content of learning" (p. 85). Ways of learning are to be the concern in education.

One of these ways is aesthetic. This mode of learning is characterized by four elements including: perceiving, doing, knowing and sharing. No real learning can be expected when one of these elements is stressed without the others. In support of this concept Feldman argues as follows:

We do not always realize the implications of what we do or the applications of what we know. Education can become the ritualistic repetition of what we have done or been told without our possessing knowledge that is in any way our own. Consequently it is necessary to combine intellectual effort with performing effort if something worthy of the name learning is to result (p. 88).

For art education this means that the art objects embody knowledge which the students ought to make part of their lives. Feldman (1970) explains this transfer of knowledge
in a discussion about a Pharaoh ka figure. Such a discussion will raise questions about mortality that "are common to the human condition; in one form or another, this knowledge must be gained by all men, no matter when or where they live" (p. 90). Secondly, it also means that knowledge is developed through art production, a process marked by decision-making with respect to the use of materials, choice of subject matter and selection of style. For Feldman the aesthetic mode of learning is a complex process which does not separate knowing and doing. Neither must this mode of learning be restricted to the study of art. It must move beyond art to touch the ethical aspect of the student's life:

When we talk about art with children, we talk about alternatives of feeling and doing: we talk about the possible meaning of what they have done and said. That is how we can establish a model of ethical discourse. Without becoming involved in the frequently counterproductive business of adult admonition and moralizing, we can meet children on their ethical grounds, the grounds of their creative choices (p. 101).

In summary, Feldman's concept of education is based on the need to know who man is. A means to this end is the study of art. This study consists of four basic categories which include the cognitive, the linguistic, the media, and the critical. Art education must emphasize the development of a process of learning. This process, called the aesthetic mode of learning, integrates knowledge and performance.
The aim of art education is to provide the students with a means to change their lives on a basis of ethical decisions derived from the study of art objects.

Concepts of Education in the Writings of Lanier

At the core of Lanier's concepts on art education is his concern for human morality. This aspect of human experience, which according to Lanier (1976) deals with the "relational problem concerning two or more people" (p. 22), provides the direction for the development of art programs that relate to problems concerned with war, race, poverty, oppression, sex and drugs. These problems which are the result of improper patterns of human relationships in the social, economic and political aspects of life, can be changed. They can be changed if education is also willing to do its part in what Lanier (1974) calls "the development of a critical consciousness", and an "informed awareness of those social forces which oppress our lives, confine our growth and defile our dreams and an additional awareness of what we can do to combat them" (p. 23). This concern for the improvement of the quality of life through art education is supported by Lanier's (1972) idea that art education must foster an "intense and knowledgeable" response in the individual to "the whole spectrum of the visual arts" (p. 19). Such a goal cannot be achieved through limiting the art programs to studio practise, but requires the broader approach of aesthetic education, an approach which the author proposes since it provides a "strong central concept presently needed"
(Lanier, 1975, p. 28).

Lanier (1980) does not deny the need for studio work, but studio work only for those students who want to become artists. The making of art cannot according to the author, "provide learning about art and aesthetic experience in anything near an adequate measure" (p. 20). Also, visual images "are notoriously inaccurate conveyors of information and ideas, even of emotions" (Lanier 1976, p. 27).

Aesthetic education usually refers to the study of artists, art history and art criticism. For Lanier (1975), however, the concept expresses "thoughtfulness about the nature and function of one's own aesthetic responses" (p. 33). To avoid confusion Lanier later in his article Six Items on the Agenda for the Eighties (1980) introduced the term aesthetic literacy, a term which indicates a distinction between aesthetic education and at the same time makes reference to Lanier's proposed methodology. By definition the concept of aesthetic literacy proposes to:

expand the individual's knowledge of the available aesthetically evocative objects and events in the surrounding world and how they are processed to produce experience that is valued intrinsically (p. 19).

When Lanier introduced the concept of aesthetic literacy it appeared that he had abandoned his plea for the development of a "critical consciousness" about the problems of war, race, poverty, sex and drugs. However, in his later
statements about the purpose of art education (p. 19) he does not eliminate the need for this development but treats it as a requirement that will need future attention and which ought to be part of all the school subjects.

The means to develop aesthetic literacy is a dialogue curriculum. Such a curriculum should, according to the author, follow somewhat the approach used in the teaching of American or Canadian literature:

Pupils would experience the art works (directly if you will) just as they do in English class. More specifically, they would concentrate on what function the art work performed for the artist who made it or for the society in which it was made, and what qualities in our own reactional biographies and in work itself cause us to respond to it as we do (p. 20).

The dialogue curriculum provides an alternative for Lanier's earlier proposal of the film-arts curriculum that was to focus on the improvement of society through a popular media. Because of the author's views about the superior role of verbal communication and his concern for social problems, the film-arts approach was selected. When Lanier changed, from what Eisner (1972) calls a "contextualist position" to an "essentialist position" (p. 2), the need for a film-arts curriculum was not longer relevant. Lanier (1975) explains his change of direction as follows:

For some years now, I have believed and have been preaching much the same position, although the worthy
goal towards which I have wished to direct our attention is a social one rather than an individual one. My candidate for the directing idea in art education programs has been to use art as a means to clarify the ways in which the social, economic, and political world works and how it can be improved. This is, of course, art in the service of social responsibility. I still believe in it and will continue to preach it, but I am convinced such effort is futile .... Consequently, I will concentrate for the moment on an intermediate and essentialist step: the development of a strong central concept related to art concerns (p. 28).

In 1980 Lanier advocates the development of aesthetic literature as such an "intermediate" step when he states: "I will be satisfied if we move towards aesthetic literacy: the larger issues of social literacy will have to wait for the pressure of history" (Lanier, 1980, p. 19).

Important in Lanier's curriculum approach, either for the film-arts or the dialogue process, is that the students start where they are at and are not subjected to a program which the teacher personally thinks essential. Lanier supports this approach on the basis of the fact that students need no introduction to either social problems or aesthetic experiences since both are part of the student's life before formal schooling. Starting points for the dialogue curriculum may be found in the natural environment or the popular arts like comic strips, clothing, billboards, posters and television.
Lanier (1975) stresses this point by stating that:

We can develop curriculum and teaching strategies which are capable of moving the pupil from already existing aesthetic involvements with the natural environment, the folk arts and the popular arts, to the fine arts that special province of the art teacher (p. 31).

Throughout Lanier's writings the emphasis seems to be to move art education away from the trends of art production and the study of the "museum-arts". Evidence to that effect is noticed particularly in the scope of the art curriculum and the selection of study materials he recommends. Neither is focused on the "fine arts". Yet, Lanier does not deny the usefulness of the fine arts for art education. What concerns him, however, is that students should not be confronted with study material that is "highbrow" and alien to them. On the assumption that most students do not become acquainted with Shakespeare, Rembrandt, or Bach at home, Lanier (1975) suggests that art education begins with the popular arts and from there increases "the scope and quality of visual experiences" (p. 28). To make the transition from the popular to the fine arts, the author uses an example from the teaching of music:

the pupil could develop an appreciation of Bach, Beethoven and Brahms by understanding similarities in some musical qualities to the music of MacDavies or Brownsville Station (p. 31).
In conclusion, Lanier's concept of art education has as a main objective the improvement of human relationships in context of the social, economic and political dimensions of life. Hence, even after an "essentialist step for the moment," he remains a contextualist. A second goal is the development of the individual's understanding about the nature and function of his own aesthetic responses. This goal is worked out through the means of a dialogue curriculum patterned after the methods used in teaching literature. All art curricula must take their starting points in the needs and experiences of the students and aim at the improvement of the quality of their life.

Concepts of Education in the Writings of McFee

McFee's goals for art education in schools may be described in terms of the development of an awareness about the function of art in society and the individual's life. This view is rooted in the concept that man is basically a social being whose life-style is nurtured by forces in the dominant culture, or as part of a sub-culture or a mixture of both. Human problems encountered in these cultures may be changed through art. According to Hurwitz (1977) McFee's goals are:

The improvement of human understanding. Although she does not describe the goal of society as he sees it, she is hopeful that problem solving learned in the context of art will become creativity dedicated to the solution of human problems (p. 82). Art education must therefore deal with the student's needs
which arise in the context of the social patterns of human behavior in society. To identify these needs the author does not begin with common human problems such as war and poverty, but focuses on the contemporary problems of the industrialized American society, a society populated by people from many different cultures. McFee recognizes that several needs are developed through cultural diversity and the changes that are brought about through industrialization. Both elements, cultural diversity and the process of industrialization, are used by the author as directives for building art curricula. In a pluralistic society McFee (1974) believes that art education "needs to be developed at both the diverse and universal levels" (p. 85). Diverse in a sense that it deals with the cultural art heritage of the American Black, the Native American, the Italian, or the New England white Anglo-Saxon. The universal is used here in the sense of it touching on every art form which plays a major role in society including media, architecture, painting and sculpture. In connection with the elements of diversity and universality McFee proposes that we develop art programs which help the students "to retain and respect their own culture at the same time that we give them the choice of accepting and appreciating all the visual arts" (p. 85).

In addition to cultural concerns, art programs should deal with the problems of urbanization, anomie (inability of individual or group to relate to the norms of the dominant society), the increase of leisure time, the influence of mass
media and the man-made environment. Of the latter McFee (1974) states: "If we ignore environmental design in education, we are perpetuating anarchy - or easy submission to communality" (p. 12). In connection with the study of the environmental design the author sees a need for students to:

- recognize the importance of the aesthetic dimension in the economic and political dimensions of civic affairs, in urban and rural renewal, conservation, city planning and neighborhood development (p. 95).

Besides the study of cultural diversity in society, the man-made environment and the function of economic and political organizations which play a role in the development of this environment, McFee (1977) stresses the importance of providing the students with means "to assess their own values, to see whether their personal styles and preferences are what they most enjoy or just what they are accustomed to" (p. 92). This assessment appears to have two functions. It provides the students with a sense of belonging through placing their values in the context of a cultural group. Secondly, it makes the adoption possible of other values in cases where this is desired. McFee wants to provide security on the one hand by relating values through art to a cultural heritage. On the other hand she wants to make provision for mobility between social groupings to accommodate the needs of those who are changing their life style due to prosperity or vocation.
individual students to know how to create art for themselves and for others. Through art production McFee (1977) believes that students can give expression to their personal feelings and ideas "in an unfamiliar symbolic way" (p. 165), so that it has primarily meaning for themselves. Or they will have to work "until they can get their message across as clearly and with as much emotional and visual impact as they want" (p. 169).

McFee's rationale for art education is to provide students with a means to evaluate and understand the values that give form to the life styles of different social groupings. Her concerns are in particular with the minority groups like the Mexican-Americans, and the economically and socially deprived. Through art education she hopes "to equip children of varied cultural backgrounds to cope in the main stream of the society without causing them to devaluate their own cultural background" (McFee, 1977, p. 10). The reason why she thinks this is possible is because art "transmits values and attitudes, and identifies cultural meanings" (McFee, 1974, p. 95).

Another function that art education should fulfill is the development of perceptual awareness. McFee (1974) is keenly aware of the great emphasis in education on the use of words and the development of conceptual skills. These skills she wants to supplement with skills in understanding visual non-verbal images. Visual images function at a different level than words, and in their peculiar way provide insight about reality. In support of her proposal the author
refers to cultural studies that have shown "that children from Western civilization use concepts far more than percepts" (McFee, 1974, p. 15). The six year old pre-school youngster in America and Mexico are first similar in their use of perceptual qualities:

As they grow older the Mexican child increases his sensitivity to perceptual subtleties of color and forms; the American middle class urban child is becoming more abstract in his thinking process (p. 15).

To change this situation McFee includes the development of perceptual skills in her art program. These skills are beside their function as a means to understanding, also recognized as important elements in the study of the man-made environment. The difference between "concept" and "percept" will be discussed later within the context of McFee's views on art.

The author's concern for the environment appears to stem from the problems caused by the process of urbanization. McFee (1974) does not agree that architects, designers and engineers should be solely responsible for the development of the public domain. Rather, she argues that each citizen ought to be able to provide input based on responsible aesthetic criticism. "We cannot allow people to grow up as visual and aesthetic illiterates and expect them to be aware of their aesthetic responsibilities as citizens" (p. 88).

The means that McFee has chosen to attain the goals of art education include the teaching of drawing, design, the
creation of art, the study of the environment, and the function of art in culture. The first two elements may be seen as self-evident components of any process that stresses production. Yet, for McFee drawing and design are included for special reasons. Drawing is the process that must develop the student's perceptual abilities. It is a means to gain understanding; a form of visual thinking. It opens up an aspect of reality that words cannot describe. McFee (1977) comments that a detailed drawing "is much closer to the reality of our visual experience than even the most detailed description" (p. 19).

The study of design is chosen to emphasize two functions in art education. It makes students aware of the relationship between color, shape, texture and composition; and shows in its process many similarities with the characteristics of culture. The author expresses this idea as follows:

The elements of culture, belief systems, values, roles of people, language and art are like form, line, color and texture in visual design. You change any one part and the system of relationship among the parts are modified. The search for order and predictability in culture goes on much as our need for order in our visual environment (p. 281).

A key phrase in McFee's design activities is order and variety. This concept she also used in reference to culture in statements such as "while there is adaption to culture there is also stability and sameness of culture" (p. 288), and "just
as we can learn to see more in design by recognizing similarities and differences, so we can better understand the dynamics of art and life among various periods and peoples" (p. 272). What becomes evident in McFee's use of drawing and design is their function in the analysis of the built environment and the understanding of cultural development.

The third element of the curriculum focuses on the study of art skills related to use of materials, selection of proper symbols to express ideas, handling of tools and evaluation of art products. These skills are needed to "express the persons' own feelings, ideas, understandings, perceptions and relationships", and to "communicate to others, to stress ideas, to clarify issues, to illustrate meanings and relationships" (McFee, 1977, p. 154). In contrast to the study of drawing and design, this third element of the curriculum focuses on the student and not on the environment and society.

In summary, McFee's concept of art education emphasizes the development of the student's understanding about the aesthetic qualities of the man-made environment and how these qualities may be improved. Within the art program attention must be given to the cultural heritage of the community, and the study of design. This study of design is to be characterized by the concepts of order and variety. The over-all aim of the art program is to be the development of the self and the well-being of others.
Concepts of Art in the Writings of Laura Chapman

In Approaches to art in education (1978) Chapman views art as both a means to self expression and as the communication of values. The conjoint goals in this view are based on the author's ideas that art functions in two modes of human experience "expression and response", which are "interdependent" (p. 118). To translate what this means for education Chapman focuses on the characteristics of art, why it is needed, and how it is produced and can communicate values.

As a first step in art education Chapman explores a range of concepts that identify basic features in art. These concepts include art terminology. They are the tools for the "understanding of art and for communicating art to children" (p. 22). By means of these concepts discussions about production and response can take place. Included in the art features are concepts related to form, medium, design, subject matter and style. The particular art forms selected for study are drawing, painting, print making and graphic design, photography, film and television, sculpture, crafts and product design, architecture, ceremonial and holiday arts and environmental design. These art features and forms are not meant to be all inclusive, but were chosen to give some direction for the content of art education.

Besides the recognition of art features and art forms the author stresses the need to understand the artistic process. This process, which includes various stages, is
the same for the student and the professional artist. Included in the stages are the inception of an idea, the elaboration and refinement of the idea, and the execution in a medium. These stages do not occur in a certain sequence but follow the order of the individual's method of creating art. In reference to the use of the artistic process Chapman (1978) states that:

We will re-examine each phase of the artistic process to illustrate how artists differ in their sources of inspiration leading to the inception of an idea; in their means of elaborating an idea and their way of using media. The analysis is organized to show that many of the concerns and methods of work of adult artists can be used by children - provided of course that the techniques are adapted to the interest and abilities of children (p. 46).

The ideas and values that the artists express in their work are not perceived without guidance. Chapman (1979) does not believe that art speaks for itself. On the contrary, she states that "if art could fully speak for itself, art education would be unnecessary and research in art education would be pointless" (p. 6). For education this means that perceptual skills must be taught. Skills peculiar to perceiving and responding to art. Skills other than those used in reading and science. Chapman stresses the point that equal time should be given to the development of perceptual skills and to the creating of art. This idea
is rooted in her basic presupposition that art functions in the expressive and responsive modes of human experience.

Chapman distinguishes three phases in perception: perceiving obvious and subtle qualities, interpreting qualities as sources of feeling, and judging the significance of perceptual experience. These phases are each made up of several elements. What the author wants to emphasize in education is the need for the student to understand the process of how to get at the meaning of art, and not the teacher's explanation. Chapman (1978) writes:

What we hope to develop is neither a retreat to personal preference nor a blind acceptance of prejudgments by others; what we hope to develop is skill in making critical judgements (p. 89). Skills in perceiving the visual evidence in the work, in interpreting the possible meaning of the work, and in judging the kind and degree of value the work might hold for ourselves and others (p. 90).

When Chapman uses the term "art" she usually refers to the "fine arts" as well as the various objects in the man-made environment. Even though she recognizes a distinction between art and artifacts she does not use this distinction as a necessary means for classification. For instance, in her activities suggested for the development of personal fulfillment through art she refers primarily to the "fine arts"; arts that are found in museums; the study of prints and reproductions and the reading of books about artists.
On the other hand when she introduces the role of art in contemporary society, she prefers to use the word "artifact". For Chapman (1978) the "term artifact refers to any object that is intentionally shaped or selected for human purpose" (p. 93). Examples of these objects include kitchen utensils, tools, flags, business signs, containers, buildings and furniture. However, the word "art" is also used to denote "artifacts". This becomes evident in statements like:

Consider the different art forms that can be used to express national identity; flags, official seals, stamps, currency, civic buildings and monuments, uniforms for government employees and so on (p. 32).

Chapman presents several reasons why art production takes place. These reasons seem to fall in two categories. According to Chapman (1978) each art form offers a distinct possibility for expressing an idea or solving a problem. Her concern for the student to understand and create art appears to coincide with the need to express ideas, while the production of artifacts relates to problem solving in daily living. Ultimately all art arises out of human needs, needs experienced in "the personal, social, physical, political, religious, educational and economic" (p. 32) aspects of life. In society these needs may be traced to the requirement for "food, clothing and shelter, the quest for individual and group identity and the desire to celebrate important life events' (p. 93). For the individual they are related to personal fulfillment and communication. The
various art forms will meet these needs when they "help to draw people together and to foster communication" (p. 79) because basically all art is social in function.

In conclusion, Chapman (1981) advocates that art must be treated as a "subject". We are to "retain the idea that art is a subject requiring study" (p. 24). This study involves two modes of experience: perception and production. Either mode can be analysed and stated in terms of teachable components. The task of art education is to provide the student with skill and insight about the process of perception and production. The author further emphasizes that art expresses human values. These values are not always self evident but can be searched out through a process of responding. The process of responding is "an active, creative process in its own right". It focuses mainly on discovering meanings in a work of art and may be "cultivated by instruction" (p. 64).

Concepts of Art in the Writings of Edmund Burke Feldman

The nature of art according to Feldman ought to be determined in context of man's cultural developments from primitive times through the present age. Each stage in this development has its unique qualities. Primitive stages are not inferior but different just as a child is different from an adult. Primitive art likewise is not inferior but different. According to Feldman the early stages of child development today reflect many elements of primitive life styles. For this reason he stresses the
need to include primitive art studies in art education. Characteristic of this art is "that it is not created to be stored and exhibited in museums", but it is "made to be worn, handled, waved and carried; it functions in a mixed-media context" (Feldman, 1970, p. 6). Also, tribesmen "make it and use it and often discard it" (p. 7). The child today, like the "tribesmen", "may be fulfilled simply by the act of making" (p. 7). The characteristics that Feldman recognizes as important in the primitive art style are the spontaneous production of art objects to fill a need which arises through working or playing together, and the ability to part with the objects when no longer needed. According to Feldman the distinctions between primitive and contemporary art appear to be primarily attitudinal. Tribesmen are not aware of "creating art in our sense of the term" (p. 6). They are more concerned "with the magical, cultish, or religious effectiveness of useful objects" (p. 6) and not with the development of style or personal expression.

On the basis of evidence provided by art historians and archeologists, Feldman (1970) has established criteria for art styles. Each style is recognized on a basis of "common visual, expressive, technical or thematic features" (p. 26). In addition each style must be "an example of a set of artistic traits that seem to recur together in many parts of the world at many times and that are usually associated with a particular stage of culture" (p. 26).

In contrast to the function of primitive art, contem-
porary art has become a commodity. During the Middle Ages the artist was paid "for his work done to order" (p. 17). Today, the artists' work is measured by "fluctuating values" (p. 17). A characteristic of contemporary art is also the continuous search for new styles. Feldman attributes this to the factor that art is "unwittingly modeled after the idea of science as a never ending quest for new knowledge" (p. 20). He points out, however, that new art styles, contrary to scientific developments do "not supplant or make an old style obsolete" (p. 20). Peculiar to modern art is also a division between "fine arts" and the "useful arts". Feldman regrets the fact that contemporary culture is not "especially concerned about the types of visual art that influences daily activity" (p. 21). In response to this weakness he recommends that we broaden the students' concept about the scope of art and develop their perception of form and meaning in "pictures", as well as, "in every aspect of personal and social life" (p. 22). Present day art is complicated and needs to be explained. For this reason Feldman advocates instruction in visual literacy.

Visual communication according to the author is in several ways like a verbal language. It can be used without the knowledge of grammar or spelling and functions on the basis of innate knowledge. The "reading" of images, like a verbal language however, can also be organized in grammatical terms. Feldman (1976) makes the following statement about "reading" words and images:
Today, words do not resemble the ideas or objects they stand for. We read them, first by recognizing them as symbols of real ideas or things; second by noting their arrangement in space, that is, their sequential position; and third by interpreting the relationship between the symbolic meanings of the words and their sequential or syntactic meanings based on their positions in a word string or sentence. Now reading images entail fundamentally the same operation: we have to attend to visual signs. That is, if our eyes are open we are obliged to notice lines, shapes, colors, textures and light intensities. Then we have to recognize these as signs combined into forms; we notice how they are arranged in space. Finally we read a total image by examining the relations between its form-symbols and their spatial organization (interpretation or comprehension) (p. 197).

Felman views art basically as a means to an end. "Art has always had a function over and above the qualities of purely visual appeal" he writes. It has "always been a catalyst. That is it has always promoted the interaction between people and people or people and things" (Feldman, 1978, p. 6, 7). For the individual this means that art can function as a means to solve problems. Feldman (1970) does not want to make a problem of art but bring problems into the open through art. For students' art "ought to be the expression of their problem" (p. 34). Secondly, art func-
tions as a means of communication for the individual, communication in the sense that it is an extension of the self, an opening up of the self to others, a completion of the self. Art functioning as "communication" requires a response from others. Through this response the individual engages in a dialogue. Feldman appears to identify this form of communication as a means of social integration when he states: "when you do in fact respond to my expression you eliminate at least some of my uncertainty" (p. 31). A third individual need that art satisfies is the "perfectionist impulse". This impulse urges the individual to complete a product to a certain quality before it is recognized as finished. Feldman (1970) seems to use both the need for self expression and the perfectionist impulse through art as a means to find human fulfillment or what he calls "complete­ness" (p. 47).

In society the needs for art express themselves most strongly in architecture and community design, the communication of group norms and the production of tools for daily living. Of these needs the author gives special attention to the communication of group norms. The information and commu­nication arts used to communicate these norms, function as visual "persuaders" according to Feldman.

Whether we enjoy the arts of visual communication or not, we must concede that they are effective. Not only do they influence our behavior in a thousand ways, but they also constitute a substantial portion
of our visual environment (p. 57).

Since these art forms have the ability to influence human behavior Feldman thinks it necessary that students "must learn to make intelligent discrimination among examples of communication arts, neither condemning nor accepting everything, but recognize the wide range of quality in his type of art" (p. 60). How these discriminations are made depends on the technique of art criticism that is used, and upon cultural patterns and values.

Feldman (1970) suggests "four stages of art criticism — description, analysis, interpretation and evaluation" (p. 349). The first stage concentrates on the students listing what is seen. The second stage has them describe relationships of shapes, color, texture, space and volume. The third involves making a summary of the idea or concept which the work presents. And the last stage requires students to consider a philosophy that was chosen to provide the criteria for value judgements. As examples of the fourth stage Feldman mentions that Formalism, Expressivism, and Instrumentalism might each generate different criteria.

By examining his suggested study materials for the development of visual literacy it becomes evident that Feldman recognizes the following art forms; painting, sculpture, architecture, film, crafts and communication arts. How these forms are produced depends on the individual's knowledge about the visual elements such as line, color and shape. Secondly, it depends on skills in design and an awareness of the various
art styles. Both knowledge and skills are mediated by cultural influences. The understanding of art is according to Feldman first of all related to the use of "common sense" based on the many experiences with visual materials since birth:

An other way to get at art is: you can study the concepts, or visual elements artists use; you can study the way artists plan, or design, their work; you can study the families, or styles of art; and you can study what happens in the mind during the act of seeing a work of art (p. 247).

In conjunction with these suggestions Feldman (1970) provides many examples of art works produced by well known artists (pp.246-298). Among others he includes works of Frank Lloyd Wright, Mies Vander Rohe, Le Corbusier, Paul Klee, Franz Marc, Andrew Wyeth, Rembrandt, Alexander Calder, Bruno Luchessi, Michelangelo, Vicent Van Gogh and Jackson Pollock.

In conclusion Feldman's concepts of art may be summarized as follows. Art has always been a part of human experience from pre-historic times on. Throughout history the development of different art styles can be recognized. Each style has its own unique qualities and place within the developmental process of cultures and the life of the individual. Art is a means to an end. Its function is primarily to communicate ideas about individual and communal needs and to provide solutions for shelter and tool production. The meanings of art can be determined through everyday experiences, as well as
through the study of the art-process used by well-known artists and the techniques of art criticism. In art education the objectives must include the development of visual literacy related to a broad scope of art forms from painting to buildings, from posters to garbage cans.

Concepts of Art in the Writings of Vincent Lanier

In Lanier's recent writings the fine arts of painting, sculpting and print-making appear of little significance. Reference about these arts usually indicate their limited function in society, their elitist qualities and their lack of recognition outside galleries and museums. In contrast the author focuses his attention on the popular arts of advertising, clothing, building and film production. This preference to broaden the scope of art is evident in statements like: "the visual arts which among other stimuli provoke aesthetic experience, must today include far more than gilt framed oil or pedestal marble in the museum" (Lanier, 1975, p. 29), and, "we must admit to the domain of art a spectrum of objects and events unhallowed by gallery or museum status" (p. 33). In his article, Six Items on the Agenda for the Eighties (1980) Lanier opposes the idea that only the "fine" arts deserve a place in education. "All that the neglect or disdain of the popular arts accomplishes", he writes, "is to claim the preference of our social class and educational background" (p. 17). Even though Lanier (1975) stresses the importance of the popular arts he does not deny the function of the fine arts. The fine arts compose for Lanier the third
element in a developmental sequence. In his discussions on aesthetic literacy the author recognizes three stages of aesthetic experience. The natural environment with its "giant redwood or blue-green ocean" (p. 30) forms the starting point or first stage. Since this "aesthetic experience, and visual aesthetic experience as one aspect of it, is already enjoyed by the individual before entering school" (p. 29), art education is not an entirely new dimension in the student's life and can build on pre-school aesthetic experience. The second stage is the recognition of the popular arts in home and community, and the third stage focuses on the understanding and enjoyment of the fine arts. Within the context of these three stages of aesthetic experience the author's opposition to the fine arts is not a denial of their place in society but a reaction against a practise in art education which reverses the order of the second and third stage or omits the second stage all together.

The need for art production in school Lanier (1972) dismisses for several reasons. First of all he believes that studio activities are only relevant to those students who are inclined to become professional artists. Since "the number of people in this category as compared to the large mass of the school population is so small as to make this value one of minor importance" (p. 16). Secondly, he argues that "making things with art materials" is of little benefit to the majority of students since this form of production "on any level but the most sophisticated plane, teaches us
little about how to read an art work. At best it might tell
us something about how an artist creates and about the
materials artists use" (Laniers, 1980, p. 20). Thirdly,
Lanier (1975) does not consider it necessary for the indivi
dual to make art in order to enjoy and understand it; just
as one does not "have to play football" (p. 32) to appreciate
a game.

Instead of focusing the attention in art education on
production Lanier emphasises the need to develop the indivi
dual's ability to experience art. Several characteristics of
this experience may be identified. The author describes it
as "a mode of intellectual activity, as visual problem solving
(Lanier, 1972, p. 16). He further states that it is "the
larger more basic response of which our reaction to the fine
arts is but one special instant" (Lanier, 1980, p. 17). These
statements are made by the author in context of references to
Dewey's *Art as Experience*. Another characteristic relates to
the difference among the arts. Lanier (1978) does not only
make a distinction between aesthetic experience and other ex-
periences, he further identifies differences between the
experience of the visual arts and the arts of drama, film and
dance. The difference is that the visual arts "do not provide
changing relationships of elements, association, and content.
Art is literally "frozen music" in that the elements presented
to the percipient are not themselves sequential over time"
(p. 75). The experience of art is further dependent on verbal
explanation. Lanier does not support the idea that art is
another language. It is never adequate in meaning by itself.

Lanier (1978) states, "the visual arts much more than other arts depend on enculturation, precisely because they do not communicate efficiently" (p. 79). In support of this view he mentions the following:

What is rather startling in this question of art as communication is that all of us tend to forget to what degree our understanding of the meaning of a work of art is derived from prior verbal information. Captions or titles, catalogues, descriptions, critic's reviews, art history course lectures of books - even what parents or friends have told us - provide the data which we later assume is carried by the image alone. It would seem that, in our word oriented society, it is virtually impossible to meet a work of art without verbal preparation (p. 77).

Besides a concern for the broadening of the scope of art, the qualities of art related to production and experience, and the limitations of art as a means for communication, Lanier focuses attention on the process of perception. The perception of a work of art is special, it is unique and ought not to be identified with perception in general. Lanier (1980) stresses this point when he states that; "aesthetic perception is significantly different from other acts of perception" (p. 18). However, to delineate this difference appears rather difficult since "human experience is not exclusively aesthetic
and ... extra-aesthetic considerations influence our aesthetic perceptions" (Lanier, 1978, p. 79). Some indications about the nature of aesthetic perception are described by Lanier as follows:

The percipient apprehends the particular cluster of stimuli, transactionally generates relevant meanings which appear to be self-consummatory - or at least primarily non-utilitarian - and partially emotive in nature, and at the conclusion of the perception is aware of having undergone an experience qualitatively different from, and usually more intense than, ordinary experiences (p. 72).

A particular extra-aesthetic consideration that receives attention in Lanier's writings is the perception of elements in a work of art that influences human behavior. Even though the author does not perhaps recognize art as a means of communication independent of cultural preconditioning, he does agree that art influences behavior, in particular the popular arts of film, t.v. and advertising. In a discussion about the effectiveness of the film media the author supports his views by quoting Panofsky who wrote:

Whether we like it or not, it is the movies that mold the opinion, the taste, the language, the dress, the behavior and even the physical appearance of a public comprising more than 60 per cent of the population of the earth (Lanier, 1970, p. 100).

Five years later, similar views were expressed in statements
about the function of art education "as a means to clarify the ways in which the social, economic and political world works and how it can be improved" (Lanier, 1975, p. 28). This view that art can play a role in the change of human behavior takes a different direction however, in later writings. In Six Items on the Agenda for the Eighties, Lanier (1980) states his objections to the view that an improved environment, for instance, will improve human behavior. On the basis of examining historical evidence he finds this view unacceptable. The Florentines amongst "magnificent architecture and sculpture" (p. 18) burned Savonarola at the stake. Herman Goering, "one of the most avid art lovers and art collectors of our time" (p. 18), committed his life to war and destruction. Further, present day artists as a group are not "discernibly more moral in their general behavior than the rest of us" (p. 18). The latter comments seem to suggest that Lanier recognizes the influential elements in the popular arts, particularly motion pictures, but not in the fine arts of painting, sculpture and architecture.

In conclusion, Lanier's concepts of art do not appear to center around the identification of art forms, the elements of design, the artistic process, the needs for expression and criticism, or the improvement of the man-made environment. His focus is primarily concentrated on the aesthetic experience. He identifies the starting points of this experience in the natural environment, the popular arts, and the fine arts. He further identifies the extent and limitations of the experience
due to inherent qualities of the work of art. In conjunction with these qualities he explores the process of perception and the possible response of the individual.

Concepts of Art in the Writings of June K. McFee

The world of art is for McFee (1974) not something separate from daily human experience, not something that may be enjoyed like a refreshing drink after work, but rather "a phenomenon of human behavior to be found wherever form, line, color are used to create symbols for communication and to qualitatively change the nature of experience" (p. 80). Art is all around us. It cannot be separated from "other aspects of life; it is an integral part of life" (McFee, 1977, p. 115). As individuals we may recognize various art forms and have preference for one form or another, yet we seldom realize that "art functions in all our lives most of the time" (p. 6). The scope of art includes clothing, household goods, cities, buildings, television, movies, magazines, books, advertising as well as paintings, sculptures, and ceramics. For McFee "art" equals "material culture."

McFee does not seem to make qualitative distinctions between the fine arts and the popular or commercial arts. Rather she identifies three activities in the production process that reflect similarities among artists, designers and craftspersons. These activities are described as follows:

All art is in some degree designed or composed so all artists are in some degree designers. All designed objects communicate values and feelings, so all design-
ers are in some degree artists. Crafts-persons express values and qualities and design the structure of their products, so they are both artists and designers (p. 154).

McFee thus points to certain characteristics of art, namely that it communicates values and feelings; is designed or composed in a certain way, and may be thought of as "art", "design", or "craft". Art objects enhance human experience and are "a communication system" (McFee, 1977, p. 7).

McFee's concept of art as a communication system stresses a difference between visual language and verbal language in contrast to writers such as Feldman and Lanier who seem to emphasize more the similarities than the difference between these two forms of communication. McFee believes that "there are several key differences between learning to communicate with language symbols and learning to communicate with visual ones" (p. 332). Visual communication depends on the individual's ability to make images, symbols or percepts, as well as on the skills necessary to understand these images. To develop these skills McFee stresses the need for drawing in art education. Linguistic forms of communication need different skills. Instead of images, words convey the meaning. On the basis of word recognition the individual forms concepts and not percepts. For McFee the individual's understanding and communication about reality takes place primarily through the process of perceptualizing and conceptualizing. Education must stress both processes. Since on:
One hand people learn to interact with their environment mainly by conceptualizing .... they operate by trans-acting between points, that is, by using mental processes. But they process the information through concepts. On the other hand, people analyze experience by perceptualizing - creating mental visual images of what they see (p. 336).

As a communication system art functions in several aspects of social behavior. First of all McFee (1974) views art in this context as a means to "maintain values, attitudes, and sense of reality from one generation to another". It further provides "character, identity to groups of people, individuals, institutions through mutually understood symbols - the styles of architecture and costume" (p. 81). Secondly, in contrast to the pursuit of art for art's sake McFee stresses the need to use art for the improvement of the quality of life. In New Directions in Art-Education (1974), she states that:

Without depreciating the need for art as a very personal individualized, and introspective part of human expression, we need to turn the coin over and also develop the capacity to use art as a humanizing force in improving the quality of life on this earth (p. 11).

Of particular concern for the author is the quality of urban life. McFee notices three problem areas within the urban setting that may benefit from artistic evaluation and modification. These problem areas include the scarcity of resources, over population and interdependence. With respect to all
three areas McFee stresses the responsibility of the school. Art education must develop the student's awareness about the designed environment. It must concentrate on quality improvement, re-use of existing buildings, and responsible use of space. The author's particular concern for the study of space is related to the problems of over-population and the use of resources. This study covers four areas including; "I-space, shared spaces, cluster spaces and the network between spaces" (p. 218). The aim of this type of study is to make the individual aware of how space, "feels, what it looks like, and how it is used" (p. 219). In a summary statement about environmental studies in general McFee remarks:

As our environment and resources decrease and our numbers increase, we may not be able to afford the luxury of either isolation or absorption into the city. We all will need to understand our own needs, those of other individuals, and all groups to make our lives together workable and yet preserve the amounts of I-space and shared space needed (p. 270).

The latter part of this statement relates to the problem of interdependence. McFee points out that in urban development the individual must work together with many others, who, as members of different groups like designers, town planners, traffic controllers, contractors and tax payers share in the responsibility of community projects. For this reason the author includes in the task of art education the development of the student's capacity "to make a unique environment for
themselves that does not destroy the unique environment of their neighbors" (McFee, 1974, p. 11). As a common element which can be applied in the use of art for the improvement of the environment, the communication of values and ideas, the expression of personal concerns, and the development of a consciousness about an interdependent society, McFee chose the concept of **design**. This concept, which she describes as "the order or organization that makes the parts of something work together as a whole" (McFee, 1977, p. 89), is characterized by order and variety. Order relates to sameness, variety to difference. "Sometimes we want a great deal of variety with just enough order to make the variety show up" McFee states. "Other times we need as much order as possible to find our way quickly and efficiently" (p. 90). The concept of design is for McFee both relevant in art production and in the organization of social structures.

How art is perceived by the individual depends on several factors. The most important factors are the "psycho-cultural" readiness of the viewer and the "quality and nature of the work and the degree of cultural congruence between the artist and the viewer" (McFee, 1980, p. 51). McFee is convinced that some "basic human processes of information handling" make it possible to have cross-cultural experiences. These experiences will be limited in scope unless art education helps "children and young people learn to understand other people's art" through exposure to "far more, than the art object or event itself" (p. 52).
In summary McFee identifies art with every object in the man-made environment. The production process of these objects is an integration of value expressions, structure and design. Art objects are produced to fill personal and social needs. Presently greater emphasis ought to be given to the social needs. McFee focuses on three social needs that are relevant for art education, namely the problem of urbanization, over population and interdependence. These needs are rooted in concerns about scarcity of resources and preservation of individuality within social groups. Art is a communication system for the individual and for society. It is different from language since it is based on images or percepts and not on concepts. The individual's ability to understand these percepts depends largely on cultural background.

Within the preceding concepts of society, education and art, several aspects of human experience are included. For example Feldman makes reference to the psychological and ethical aspect. McFee shows concern for the cultural and historical qualities of the aesthetic experience. Chapman introduces methods for the development of cognitive skills, and Lanier stresses the need to nurture the linguistic dimension of art. The following material is a comparative survey of the different aspects of human experience that the four authors recognize as elements in the aesthetic experience.
Art Education in Relation to Other Aspects of Human Experience

In the publications of Chapman, Feldman, Lanier and McFee it becomes evident that these authors are concerned with several elements associated with aesthetic experiences other than those commonly known as "purely" aesthetic in character. For instance they are all concerned with the relationship between art education and the student's social environment. These concerns, however, are but some of several that the authors emphasize in their proposals for the development of art programs. The following is a survey of the different concerns either shared by the authors of individually stressed by a single author.

The need, in art education, to go beyond the study of the essential elements of art is stressed by the authors in various ways. McFee (1980) in her article Cultural Influences on Aesthetic Experience states that:

To understand art cross-culturally—to have an aesthetic experience beyond responding to the formal qualities of design (use of form, line, color and texture) one needs to understand how the art fits within the cultural value systems, how it expresses specific qualities as seen by those people to maintain and enhance their culture (p. 48).

Chapman (1978) also emphasizes that "the role of art in society cannot be reduced to purely aesthetic considerations" (p. 115). This view is shared by Feldman (1978) who believes that
"art has always had a function over and above its qualities of purely visual appeal" (p. 6). Also, Lanier (1976), who does not deny that art can be experienced for its own sake, stresses the need to focus on other aspects in the aesthetic experience. He writes:

Even if understanding aesthetic experience requires us to isolate its "purely" aesthetic characteristics, it is still quite proper to assert that we ought or ought also attend to other concerns or elements involved in an aesthetic transaction (p. 20).

The "other concerns or elements involved in an aesthetic transaction" appear to relate to at least seven aspects of human experience, namely; the social, the linguistic, the historical-cultural, the psychological, the ethical, and the spatial. Characteristics of these aspects are not necessarily the same for each author. Some authors also identify characteristics which others recognize as a separate aspect. The intention of this survey is to focus on the characteristics that each author identifies as elements of the different aspects that make up the "extra-aesthetic consideration".

Art and the Social Aspect

In this survey the social aspect will be defined in terms of the author's concepts about the social order of society. Of the four authors, Lanier (1970) is the least concerned with group or class distinctions. His concerns are primarily limited to the poor and their life style. For art education he stresses the need to recognize the
unique aesthetic experience of the poor and states that:

The classical sociological idea of upward social mobility toward a fixed desirable norm must be replaced by a non-hierarchical continuum of life styles (p. 110).

The need for recognition of social group distinctions in art education is stressed by the other authors for several reasons. Feldman (1970) considers the recognition of group distinctions important as an additional element in the development of self understanding through art. He stresses the study of group art in relation to the family, the church, the nation, and groups of "housewives, teenagers, automobile drivers, older voters, unmarried women, sportfans, people with average income ... and so on" (p. 226). Each group, Feldman believes, has certain values for the individual to consider. "Learn what groups of people are like - through life and through art," he writes, so you may, "decide whether to make them your own" (p. 126). Chapman (1978) identifies social groups on the basis of art forms which "establish or maintain the identity of groups" (p. 94). The groups she recognizes include those related to the national, social, political, religious and occupational elements of life. According to the author the individual's self image is developed through identification with the art forms of the groups; including, tools; clothing, flags, stamps, jewelry or buildings. In McFee's (1977) writings social groups are recognized primarily on basis of their socio-economic
standing. She states that, "economic and occupational success or failure combined with the degree of racial and sexual acceptance into upper occupations sets people into social groups" (p. 312). The key conception in these group variations is not religious, national or racial differences, but differences in life style. Some particular groups identified by the author are, the urban working-class, the middle-class, the upper-middle-class and the upper-class (p. 317).

In conclusion, the social groups show through their art forms variations of "values, attitudes and beliefs" (McFee, 1977, p. 312) that the authors recognize as valuable for the student's understanding of society and development of self-identity.

Art and the Linguistic Aspect

The authors are concerned with two elements in the linguistic aspect of art. Chapman and McFee focus on the communicative element of the art object, and Feldman and Lanier stress the individual's experience of artistic images. Chapman (1978) relates the communicative element to the entire man-made environment. For her this environment is "not merely a physical entity but a system of communication" (p. 115). For example, she states that "high fences, wire gates and silver strips on windows are expressions of our need to feel safe" (p. 99). McFee (1977) stresses a similar idea when she indicates that architecture, cities, color, materials, streets, parks and open spaces all "carry the message of people's values and ideas" as well as "communicate their function" (p. 10).
Feldman, in contrast to Chapman and McFee, is more concerned with how the individual reads the images; which assumes that the environment presents information that needs to be read. He stresses the idea that art educators take on a "role vis-a-vis man-made images that is analogous to the role of the teacher of reading and literature" (Feldman, 1976, p. 144). The author bases his concerns on the need of the individual to deal with the influence of the media, impresarios, the producers of films, records, advertisements, books, magazines, buildings and tools. Lanier (1980) who makes development of aesthetic literacy the main focus of art education, differs in his approach from Feldman in that he emphasizes the understanding of "how we respond to works of art or other aesthetic evocative stimuli" (p. 20). His concern is not so much development of "reading skills" but the evaluation of the subjective response to visual images.

In conclusion, Feldman and Lanier both recognize similarities between the reading process of written language and visual images. In contrast to this McFee makes a definite distinction between these two modes of communication. She identifies the process of reading written language with conceptualizing, and the process of reading visual images with perceptualizing. The latter is of a different nature than the former.

Art and the Cognitive Aspect

When Lanier (1980) introduced his concerns about aesthetic literacy his aim was to "ensure that they (the
students) can negotiate any visual stimulus from a tree to a chair to "Guernica" with some potential affection and at least adequate knowledge" (p. 21). The form of knowledge was not identified in that particular article. However, in Means and Meaning (1970) he presents a model for "Decoding Factors in Individual Art Experience" (p. 45). In this model he stresses "knowledge about" the visual image. Included in this concept are three elements: personality data, physiological data and social-cultural data. Feldman (1970), like Lanier, is also concerned with "knowledge about" art but does not want to separate possession of information from performance. The key concept in Feldman's view on knowledge is that possession of information is of little use unless this information becomes action. For this reason he recognizes art education as the unique "mode of learning that naturally and organically unites knowing and doing" (p. 99). Chapman's (1978) views of knowledge are related to "know-how" and the process of analysis. In the first case she develops her ideas in relation to the artistic process and distinguishes three different phases including, the inception of an idea, elaboration and refinement, and execution in a medium (p. 61). In the latter case, which stresses the development of "skills in perceiving, interpreting and criticising art" (p. 90), she distinguishes four approaches: the inductive, the deductive, the empathic and the interactive. McFee's (1977) concept of knowledge makes a distinction between knowledge based on written or spoken forms of
communication, and knowledge obtained through visual images. The latter is unique in its own way and identified as perception. In her model on patterns of cognition McFee relates the process of perceptualizing to conceptualizing and views them as two different modes of knowledge. The process of perception is delineated by the author in another model which can be used in either the study or making of art (p. 325).

In conclusion the emphasis of the authors appears to be on the process of perception, the knowing about art, and the know-how of artistic production.

Art and the Cultural-historical Aspect

Concerns for the cultural-historical aspect of the arts finds greatest recognition in the writings of Chapman, Feldman and McFee. Lanier (1980) recognizes the need for the students to "know about all visual arts of past and present and of other cultures and our own" (p. 19), but does not make it one of his main concerns. Chapman (1978) on the other hand, makes the study of artistic heritage one of her three priorities in art education. The emphasis in this study is on the exploration of the museum arts. The author indicates that students ought to be given "as many opportunities as possible to see works of art, to visit museums, and galleries, and to meet local artists, crafts workers, designers and architects" (p. 154). A similar concern is expressed by Feldman. However, he includes also the study of the artistic expressions of primitive cultures. In these primitive
forms he recognizes the characteristics that are also noticed in the art production of youngsters. For Feldman the developmental stages of the student are a reflection of the cultural developments from primitive times to the present age. Feldman (1980) further emphasizes the need for students, who live in a society of people from many parts of the world, to be confronted with "artistic activities as a means of studying peoples, societies and cultures" (p. 7). McFee, who also makes the study of art in relation to culture one of her priorities, does not appear to stress the understanding of the historical background as much as Feldman. Her focus is upon the present diversity of ethnic, racial and social groups in society. For McFee (1977) "each individual is a culture carrier" (p. 280), and as such this individual represents a certain social group. The aim of art education is to make students aware of the influence of the cultural groups that are part of their lives, and further introduce them to different cultural values that might be adopted since, according to the author, "being culture bound is not necessarily right and good" (p. 294).

What becomes evident in the writings of Chapman, Feldman and McFee is that students must be aware of their cultural and historical roots. Further, the individual must be provided with cultural options which will make it possible to develop a different life style if so desired.

Art and the Psychological Aspect

The authors stress several elements of the psychological
aspect in relation to art education. Chapman (1978) for instance uses art activities based on the developmental stages of the child. These stages include the pre-school, early elementary, preadolescent and junior high school divisions. The instructions for these art activities also include suggestions for motivation. For example the author states that, "beginning in kindergarten, additional motivation for print making should be based on observation, imagination, personal feeling and the desire to communicate to others" (p. 253). In addition Chapman includes in the sources for art production the use of "fantasy, imagination and the inner life of feeling" (p. 49). McFee (1977) developed her suggestions for the teaching of drawing and art for oneself, on a basis of psychological research that focused on how the individual is influenced by the visual environment. She states that; "for this book we focus on the findings of some of those psychologists who deal with how people learn from their environment as it relates to art" (p. 323). Her activities are therefore not presented in conjunction with the developmental stages of the student in a chronological context but with a concern for the recognition of details, followed by the study of space and perspective and from there on to the identification of emotions. Feldman (1970) identifies the psychological aspect with the individual's perception of a problem. He states that "disturbance, doubt, disequilibrium or conflict within ... leads to the awareness of a problem" (p. 32). Out of this disturbance
the individual's need arises to produce art. For Feldman, therefore, the root of artistic production is located in the psychological life of the individual. Lanier (1975) makes few references to the psychological aspect. In conjunction with his concepts about the aesthetic experience he discusses the "stimuli" (p. 29) that give rise to this experience, stimuli which include the natural environment, the popular arts and the fine arts.

In summary, the authors recognize the psychological aspect in the developmental stages of the learning process, the subjective feelings of the individual as source for artistic production, and the stimulus-response element of the aesthetic experience.

Art and the Ethical Aspect

References to the relationship between art and ethics are found mainly in the writings of Feldman and Lanier. Feldman (1970) believes that through art, either in discussion or production, the students reveal their moral choices. He states that "we can observe the ethical development of children in their aesthetic behavior. That is their artistic expression and their art appreciation reveal emerging concepts of what seems to them good" (p. 101). The author emphasizes the need in art education to present the adolescent with an opportunity to examine alternate life styles" (p. 126) in order to make ethical choices that are acceptable to society. Lanier (1976) challenges art educators to "transcend purely aesthetic concerns and move in the direction of critical moral commitment"
(p. 19). This commitment must give expression to works of art that "deal with those fundamental economic, political, and social forces whose oppressive impact on our lives has become increasingly overt" (p. 22). The thrust of Lanier's concerns are therefore not toward the presentation of moral options, but toward the exposure of social injustices.

Art and the Spatial Aspect

In her concern for the study of the man-built environment McFee (1977) provides the most extensive analysis of the use of space. She identifies four different areas for study that include "I-spaces, shared spaces, cluster spaces and networks between spaces" (p. 218). The focus in these studies is on the social and cultural factors that operate in the individual's ideas of space. McFee believes that "we learn our habits for using space from our social and material culture, much as we learn a language from people with whom we grow up" (p. 346).

Art Education and its Relationship to Different Aspects of Human Experience in General Education

The preceding survey indicates that the authors in this study extend the framework of art education well beyond studio production. This broader framework has introduced questions about the relationship between art education and general education. The following is a presentation of some views held by educators with respect to that relationship.

In his article The arts in general education Foshay (1974) tries to establish the relationship between art and
general education on the basis of a method which was developed for the evaluation of aesthetic response. He suggests the use of Broudy's formulation of the aesthetic response which includes four aspects: the "formal, technical, sensuous and expressive" (p. 25) as a means to investigate "what is ordinarily thought of as academic subject matter" (p. 29). What Foshay proposes here is not the study of art supported by information from other subjects, but the application of an aesthetic method of investigation to the study of the other subjects in the general school program.

The Report on the NAEA Commission (1977) suggests that the relationship between art and general education consists of the use of "aesthetic content within non-arts disciplines such as mathematics, science, social studies and language arts" (p. 56). This content must be of aesthetic quality. For example in social studies it is possible "to make the student a critical analyst of the aesthetic conditions of our environment," or to make the individual "knowledgeable about the social significance of the arts in a variety of cultural and political contexts" (p. 56). The main concern in this approach is to make the visual arts a contributing factor in the instruction of other disciplines. The content of the art program does not change in this case except that particular units may be presented during social or language classes.

For Chapman (1978) the relationship between art and general education consists of common purposes. She recog-
nizes three major purposes which give direction to every subject in the school curriculum including art. These purposes are based on the responsibilities of the school to provide "personal fulfillment, nurture social consciousness and transmit the cultural heritage to each generation" (p. 19). For art education this means that the students must be encouraged to attain "personal fulfillment through art experience", be nurtured in "an appreciation of the artistic heritage" and develop "an awareness of the role of art in society" (p. 19).

Another approach is provided by McFee (1980) in her article *Cultural Influences on Aesthetic Experience*. In this article the author is concerned with "cross-cultural aesthetics" (p. 45) and introduces several writers who have developed models which show what factors influence art. For instance, Jones' model which includes the relationship between art and the moral, religious, economic and political aspects, claims that "a comprehensive understanding of the aesthetic response would include an awareness of the effects of all these influences" (p. 51). This suggests that knowledge of other disciplines is required to understand art. Further, McFee also makes reference to the philosophical inquiries of Rader and Jessup (1976) who recognize the aesthetic aspect as one of several modes of human behavior including the biological, the religious, the moral, the cognitive, the economic and political. The authors compare these modes of human behavior to:

strands which regularly appear in actual life, though
in varying proportions, in a single composit texture. All types of behavior are found together in human living. We separate them only to recognize more clearly and to emphasize more strongly their interrelations and interdependence (Rader and Jessup, 1976, p. 177).

The interdependence of the different aspects is expressed by the authors under headings such as "The Relevance of Economic Values to Art" and "How Art Serves Economic Interests" (p.p. 296-302). It is further expressed in "The Artists as Historian" and The Historian as Artist" (p.p. 23-247). What concerns Rader and Jessup primarily in the relationship between the various aspects is the need to maintain a sense of balance and wholeness. "An individual whose life seems exclusively or disproportionately absorbed in one interest," they write, "we regard him as abnormal" (p. 177).

In summary the concepts about the relationship between art education and general education presented here are but a few. However, they identify several possibilities. First of all the meaning and function of non-aesthetic aspects may be identified through the use of aesthetic analysis (Foshay). Secondly, art programs may be developed on the basis of the same purposes as the other subjects in the general curriculum (Chapman). Further, non-aesthetic aspects such as the social and political appear to contain aesthetic elements which can be included in the art curriculum or presented as separate units within the program of the other subjects (NEAE). Finally, since the aesthetic aspect is interdependent and
interrelates with other aspects, art programs may be developed on a basis of mutuality or reciprocity with the other aspects. In this case the different subjects provide insight about art; and art contributes to the understanding of the other subjects. (Rader and Jessup).

In connection with the last concept the following observation can be made about the four authors in this study. Art education seems to be used more often to contribute to the understanding of other aspects than is the opposite case. Chapman, Feldman and McFee all use art to identify social groupings and cultural differences. Lanier also uses art to develop social consciousness. This emphasis on the analysis of art for information about other aspects is contrasted by two instances that indicate the use of other aspects for the benefit of art. One instance is presented by Lanier in his concern for the use of a teaching method that is used in the teaching of literature, the other is McFee's use of cultural factors in the study of space.

The following material is a further exploration of the relationship between art and other aspects of human experience. The intention is to provide a conceptual model for art education that can be used in the study of aesthetic perception and art production. This model will be developed on the basis of a Neo-Calvinistic framework which recognizes a broad scope of other aspects of human experience that relate to art; as well as the reciprocitory nature of this relationship.
Neo-Calvinistic Theory of Modal Aspects
as a Starting Point for Art Curriculum

Various concepts of art education expressed by Chapman, Feldman, Lanier and McFee, and certain elements in Neo-Calvinistic philosophy are marked by common concerns. First of all the four art educators and the Neo-Calvinist philosophers share the idea that the aesthetic experience is not limited to "fine" arts. Secondly, in each case attention is given to the basic concepts of art such as line, shape, color, style, medium or design without stressing the need to make the study of these elements the single aim in art education. Thirdly, they all identify various aspects of human experience as an integral part of the aesthetic experience. These common concerns are not necessarily identical in meaning for each author, yet they do provide certain starting points that can be used for the development of art curricula.

The following includes a presentation of background material related to concepts of Neo-Calvinistic philosophy used in this study. Secondly, the Neo-Calvinistic theory of modal aspects is discussed and presented as a starting point for art curricula development. The modal aspects refer to modes of being. That is they refer to how concrete things, events, actions processes are experienced. Modal aspects belong to things, they are not the thing themselves. Thirdly, attention is given to the implications of this theory for art curricula in Neo-Calvinistic education.

Historical Background
The Protestant Reformation did not merely seek to cleanse the church and deliver it from doctrinal errors, but it also sought the restoration of the whole of life (VanTil, 1959, p. 19).

These words reflect the broad interests that characterize the writings of John Calvin. Calvin (1509-1564) was a Reformer who not only made contributions to theology, but also to various other realms of society such as politics and education. McNeill (1966) in his discussion about Calvin's historical importance states that:

All modern Western history would have been unrecognizably different without the perpetual play of Calvin's influence. His teachings affected in ways still not fully clear the political and economic development of the West (p. 234).

McNeill further states with respect to Calvin's concern about the arts, "in nothing, perhaps, has Calvin been more misjudged than in the view that he lacked any aesthetic sense" (p. 231).

Since Calvin's time his influence has been recognized particularly in countries such as Switzerland, France, Germany, the Netherlands, Scotland, England, Ireland and the United States. For this study the primary concern is the development of Calvin's ideas in the Netherlands and in North America.

One of the major proponents of Calvin's ideas in the Netherlands during the latter part of the nineteenth century
was Abraham Kuyper (1837-1920). Kuyper, who was trained in theology, became involved with politics through the editorship of a daily paper, which was the official organ of a political party. Later Kuyper became the leader of this political party, was elected a member of the Dutch parliament and served his country as prime minister from 1901 till 1905. In 1898 he was conferred to Doctorate of Laws during his visit to Princeton University, where under auspices of the L.P. Stone Foundation, he delivered six lectures on Calvinism. These lectures, also known as "Stone Lectures", provide key elements in the development of a philosophy that recognizes that Calvin's concerns for biblical directives related to life.

The first concept that Kuyper (1953) stresses in the Stone Lectures is that Calvinism is a life-system, an all-embracing life-system which "is not to be invented nor formulated by ourselves, but is to be taken and applied as it presents itself in history" (p. 12). Kuyper is quick to point out that this life-system is not to be restricted to an "exclusively ecclesiastic and theological character" (p. 23) but it must be based on a three-way relationship, including man's relationship to God, to his fellow man and to the world. The first relationship between God and man is based on biblical principles which in turn give direction to man's relationship to his fellow man and to the world.

Kuyper states "that it is the interpretation of our relation to God which dominates every general life-system"
The relationship between man and fellowman is characterized by the belief that "we stand as equals before God and consequently equal as man to man" (p. 27). The third relationship focuses on the individual's "attitude towards the world" (p. 28). For Kuyper this attitude is expressed in terms of "serving God in the world in every position in life". This service is not to be rendered under the dominion of the church but through the recognition "that the life of the world is to be honored in its independence, and that we must, in every domain, discover the treasures and develop the potencies hidden by God in nature and in human life" (p. 31).

A second concept which Kuyper stresses is sphere sovereignty. This concept focuses on the essential characteristics of each aspect of human experience. Kuyper writes for example that, "religion and art have each a life-sphere of their own; these may at first be scarcely distinguishable from each other and therefore closely intertwined, but, with a richer development, these two spheres necessarily separate" (p. 148).

Kuyper believes that the various domains of life each have a particular function. These functions are not always evident, but appear in time through a process of cultural development. For instance, the history of Western art seems to indicate that what is presently known as museum-art "did not get fully recognized as a cultural product with its own specific character ... until the
various European l'art pour l'art movements in the last quarter of the nineteenth century preached, practised and dramatized it" (Seerveld, 1980, p. 113). Before that time the arts were primarily used for the purposes of the church, the state, or the gratification of the artistocrats. Kuyper argues that the particular function and characteristics of art cannot be identified as long as it serves the purpose of the state or the church. He states that in the past the sphere of art "was engrafted in a dependent sense upon the ecclesiastical tree" (p. 162). But, he continues, "art like science cannot afford to tarry at her origin, but must ever develop herself more richly at the same time purging herself of whatever had been falsely intermingled with the earlier plant" (p. 163). In comparison with former days Kuyper indicates that today "art reveals ordinances of creation which neither science, nor politics, nor religious life, nor even revelation can bring to light" (p. 163).

Sphere sovereignty also applies to the structure of society. Each social group such as the government, the church, or the family has according to Kuyper a particular function and responsibility. This function is expressed in terms of the task of each group. Through the process of cultural development social groups differentiate and tasks are divided. For example, in tribal cultures the tasks of several groups were concentrated in one person. The functions of the head of state, the supreme judge, the priest and the business manager may all be concentrated
in the tribal chief. In contemporary society each of these functions is the responsibility of different persons or social groups. Kuyper's concept of sphere sovereignty and the structure of society might somewhat be compared with the structure of an eco-system. In an eco-system the land, the climate, the plants and the animals all have their niche or suitable position. In a similar way Kuyper believes each social group has its particular position in society.

The general concept of sphere sovereignty presented by Kuyper was later adopted for further elaboration by the Philosophy of the Cosmonomic Idea. Kuyper's identification of the different spheres had left many questions. Not clearly defined were the particular tasks or functions of the sciences, religion and art. Neither was the responsibility and the relationship of the different social groups delineated beyond those of the church, the state, the family, and the school. In response to these problems the Philosophy of the Cosmonomic Idea provides further analysis of the structure of society and the primary tasks of the different social groups. In addition the Philosophy of the Cosmonomic Idea presents a theory of modal aspects which focuses on the relationship between man, the natural environment, the man-made environment, and society. In this study the concept of sphere sovereignty will be presented within context of the theory of modalities to delineate the relationship between the various aspects of human experience and art.
Implications for Art Curricula Development

The Stone Lectures (Kuyper, 1953) include, besides the lecture on Calvinism as a life-system, four other lectures about religion, politics, science and art. In the lecture on art, Kuyper states his views about art in relationship to the three parts of the Calvinistic life-system as follows. First of all Kuyper recognizes "art as one of the richest gifts of God to mankind" (p. 143). A gift that is "no fringe that is attached to the garment and no amusement that is added to life but a most serious power in our present existence" (p. 151). Art is part of the life-system. Further, Kuyper focuses on the relationship between art and other subjects by stressing that art be used, but not abused. Kuyper was concerned about a balanced approach for the development of the sciences and art. "Encroachment on the domain of others is always unlawful," he states. "Our human life will only then attain its nobler harmony when all its functions cooperate in just proportion to our general development" (p. 152). With respect to the function of art in context of the Calvinistic concept of creation, Kuyper stresses that art must remind "us in its production of the beautiful that was lost and of anticipating its perfect coming luster" (p. 155).

The relationship between man and fellow man in the Calvinistic life-system has implications for art education, from the point of view that it emphasizes the equality of man. This concept of equality has influenced the demo-
cratization of the different spheres of life, including the enjoyment and production of art. Kuyper states, "artistic refinement thus far restricted to a few favored circles now tends to gain ground among broader middle classes". This increased involvement of individuals with the arts is recognized by Kuyper "as the characteristic of an accomplished civilization" (p. 142). Kuyper welcomes the development of art education even though he is well aware that for many individuals painting will be "little more than daubing". Yet, he believes that "the exuberant feeling of having a share in the privilèges of art is so overwhelming, that the scorn of the artist is preferred to the abandonment of art-training education" (p. 142).

The relationship between man and nature shows two elements that have implications for art education. First of all the natural world which "once was beautiful but by the curse has become undone" (p. 155), is not to be the example for artistic imitation. Kuyper approaches the relationship between art and nature much as a scientist who strives to change certain natural phenomenon for the improvement of life. The natural world is to be the starting point for artistic expression and not a model for imitation. However, the author also states that: "art which does not watch the forms of nature, nor listens to its sounds, but arbitrarily likes to hover over it, deteriorates into a wild play of fantasy" (p. 154). The implications of this concept could mean that a Neo-Calvin-
istic art style stresses neither "realism" nor "non-figurative" art.

Out of this first concept which makes the natural domain something other than the aesthetic domain follows a second concept, a concept that stresses the need to distinguish between the aesthetic qualities of nature and those of a work of art. This means that the criteria for art evaluation must be rooted in the aesthetic domain and not in the reality of natural phenomena.

Kuyper's concept of sphere sovereignty has implications for general education as well as art education. Sphere sovereignty stresses the need to recognize the particular task of each social group including the school. The school or the educational community is, according to Kuyper, the responsibility of the parents and not of the church or the state. Kuyper argues this point of view on the basis that the children belong to the parents, who are responsible for their upbringing. The school in a sense is the extension of the home. The task of the school in general education is to nurture the individual's awareness and understanding of the various aspects of life in the context of a conceptual framework that reflects the basic beliefs of the parents. These beliefs are to be expressed in terms of a life-system, that includes the relationships between God, man and the world. The responsibility of the state, the church, or the business community in general education is, according to Kuyper, of a limited nature. These social groups as such
are not responsible for the educational community since they have their own task and position in society. Their relationship to the educational community is to remain subordinate in character to the function of the school as such.

Art education within the context of sphere sovereignty, has its own position in the educational program. Its task according to Kuyper is not to teach theology or morality. Kuyper argues this point of view by stating that "everything that has been created was, in its creation, furnished by God with an unchangeable law of its existence" (p. 53).

Yet, the influence of other spheres on art cannot be denied since no development takes place in isolation, and, as stated by Rader and Jessup (1976) "the aesthetic interest when less pure", will take "one-coloration from other interests" (p. 190). However, what Kuyper wants to change is the limitations placed on artistic production due to requirements of utilitarian ends. Kuyper wants to free art from the influence of the church, the state or business community in order to determine its essential characteristics and function. In practical terms it appears that Kuyper advocates an art-for-art-sake program in education. However, the analysis of art in the Philosophy of the Cosmonomic Idea (Dooyeweerd, 1957, Vol. 3, pp. 109-142) provides a different direction.

In summary Kuyper's concept of sphere sovereignty points to the particular task and function of every domain in life. Each social group has its own sphere of responsibility in society. The task of these groups as well as
the primary characteristics of the various aspects of human experience, including the aesthetic aspect, were not formulated by Kuyper "into a theory of universal scope" (Kalsbeek, 1975, p. 94). The development of such a theory became part of the Philosophy of the Cosmonomic Idea. The remainder of this study will by way of this philosophy focus on the relationship between art and the other disciplines.

The Philosophy of the Cosmonomic Idea

Kuyper, who developed his world view based on John Calvin's writings, did not present the fundamental principles of this view "into a coherent, systematic Christian philosophy that could serve as the theoretical framework for a Christian scholarly enterprise in the natural sciences, the social sciences and the literary disciplines" (Kalsbeek, 1975, p. 18). This task was undertaken by Herman Dooyeweerd a decade after the death of Kuyper, and expressed in terms of the Philosophy of the Cosmonomic Idea, or the Philosophy of the Law-Idea. In 1926, Dooyeweerd was appointed to the law faculty of the Free University at Amsterdam, a position he held till his retirement in 1965. In 1958 his outstanding work was published in English under the title A New Critique of Theoretical Thought. Because of this voluminous work Dooyeweerd is recognized as "the most outstanding representative of the Neo-Calvinistic school of philosophy" (Kalsbeek, 1975, p. 22).

The Neo-Calvinistic school of philosophy received its start in the Association for Calvinistic Philosophy. This
association was established in 1935. Dooyeweerd was the editor of its academic journal, *Philosophia Reformato*. The purpose of the association was to encourage research in the various sciences on the basis of a general framework presented in the Philosophy of the Cosmonomic Idea. Dooyeweerd stated in 1935:

> I am strongly convinced that for the fruitful working out of this philosophy, in a genuinely scientific manner, there is needed a staff of fellow-labourers who would be in a position independently to think through its basic ideas in the special scientific fields (Kalsbeek, 1975, p. 27).

In response to this challenge some of the earlier contributions included works in theory of history and medieval studies, philosophical ethics, history of art, legal theory, neocapitalist economic theory and practice, historicism and relativism in modern thought, phenomenology, and foundations of physics (p. 27). The supporters of the association are not all of the same mind and criticism of the philosophy does not appear to be lacking. Included in these criticisms are questions about Dooyeweerd's interpretation of Greek thought, his analysis of Thomas Aquinas' interpretation of reality as creation, and his use of unbiblical motifs in the ontology. Nevertheless, the Philosophy of the Cosmonomic Idea has received attention in various parts of the world. In France the French Reformed Society, through its quarterly *La Revue Reformée*, "has made considerable contribution to
the spread of this philosophy in the French speaking world" (p. 28). Some of the best critical studies of Dooyeweerd have come from South Africa. In North America research in context of the philosophy is promoted through Calvin College and the Institute for Christian Studies in Toronto. In this study Dooyeweerd's analysis of the function of art in relation to other aspects of human experience will be presented as a starting point for the development of art curricula in Neo-Calvinistic education.

Ground Motives of Western Thought

The presentation of one or two isolated elements of a comprehensive theoretical framework always warrants caution, since the meaning of the parts is always dependent on their relation to the whole. To keep in perspective the elements of Dooyeweerd's philosophy that are used in this study, certain fundamental motivations or driving forces, which the author recognizes as influential in the development of thought patterns in the Western World, need to be identified. Dooyeweerd (1957) believes that certain ground motives "give content to the central main spring of the entire attitude of life and thought" (p. 61, Vol. 1). These ground motives might be compared to forces that direct or shape the patterns of thought.

Dooyeweerd distinguishes four ground motives related to the development of Western civilization. The first ground motive is the Greek form-matter motive. This motive was the product of Greek religious beliefs. It is rooted on one
hand in the early nature religion and on the other hand in
the Olympian culture religion. Kalsbeek (1975) in his
Contours of a Christian Philosophy, which is an introduction
to Dooyeweerd's thought, states that "the origin of the
form-matter motive lay in the conflict between two religions,
the earlier one which centered on the vital forces of life,
and the later one, as symbolized by the Olympian gods, which
centered on the cultural activities of man" (p. 62). Charac-
teristic of the form-matter motive is its division of reality
into two realms, a lower realm of matter and a higher realm
of culture. The lower realm was expressed in the worship of
Dionysus, god of organic life; the higher realm, in the worship
of Apollo, the god of order, justice and legality. This
dualistic concept of form and matter is recognizable in sets
of opposites such as, mind and matter, theory and practise,
physical and mental, body and soul, and actual and ideal.
The second ground motive that Dooyeweerd introduces is a
synthesis of Greek and Christian thought patterns, and is
called "the scholastic motive of nature and grace" (p. 63).
This second ground motive was developed by Thomas Aquinas.
Dooyeweerd (1957) states that:

According to Thomas, human nature is a composition
of a material body and a rational soul as a substan-
tial form, which, in contradistinction to Aristotle's
conception, is conceived of as an immortal substance.
This scholastic view has no room for the biblical
conception of the radical religious unity of human
existence. Instead of this unity a natural and supranatural aspect is distinguished in the creation of man (p. 181, Vol. 1).

This distinction between a natural and supernatural realm found expression during the middle ages in the relationship between church and state. It also divided the arts into sacred and secular divisions with the result that today Christian art is often identified with church art only.

The third ground motive is the motive of nature and freedom. This motive is the most familiar in our present day. On the one hand, it is rooted in the concept that man is an autonomous and free being. On the other hand, it presents nature as a realm which is determined and which functions according to laws that can be identified through scientific investigations. Nature is not free, but man is.

In contrast to the preceding ground motives Dooyeweerd proposed as a driving force for the Philosophy of the Cosmonomic Idea the "ground motive of creation, fall and redemption through Jesus Christ in the communion of the Holy Spirit" (Kalsbeek, 1975, p. 63). This ground motive is not based on "the outcome of theological reflection but the fundamental biblical given upon which all theology is based" (p. 66). Creation is according to Dooyeweerd (1957) not autonomous but is subjected to the law of the Creator. "This subjectedness is the very characteristic of all that which has been created" (p. 99, Vol. 1). As such creation "points beyond itself and is not sufficient to itself" (p. 100,
The concept of the fall is described by the author as follows:

Our temporal world, in its temporal diversity and coherence of meaning, is in the order of God's creation bound to the religious root of mankind. Apart from this root it has no meaning and so no reality. Hence the apostasy in the heart, in the religious root of the temporal world signified the apostasy of the entire temporal creation, which was concentrated in mankind. Thus the disruption of the fall permeated all temporal aspects of meaning of cosmic reality (p. 100, Vol. 1).

The redemption process is the restoration of the "disruption of the fall". It is the redirection of "all temporal aspects of meaning into fellowship with the Creator, and in that sense is the opposite of the fall.

For art education the importance of the creation, fall and redemption ground motive consists of several elements. First, it sets the tone for aesthetic explorations. Art activities take place in a context which recognizes the dependence on the Creator. Secondly, aesthetic activity is to be part of the renewal process in life. Thirdly, the various meanings of art are not in the works of art as such but in man, who is at the "heart" of all created reality.

The implications of ground motives for art, or art education have not been clearly defined in the Neo-Calvinistic literature, except for Rookmaker's analysis of the nature-freedom motive in the work of Gauguin and his contem-
poraries. Rookmaker, who was a professor of History of Art at the Free University in Amsterdam, recognized in Gauguin's work a struggle between the artist's own views of reality and the demands of the natural environment. Rookmaker (1957) states that what Gauguin and others sought "was in fact to get free from the making of a photographic record of reality as seen in a positivistic view, hence the freedom of naturalism" (p. 111). Yet "they did not think of abstract (non-figurative) art, such as was to arise some twenty years later" (p. 111). Rookmaker identifies Gauguin's period as a time of synthesis between the nature and freedom ideals. This synthesis is further described in Rookmaker's Modern Art and the Death of a Culture (1970). With regard to the work of Van Gogh and Cezanne, Rookmaker mentions, "they brought together the two great principles of the modern-post Enlightenment world; the principle of starting from sense perception in order to gain knowledge of the universe, and the other great principle of human freedom" (p. 96).

The research material provided in the Neo-Calvinistic literature about the relationship between ground motives and art, appears to be limited to the history of art, and does not include art education as such. Yet with respect to the latter certain observations can be made. For instance, when art educators change the emphasis from the child to the subject matter, some recognition is given to the fact that the individual's freedom in art has been extended to a point where the nature of art as such appears to be suffering.
Also, in conflicts between those who stress the "doing" of art, and others who emphasize the need to be only critical or analytical, the dualistic character of the matter and form motive appears evident. How the various ground motives have shaped art education is not the prime concern of this study. However, what is important is that in the development of art education for Neo-Calvinistic schools the ground motive of the Philosophy of the Cosmonomic Idea forms the basis. This means that the aesthetic domain, as part of created reality, is never autonomous or independent. This concept is in opposition to the other ground motives which recognize nature, grace or freedom as something which can be isolated or set apart from the rest of reality. Nature, according to Dooyeweerd, can never be approached as such; it always exists in relationship to the Creator and man himself. This does not mean that different aspects of reality such as biology or aesthetics cannot be isolated for analysis, but it does mean that the analysis will be "colored" by the investigator's assumption about the origin of the creation and the method of investigation selected.

Dooyeweerd's theory of modal aspects is rooted in the ground motive of creation, fall, and redemption. It therefore provides a theoretical account of the relationship between the Creator, man, and the various aspects of reality. In this study Dooyeweerd's theory is presented as a framework for the development of art curricula.
Theory of Modal Aspects

Mutual Irreducibility of Aspects

In the writings of Chapman, Feldman, Lanier and McFee attention is given to the relationship between art and various other aspects of human experience that are social, moral, linguistic or analytic. According to Dooyeweerd, this relationship is not peculiar to an aesthetic experience but "can be observed in everything that exists in temporal reality" (Kalsbeek, 1975, p. 38). Man and things alike function in an array of aspects that are intimately connected. The relationship between these aspects is characterized by sphere-sovereignty. Sphere-sovereignty is defined by Dooyeweerd (1957) as "mutual irreducibility" (p. 101, Vol. 1). To illustrate this mutual irreducibility he uses the following illustration:

The light of the sun is refracted through a prism, and this refraction is perceived by the eye of sense in seven well known colors of the spectrum. In themselves all colors are dependent refractions of the unrefracted light, and none of them can be regarded as an integral of the color-differentiation. Further, not one of the seven colors is capable of existing in the spectrum apart from the coherence with the rest, and by the interception of the unrefracted light the entire play of colors vanishes into nothing. As the seven colors do not owe their origin to one another, so the temporal aspects of meaning in face of
each other have sphere-sovereignty or modal irreducibility (p. 102, Vol. 1).

In this illustration Dooyeweerd focuses on the manner or way in which things exist or function. Kalsbeek (1975), on the basis of Dooyeweerd's concepts, provides further insight about the interwoveness of the aspects when he states:

The visibility of things, their analysability, their capacity to be cultivated, their beauty or ugliness, their capacity to function as a juridical or economic object - these are all intrinsic aspects of the individuality structure of things. None of these aspects can exist apart from man who sees, analyses, forms, appreciates, and causes justice to be done. Therefore, a "Ding an sich" cannot exist; for when a thing is considered apart from the horizon of human experience with its diversity of aspects, nothing is left of that thing (p. 121).

Order of Modal Aspects

Dooyeweerd's theory of modal aspects includes fifteen modalities which have their own characteristics and place in an overall structure. This structure is not final but "open to correction and elaboration" (Kalsbeek, 1975, p. 38). The first aspect in the order is the numerical or mathematical modality. This aspect refers to that which can be counted, such as the number of leaves on the stem of a rose or the number of petals on a flower. The second aspect is
the spatial modality which refers to the space required by the flower. The molecular movement in the plant points to the kinematic modality which forms the basis of the physical and chemical aspect or modality. The organic or biological aspect of the plant forms the last modality in which the plant functions as a subject. In all the following aspects the plant depends on human contact and intervention. For example, the rose functions in man's sensitive aspect; that is, it can be touched, seen or smelled. It further functions in man's analytical aspect since the rose can be analysed. Through cultivation, the wild rose has been changed and many varieties are available today. This cultivation process refers to the historical modality. The rose also functions in the lingual aspect; each part of the plant has a name. Since rose-gardens give occasion for social contact among people the rose also functions in the social aspect. The rose functions in the economic modality when it becomes a commodity. Roses show a variety of aesthetic qualities. When in someone's garden roses are wilfully destroyed, the owner may press charges. This points to the juridical aspect of the plant. The concern and care for the rose indicates that the plant also functions in the moral aspect. The last aspect in which the rose functions is the pistic modality. This modality refers to the individual's concept about the rose in context of the origin of created reality. This concept is ultimately based on a faith commitment, which is characteristic of the pistic modality.
A typical arrangement of the aspects and their main characteristics may be listed as follows:

<table>
<thead>
<tr>
<th>Aspect</th>
<th>Main characteristic or meaning-nuclei</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. arithmetic</td>
<td>discrete quantity</td>
</tr>
<tr>
<td>2. spatial</td>
<td>continuous extension</td>
</tr>
<tr>
<td>3. kinematic</td>
<td>motion</td>
</tr>
<tr>
<td>4. physical</td>
<td>energy</td>
</tr>
<tr>
<td>5. biotic</td>
<td>vitality (life)</td>
</tr>
<tr>
<td>6. sensitive</td>
<td>feeling</td>
</tr>
<tr>
<td>7. analytic</td>
<td>logical distinction</td>
</tr>
<tr>
<td>8. historical</td>
<td>formative power</td>
</tr>
<tr>
<td>9. lingual</td>
<td>symbolic meaning</td>
</tr>
<tr>
<td>10. social</td>
<td>social intercourse</td>
</tr>
<tr>
<td>11. economic</td>
<td>frugality in managing scarce goods</td>
</tr>
<tr>
<td>12. aesthetic</td>
<td>harmony (allusiveness)</td>
</tr>
<tr>
<td>13. juridical</td>
<td>retribution (recompensing)</td>
</tr>
<tr>
<td>14. ethical</td>
<td>love</td>
</tr>
<tr>
<td>15. pistic</td>
<td>faith (firm assurance)</td>
</tr>
</tbody>
</table>

(Kalsbeek, 1975, p. 100).

The order of the aspects is not arbitrary but follows a development from "earlier" to "later". For example, in describing the function of a rose the kinematic and physical-chemical aspect precedes the biotic since the biotic "life" depends on these preceding aspects. Without the kinematic and physical-chemical aspect no plant life is possible. In contrast to a plant, a rock functions only in the arithmetic, spatial, kinematic and physical aspects and lacks the biotic
aspect. Animals function in an additional aspect because they not only need space, energy, physical substance and biological life, but they also have sense organs; they can see, hear, smell and taste. The sensitive modality is characteristic of animal life. It makes animals differ from plants and rocks. Man functions in all aspects. Through man all things, including art and the man-made environment, function. However, not all things function in relation to man in the same way. The following is an analysis of a natural object, an object in the man-made environment, and a work of art.

Subject and Object Side of Individual Things

In his analysis of a linden tree Dooyeweerd points out that this tree functions as a subject in the first five modalities and as an object in the remaining. The subject side includes those aspects which make life for the tree possible. The biotic modality is the last aspect in which the tree functions as subject. With respect to the tree's involvement with the other aspects Dooyeweerd (1957) states:

Does this mean that the temporal reality of our linden is completed in the biotical modality? If such were the case we would indeed be confronted with an individual "Ding an sich" in its metaphysical sense, or to be more exact the tree would not at all exist "for us". A thing existing in a pre-psychical modal isolation would be excluded from the inter-modal temporal coherence of meaning, necessary for human experience.
From the sensitive to the pistic aspect the tree functions "for us" as an object. We see the tree, we analyze it, we cut it down and use it, we give names to its parts, we socialize in its shade, we sell its wood, we admire its shape and color, we protect it, we care for it, we recognize it as part of created reality and explain its existence in terms of our concept about the origin of the universe.

For all the man-made things, such as tables and paintings, the subject side would include only the first four aspects since they refer to the materials and size of things. Beyond the fourth modality man-made objects function "for us" in the other aspects as objects. Additional distinctions are made by Dooyeweerd with respect to the aspects that function on the object side of man-made things.

Each thing, even though it functions "for us" in all aspects, has also, according to Dooyeweerd, two aspects that give it its unique character and make it distinct from other things. This difference between things is expressed in terms of varying "internal modality structures". To clarify this viewpoint the following section will present an analysis of a chair and a painting in terms of their internal modality structure.

The Internal Modality Structure of a Thing

In a further analysis of a thing, Dooyeweerd introduces the concept of qualifying or leading functions. A qualifying function gives direction to, or leads all the preceding
functions of an individual thing. This qualifying function is not peculiar to man-made things; it is also part of the plant and animal domains. For instance, in a plant that functions in the numerical, the spatial, kinematic, physical, and biological aspect; the biological aspect guides those that precede it. The preceding aspects are "colored" by the biological aspect since the destination of the plant is fulfilled in this aspect. Of particular interest for this study is Dooyeweerd's analysis of utensils or artifacts since they form an important part of the man-made environment, and are also included in the suggested art curricula of Chapman, Feldman, and McFee.

In his analysis of utensils Dooyeweerd (1957) singles out two aspects or functions that are of importance for the identification of characteristics typical of an individual thing. One aspect is the qualifying function and the other the foundational function. The qualifying function expresses the destination or use of a thing; the foundational function its starting point. Utensils and other man-made products all have their starting point in the historical aspect as cultural objects. The author explains the foundational function of a chair as follows:

A primitive man does not need tables and chairs to meet his natural or social requirements. When he is tired, the ground or tree trunk provide an adequate resting place. The introduction of furniture and the cultivation of its habitual societal use are dependent
on a historical disclosure of human society. We cannot doubt, therefore, that these utensils have a typical historical foundation (p. 137, Vol 3).

The recognition of the foundational function or aspect of individual things is necessary since the earlier aspects that refer to the materials and dimensions of things do not explain how the things come to be.

The second aspect that characterizes man-made things is the qualifying function. This function is different for each individual thing. A chair which furnishes our home, for instance, is "enclosed in the modality of social intercourse. Within the structural subject-object relation it is subject to the norms of sociability, class or rank obligations, style, and so on" (p. 138, Vol. 3). Even though every chair has the historical aspect as its foundational function, the qualifying function differs, depending on for what purpose the chair is used. For instance, Dooyeweerd states about the utensils in a church the following:

The entire structure of an altar, a chapel, a temple, a crucifix or rosary, betrays their objective destination for worship. The majority of such things are connected with the sacred character of the subjective community to which they belong, which is obviously qualified by the function of faith (p. 144, Vol. 3).

Another characteristic of the qualifying function is that it may be changed. A tea cup may be used as a wine
glass. An article of dress, such as shawls when no longer fashionable, may become wall decorations. Yet "the leading function of these everyday utensils is not to be confused with the subjective ends for which they can be used" (p. 143, Vol. 3), because "normal subjective use is inseparably bound to the objective qualifying function of the object itself" (p. 143, Vol. 3).

Further, the qualifying function of man-made objects influences all the preceding aspects. For example, a chair that is designed for a typist must be suitable for its task. Such a chair must be adjustable, move easily and provide support for the human body in such a way that the work is not hindered. The design of such a chair is in this case directed by the efficiency factor in the economic aspect. The materials, size, and shape of the chair are to be subordinate to its qualifying function and no dualism or tension should exist between "the technical form and its leading function" (p. 138, Vol. 3). The aesthetic dimension of this chair must therefore be recognized as a secondary element and not as its leading aspect.

**Art and its Qualifying Function**

Art is characterized by the historical aspect as its foundational function and by the aesthetic aspect as its qualifying function. Because of the qualifying function Dooyeweerd makes a distinction between the "practical" arts and the "fine" arts, or the applied or bound arts, and free art. In his explanation about their relationship the author
focuses on their historical development. This development has shown that "handwork served as an historical occasion for the rise of independent plastic art" (p. 138, Vol. 3). These "independent plastic" arts, according to the author, became more apparent during the last quarter of the nineteenth century. Their unique structures have emerged. Where in earlier times these independent plastic arts or free arts were made subordinate to the social needs of society, today art can also be experienced "freely" or independently from other interests.

Free art or what Dooyeweerd also calls "pure" art is not to be identified with the "art for art's sake" movements of the last century. This idea is made clear in the following statement:

Our objection to this slogan, however, does not concern its intention to defend the right of free artistic expression against those who intend to make art always serve a specific utilitarian or moral purpose. Our opposition is only directed to the absolutization of the aesthetic modality by restricting a work of art to its leading structural function and ignoring its post-aesthetic aspects (p. 139, Vol. 3).

What Dooyeweerd wants to avoid is the reduction of reality in aesthetic terms. His concerns are expressed in somewhat different terms by Rader and Jessup (1976) who feel that "an individual whose life seems exclusively or disproportionately absorbed in one interest we regard him as
abnormal" (p. 177).

The main characteristics of free art become more apparent in its comparison with the applied or bound arts. The term "bound" art refers, according to Dooyeweerd, to all those forms of art which serve other interests. For instance, the aesthetic qualities of a chair are an example of "bound" art. The chair is not art as such, but a painting is. The former is "bound" art, the latter "free" art.

In "bound" art the aesthetic "life" is restricted. In "free" art it is emphasized. With respect to furnishings, the author mentions that "the aesthetic function can never have the leading role in the structure of furniture" (p. 140, Vol. 3). He further goes on to say that elaborate decorations such as carvings "ought not to obtrude at the expense of the proper character". However, when these carvings are separated from the utensil they "must be considered as free works of art" (p. 141, Vol. 3).

What applies to utensils also applies to architecture which according to Dooyeweerd is a form of "bound" art. A building is never a work of art as such, it is designed for a particular function. The architect is never "free" to express his aesthetic ideas, these ideas are always subordinate to the function of the building. The author emphasizes, however, that:

this does not mean that in the design and construction of the building, aesthetic requirements must be minimized. It does imply however, that the artist is
not engaged in the production of a free aesthetically qualified object (p. 140, Vol. 3).

The distinction between "bound" and "free" art appears not to be based on a difference in rank but on the various "destinations" or uses of the individual things. Dooyeweerd's distinction gives further recognition to the process of differentiation in the arts, and eliminates dualisms between the fine arts and the applied arts.

The Meaning Kernel of the Aesthetic Aspect

An essential element in Dooyeweerd's theory of modalities is the identification of the prime characteristic of each aspect. This prime characteristic is the nuclear meaning kernel that sets apart one aspect from another. In practical terms it determines the boundaries of the various disciplines. It separates the biologist from the economist and the psychologist from the theologian. In art it is that which makes something peculiarly "aesthetic". In the development of Neo-Calvinistic philosophy the meaning kernel of the aesthetic aspect has been defined in different ways. Kuyper defined it as "the beautiful". Dooyeweerd and Rookmaker changed this later to "beautiful fittingness". Calvin Seerveld (1980), a supporter of the Philosophy of the Cosmonomic Idea and senior member in philosophical aesthetics at the Institute for Christian Studies in Toronto, finds beautiful fittingness "an unexamined and undeveloped presupposition, replete with Greek overtones" (p. 122). He believes that beautiful fittingness "should be discarded as an inadequate tradition of men
that today would certainly inhibit launching an opened-up systematic aesthetics" (p. 124). In his introductory statements to Modal Aesthetic Theory, Preliminary Questions (1980) Seerveld, who is well aware of the limitations of definitions, writes that "art in the twentieth century is in an exceptionally good place for one to look at what characterizes art as such, since art today is not bound up definedly by other interests" (p. 113). And instead of the beautiful or beautiful fittingness, Seerveld argues that "we do well to consider the nuclear moment of the "aesthetic" side of God-made and man-made things to be a matter of "allusiveness" or "nuancefulness". Within context of the theory of modalities this would mean that all "free" art such as painting, sculpture, printmaking and photography, ought to be developed under the qualifying function of the aesthetic aspect with its meaning kernel of "allusiveness". In "bound" art this "allusiveness" is to be subordinate to the qualifying function which characterizes the individual thing, be it economic, social or other.

In summary it may be stated that the theory of modalities is a theoretical account of the structure of things and how they function. As such it is not reality itself and has its limitations. Yet it provides a starting point for the analysis of individual things and their relationship to the aesthetic aspect which makes it an essential basic element for the development of art curricula.
A Comparison of Concepts and Their Implications
for the Development of Art Curricula in
Neo-Calvinistic Education

Common Concerns

The concepts presented in this study cover a wide
range of topics including society, education, and art.
Many comparisons can be made in each area. To accommodate
the development of art curricula in Neo-Calvinistic education,
the following focuses primarily on those concepts related
to the analysis and production of art.

One of the key factors in the writings of Chapman,
Feldman, Lanier and McFee is their concern for a broader
scope of art education. None of the authors want to limit
art education to the study of basic elements such as line,
texture, shape and color. Each writer expresses the need to
go beyond the "fine" arts and include the popular arts,
commercial art and industrial design as well. The reasons
for this expansion vary. Basically, they are a concern for
the student's understanding and expression of his or her
culture through art, and the development of an awareness
about the influence of media in their lives. This broader
scope finds also support in Neo-Calvinistic Philosophy. By
adopting the aesthetic aspect as a field of investigation,
art education must go beyond the study of the "fine" arts,
and include the study of the aesthetic dimension of life in
general.

In placing art education in Neo-Calvinistic schools
on a broader basis however, requires that attention be given to certain distinctions. These distinctions are expressed in terms of "free" art and "bound" art. When Dooyeweerd refers to "free" art he identifies an object that has no other function than to be a work of art, such as a painting, a mural, a sculpture, a print, a photograph, or anything else that is made independent from any other interest. "Free" art refers primarily to the museum arts, it is art produced with no "strings attached". In contrast to free art all bound art serves other interests. Bound art, such as decorations, posters, patterns, furniture, dishes and clothing takes second place in overall construction of a product. Bound art has its own unique qualities. It is different from the qualities of "free" art since colors and shape are subordinated to the qualifying function of the individual thing. The study of bound art will, therefore, have to include an analysis of the qualifying function of individual things.

A second factor which finds emphasis in the writings of Chapman, Feldman, Lanier and McFee is their concern for the relatedness between art and other aspects of human experience. Lanier (1976) expressed this concern when he focused on the need in art education to "attend to other concerns or elements in an aesthetic transaction" (p. 20). Chapman (1978) states it as "the role of art in society cannot be reduced to purely aesthetic considerations" (p. 115).
In Dooyeweerd's theory of modal aspects the relatedness of the aesthetic aspect of all other aspects is basic to its structure. In this sense Neo-Calvinistic philosophy shares in the concern for the study of art in relation to the individual things in the man-made environment and the various aspects of human experience. This relationship between art and other aspects of life is also acknowledged by Rader and Jessup (1976) in *Art and Human Values*. They state, "the values found in all areas of human interest are transmitted by artistic expression and embodiment into the stuff of art" (p. 179).

In accepting the relatedness between art and other aspects of human experience, different art curricula have been developed. Feldman (1980), for instance, has developed four art curricula which each focus on a different relationship between art and one of the other aspects in human experience. In his article *Anthropological and Historical Conceptions of Art Curricula* he mentions:

The following essay deals with one of the four main types of art curriculum that I have discussed elsewhere at greater length. The others are: the technical curriculum, the psychological curriculum and the aesthetic curriculum (p. 7).

Lanier in a similar way stresses the need for the development of an art curriculum that focuses on aesthetic literacy. Undoubtedly, various other curricula could be developed to focus on the relationship between art and the moral aspect,
or the economic aspect. However, when the theory of modal aspects is basic to art curricula development, the differentiation within the total field of art education appears to be limited to two directions.

Seerveld (1980), who works within the context of Neo-Calvinistic philosophy, also recognizes that art is related to several other aspects. However, he argues that when the emphasis in art is placed on other aspects, the essential characteristics of art appears to become secondary. Seerveld's concern for the development of a "free" art curriculum are expressed as follows:

We all know art in a pinch can serve as collateral, become booty, be held onto as surety, act as pledge, be taken as an argument or serve as conversation piece. But we also know that art is not primarily money, bail, safety, an ethical, logical or social object; such functions do not characterize a chanson, novel or painting. And I dare say it is more clear today than at any time in cosmogonic history of "art" that if one makes the nucleus of art, so to speak, an economic confessional or social property, then you denature art into a matter of fashionable prestige, penance or commodity (p. 113).

The key concern is here to focus on the nuclear meaning kernel of the aesthetic aspect and not to make the emphasis in art subordinate to the meaning kernel of an other aspect such as the social or economic. The implications of this
approach would be an art curriculum that stresses the study of "free" art. In relation to Dooyeweerd's distinction between free art and bound art a second curriculum should be developed that focuses on bound art and stresses the study of the aesthetic aspect in subordination of the qualifying function of individual things. In comparison with the curriculum suggestions by Chapman, Feldman, Lanier and McFee this bound art curriculum does not take its starting points in the aesthetic characteristics of individual things. Art education in this case does not explain the meaning of things. The study of art in this curriculum is dependent on the recognition of the function of each individual thing. The basic aim in this curriculum will be to develop the individual's understanding about how the aesthetic characteristics of individual things help or hinder its main function.

A third factor of common concern is that even though art is related to many aspects of human experience it nevertheless has its own unique characteristics that can be identified and taught. Chapman (1978), for instance, includes a large section in her curriculum suggestions that deals with the development of art skills, such as the recognition of art medium and art form, the understanding of symbolism and design elements. Feldman (1970) likewise emphasizes the need to develop the student's art techniques, their understanding of the visual elements such as shape and color, and their abilities to evaluate works of art. McFee (1977) also provides detailed
instructions for the teaching of drawing and design. This concern for the study of the essential elements of art is also shared by the supporters of the Neo-Calvinistic philosophy. Since Kuyper's concept of sphere sovereignty the peculiar characteristics of art have become more clearly defined and its recognition as a separate discipline further established. However, little attention has been given to skill and technique analysis. In comparison with the other authors the focus in Neo-Calvinistic concepts of art has been on arts relation to other aspects and the identification of its prime characteristic or nuclear meaning kernel.

In summary, the implications for the development of art curricula in Neo-Calvinistic education might be stated in three points. First, the scope of the art program should include the free arts and the bound arts. Secondly, two curricula should be developed: a "free" art curriculum based on the historical foundation function and the aesthetic qualifying function with the concept of "allusiveness" as its primary characteristic; and a bound art curriculum that focuses on the aesthetic characteristics of individual things which have a qualifying function other than the aesthetic. Thirdly, the art programs must include the development of art skills and the awareness of allusiveness, the primary characteristic of the aesthetic aspect.

Points of Reference

The art concepts presented in this study provide several
points of reference for the development of art curricula in Neo-Calvinistic schools. In connection with the theory of modal aspects attention is given by Chapman, Feldman, Lanier and McFee to the study of materials, the study of space (McFee), the development of eye and hand coordination through "seeing to draw and drawing to see" (McFee), the nurture of sensitivity to color, shape and line (Chapman) and the development of art analysis. Also, emphasis is placed on historical development of the arts, the recognition of social factors in art (Chapman, Feldman and McFee), the development of personal expression through art, and the understanding of symbolic meaning. Further, consideration is given to the moral aspect in Lanier's and Feldman's writings and the role of art in religious ceremonies (Chapman).

These points of reference may be defined in different terms for each author. Because of these differences their use out of the original context may be problematic. However, in their scope these points of reference relate to most of the modal aspects, and as such they provide relevant material for further analysis and the development of Neo-Calvinistic art curricula.

The Theory of Modal Aspects and its Implications for Art Curricula

Free Art Curricula

In the development of a free art curriculum, first consideration should be given to the foundation function
and qualifying function of the aesthetic aspect. Since the foundation function for art is expressed in the historical aspect, a free art curriculum must include the study of the historical developments of the arts. Such a study should incorporate an analysis of Western art on the basis of the ground motive presented earlier in this study. Further, in this historical survey attention should be given to those works of art that have been "formative" in the development of different styles since the primary characteristic of the historical aspect is "formative power". Secondly, in a free art curriculum emphasis should be given to the student's awareness of the "allusive" characteristic of art. This awareness may be nurtured through the analysis of works of art and studio productions.

A second set of considerations in relation to the theory of modal aspects is the study of the various aspects in context of "free" art expression. Students need to be skilled in the selection of appropriate materials for their art works. They must be technically prepared to work, give form to these materials. Vocabulary studies and recognition of symbolic meanings of materials and images will need attention. Students must also be made aware of the social aspect in art which focuses on the place or status of a particular work in society. Consideration must also be given to the economic aspect. Cost of materials is but one element of this. Other factors in
the economic aspect relate to the manner by which the work is produced and the elaboration of forms. The latter touches on "how much" can be expressed with "how little". Students must also be made aware of their moral responsibilities in art. This means that besides "self" expression attention is given to the production of art "for others". This art "for others" must be directed towards the needs and joys of those persons the students care for. Finally, the students must be made aware of the concepts of reality expressed in a work of art. These concepts are primarily concerned with the artist's view of man, nature and the Creator.

Bound Art Curriculum

The considerations for the development of a bound art curriculum stem from the qualifying function of individual things. All other aspects, including the aesthetic, are of "secondary" importance. This means for an art curriculum that the study of color, materials, shape or texture must be related to the primary purpose of things. It further indicates that the aesthetic qualities studied in a bound art program will be of a different nature than those in a free art program. Bound art has its own unique characteristic, different from those of free art as well as from the aesthetic characteristics of nature. For example, the color schemes for tools, utensils or machinery are not determined by the same standards as if they were works of free art. Nor is the shape of an automobile the "free" expression of the designer.
A second consideration for the development of a bound art curriculum is the need to nurture the students' awareness of the aesthetic characteristics of things in context of their historical development. Bound art, as well as free art, has its foundational function in the historical aspect. For this reason attention should be given to historical surveys of aesthetic characteristics of individual things with the same qualifying function. Laura Chapman (1978), in her suggestions for crafts and product design, stresses similar needs when she states:

Compare very simple and very elaborate versions of the same object - an embroidered or lace tablecloth and a cotton cloth or vinyl cover. Have children describe different occasions when each version might be used, how people using the object might feel, how the person owning the object might care for it. In the same way, compare traditional forms of an object with unusual or innovative forms of the same kind of object (p. 323).

Final considerations for a bound art curriculum are the study of elements preceding the historical aspect. These studies would mainly focus on analysis of materials and explorations of the appropriateness of individual things in relation to human dimensions and physical functions.

Within context of the bound art concept, curriculum materials may be selected from various sources as long as these materials are presented in such a way that the
aesthetic characteristics of a thing are recognized as dependent on the primary function for which the object was designed.

In conclusion, the bound art curriculum will cover many topics presented in the writings of Chapman, Feldman, Lanier and McFee, including the studies of space, architecture, product design and other cultural objects. Its overall concern is with the development of the student's aesthetic consciousness. The student's awareness of social structures, group functions and responsibilities is in this approach a prerequisite to the study of art. In a bound art curriculum students must be prepared to struggle with the aesthetic qualities of printed materials in "keeping" with the message. Advertising art must focus on the economic aspect of goods and not on aspects irrelevant to the function of the products. In relation to the student's care for others, the bound art curriculum must provide ways that will enable the individuals or groups to express this concern with certain aesthetic "ingredients". Symbolic and imaginative means must be explored to give body to ethical and religious concerns. A factor of major importance in the bound art curriculum is that the aesthetic dimensions are always seen in the light of the primary function of things which means that the primary function of an individual thing explains the art more so than the art explains the meaning of the individual thing.
Diagram of the Modality Structure and the Subject Functions of Man, Animal, Plant and Physical Things

Aspects

1. arithmetic
2. spatial
3. kinematic
4. physical
5. biotic
6. sensitive
7. logical
8. historical
9. lingual
10. social
11. economic
12. aesthetic
13. juridical
14. moral
15. pistic

physical
thing

plant

animal

man
**Diagram of the Foundational and Qualifying Function of a Chair**

**Aspects**

1. arithmetic
2. spatial
3. kinematic
4. physical
5. biotic
6. sensitive
7. logical
8. historical
9. lingual
10. social
11. economic
12. aesthetic
13. juridical
14. moral
15. pistic

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<th>subject functions</th>
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<td>throne</td>
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Diagram of the Foundational and Qualifying Function of a Work of Art

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