EDUCATION THROUGH ART: CURRICULUM MATERIALS FOR USE IN ELEMENTARY AND SECONDARY SCHOOLS AND IN TEACHER EDUCATION PROGRAMMES

By

GEORGE HENRY STEGGLES

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Department of **Art Education**

The University of British Columbia
2075 Wesbrook Place
Vancouver, Canada
V6T 1W5

Date **5 April 1977**
This thesis represents the writer's belief that art possesses unique qualities which make it indispensable in general education. In the attempt to show that this view of art as a vital agent for learning is not new, he points to historical example. He claims that organized society has since antiquity given art a primary role in education, and that this concept is supported by the pronouncements of some of the greatest philosophers and educators in the history of mankind.

In arguing the case for a re-appraisal of the aims of art education, the point is made that, in spite of its great potential as a dynamic force in our school curricula, art is barely tolerated as a "fringe" subject by today's administrators.

Believing that the choice for art educators lies between the two conflicting positions of "integration or isolation," the writer declares his support for the principle of integration. He claims that important gains have been made in the past by those art educators who have, by interpreting the writings of Sir Herbert Read, followed a policy of education through art.

In calling for a vigorous exposition of this policy, the view is advanced that the present-day ills which beset art education will need drastic treatment if art is to realize its full potential as a major component in education. Generalists, as well as specialist art teachers, will have to be convinced of the strong catalytic value of art in the learning process.

One way in which teachers might be helped to educate through art, the writer suggests, would be through curriculum materials designed for
that purpose and developed for use in teacher education programmes and school classrooms generally.

With this central thesis of education through art in mind, the writer describes the development of a proto-type curriculum kit, "The Mask." Data is gathered through field-work in the public school system and in teacher education programmes, with the researcher directly involved as a participant/observer. Consisting of slides, taped music and teaching notes, the kit is aimed at an integrated approach to learning through art. Although the theme has the needs of elementary school social studies in view, the researcher stresses the flexibility of purpose which he intends for the materials.

Despite the necessarily limited number of opinions he was able to gather, the encouraging response from student-teachers, art teachers, and teacher educators leads the researcher to the conclusion that there is a need for curriculum materials that will help teachers to educate through art. He further concludes that the need exists, not only at elementary level, but in secondary schools, as well as in teacher education programmes.

In terms of future action, the main implication is that an attempt should be made to satisfy that need. This will involve the development of a series of curriculum packages, diverse of theme, but united in their underlying purpose of education through art.
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CHAPTER I

INTRODUCTION: A BRIEF HISTORICAL SURVEY

OF THE PLACE OF ART IN EDUCATION

Art education, in the sense of training people to become artists or skilled craftsmen, has a long history in the affairs of man. In ancient Egypt, for example, belief in life after death and the ritual worship of powerful gods, created sacred traditions in art which had to be handed on. A system of apprenticeship was presided over by the priests to ensure the supply of artist-craftsmen. So it has been throughout history. Society creates a demand for art and organizes the training programmes which are considered necessary to satisfy that demand.

This was certainly the case in nineteenth-century Britain. In a nation which was committed to industrial expansion there was a clear need for skilled artisans and, perhaps more important, well-trained designers who would help British merchants in their efforts to compete with the high quality of French manufactures. Faced with the compelling arguments of the industrialists which, based as they were on simple economics, were difficult to refute, the British Government had little choice. The establishment, in 1837, of the first public School of Design with a curriculum aimed at meeting this need, was inevitable.

These are, of course, isolated examples. Art as a powerful expression of man's religious beliefs is a phenomenon which can be traced back to the cave-dwellers. The apprentice system of art education devised by the priests of ancient Egypt has its counterparts in Europe during the Middle Ages and the period of the Renaissance, while the utilitarian
philosophy which led to the British Government's notorious "South Kensington System" of art education has found full fruition in the technical and vocational training which is dispensed by the vast polytechnic organizations in present-day Britain.

The problem arises, it seems, when art is seen, not as an agent for the enhancement of man's religious or political aspirations, nor when it is deemed an economic necessity, but rather, when it is considered as one of several subjects to be taught in a liberal scheme of education. This idea has its roots in Greek philosophy, in Plato's vision of an ideal society dominated by an elite, whose members would strive to attain virtue through an education based on the arts.

Plato's pupil Aristotle (384-322 B.C.) in his discourse on art and experience leaves us in no doubt as to his views on the importance of art:

... yet we think that knowledge and understanding belong to art rather than to experience, and we suppose artists to be wiser than men of experience (which implies that Wisdom depends in all cases rather on knowledge); and this because the former know the cause, but the latter do not. For men of experience know that the thing is so, but do not know why, while the others know the 'why' and the cause . . . . And in general it is a sign of the man who knows and of the man who does not know, that the former can teach, and therefore we think art more truly knowledge than experience is; for artists can teach, and men of mere experience cannot.1

The elitist aims of art education were also much in evidence in Europe during the eighteenth century. Drawing masters were in demand for the instruction of young women of gentle birth, for drawing was regarded

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as a genteel accomplishment in a lady of rank. Young men were usually taught what were considered to be more manly skills, although John Locke writing in 1693 had this to say concerning the education he thought would be appropriate for the son of a wealthy friend:

... When he can write well and quick, I think it may be convenient not only to continue the exercise of his hand in writing, but also to improve the use of it farther in drawing; a thing very useful to a Gentleman in several occasions; but especially if he travel, as that which helps a man often to express in a few lines well put together, what a whole sheet of paper in Writing would not be able to represent and make intelligible.2

Jean Jacques Rousseau, the eminent French philosopher and educator, placed great stress on the value of art in education. Like John Locke before him he was interested in the education of privileged people to fit them for their station in life. In 1760 he proposed a scheme of education that was revolutionary at that time. It was designed for Emile, "an imaginary boy of wealth and rank." Rousseau presented his argument with great eloquence:

All children in the course of their endless imitation try to draw; and I would have Emile cultivate this art, not so much for art's sake, as to give him exactness of eye and flexibility of hand . . . . We shall colour prints, we shall paint, we shall daub; but in all our daubings we shall be searching out the secrets of nature, and whatever we do shall be done under the eye of that master.3

Perhaps the first reference to art education as a pleasurable experience in its own right is the one made by the disciples of Rousseau,


R.L. Edgeworth and his wife Maria. They educated their own four children along progressive lines and recorded their ideas in a book. Speaking of the importance of drawing, they declare:

... no toy, which we could invent for them, would give them half so much pleasure as a pencil. If we do not put a pencil into their hands before they are able to do anything with it, but make random marks all over a paper, it will long continue a real amusement and occupation.4

At the beginning of the nineteenth century the views of the renowned Swiss educator Johann Pestalozzi were held in the highest esteem. He conducted courses based on his methods and educators from all over the world made the pilgrimage to Switzerland to listen to him expounding his ideas. Describing his methods as "the psychologizing of learning," he was convinced that there were great benefits to be gained by the practice of drawing. In his book which was written in 1801 he develops this theory:

... by exercises in lines, angles, and curves ... a readiness in gaining sense impressions of all things is produced in the children, as well as skill of hand, of which the effect will be to make everything that comes within the sphere of their observation, gradually clear and plain.

... the wish to draw and the capacity of measuring, which are developed naturally and easily in the child (as compared to the toil with which he is taught reading and writing) must be restored to him with greater art or more force, if we would not injure him more than the reading can ever be worth.5

Pestalozzi's insistence that methods of teaching must be based upon study of the child has been a major influence in modern educational thought.


The child-centred approach which is so evident in the progressive school programmes of today has its beginnings in the theories and the methods developed by this great man.

Among the many distinguished visitors to Pestalozzi's school at Yverdon were the German educators Herbart and Froebel. There can be no doubt that Friedrich Froebel, who was later to found the kindergarten movement, was deeply impressed by the experience. He certainly shared many of Pestalozzi's views on education, including the value he placed upon the study of art. Writing in the year 1826, he seems to take up the theme at the point where, twenty-five years earlier, Pestalozzi had left it:

... The word and the drawing, therefore, belong together inseparably, as light and shadow, night and day, soul and body do. The faculty of drawing is, therefore, as much innate in the child, in man, as is the faculty of speech, and demands its development and cultivation as imperatively as the latter; experience shows this clearly in the child's love of drawing, in the child's instinctive desire for drawing.6

This statement by Froebel is a testimonial to his stature as an educator. Furthermore, it sets him apart as a man of vision, for it was made some eighty years before the phenomenal impact of "child art" which was to revolutionize the teaching of art as a school subject. Froebel's words represent ideas which were still considered radical during the first decade of the twentieth century, ideas which flowered so brilliantly in the pioneer work of Franz Cizek at his Jugendkunstklasse in Vienna, and

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which were attracting the attention of art educators in North America through the work of Arthur Wesley Dow.

If Gizek, as is so often claimed, was truly the discoverer of creative ability in children—"the eternal art," as he described it, then Froebel, speaking as he does of "the child's instinctive desire for drawing," must be given credit, at the very least, for some remarkably prophetic thinking.

Should further illustration of this last point be needed, it can surely be found in the words of a British art educator whose contribution to the development of art as an important and respected part of the curriculum in public schools has been enormous. Written one hundred and twenty-two years after Froebel's statement, Marion Richardson's words deal with the same concept, but add lustre to it by the sense of conviction gained through her own enlightened teaching:

Over and over again my story returns to the fact that children visualise naturally. They bring this precious gift, perhaps the subtlest and most delicate part of their spiritual endowment, and offer it to us whenever we teach art. Without it we should indeed be helpless; for the truth is that art cannot be taught, but in sympathy it can be shared. I see pictures. Will you show me how to paint them? It is as though they knew that these mental images may die, like empty day dreams, or live as joyful expression.  

The case for including art as a subject in general education is now almost universally accepted. Most of the modern philosophies of art education acknowledge their debt to the theories of Rousseau, Pestalozzi and Froebel, and to the inspiring work of great teachers like Cizek, Dow and Richardson. The fact remains, however, that art still tends to be

regarded as a "fringe" activity in many public school systems, a time-killing pastime to be tolerated for its therapeutic value.

The reasons for this are plain to see. Instead of a strong and united advocacy for art as a vital component in the school curriculum, a fragmented and apologetic plea is presented by art educators that art should be allowed a little more time. In this writer's opinion nothing less than a complete reappraisal of the aims of art education will do. It is surely time for all art educators to reject any suggestion that their subject is capable of playing only a frivolous role.

We live in an age when economic cuts are the order of the day. If the arts are to survive in our schools we must be prepared to offer the strongest reasons for their retention in the curriculum. The inspiration for that argument may well be discovered once more in the educational ideas of Plato which have been eloquently presented to us through the medium of Sir Herbert Read's interpretive analysis.

The thesis being presented here supports the concept which is implicit in Read's phrase "education through art," and suggests that there is growing concern among art educators for the diminishing role of art in the public schools. In the writer's view the remedy may lie, not so much in the defence of a weakened position, as in the promotion of a dynamic philosophy argued from a position of strength. Dick Field, writing in 1970, underlines the urgency of the problem:

…it must be emphasized that unless art can come out of the art rooms, unless it can play its true part in integrative projects, it may be doomed to a limited and dwindling role as therapy or recreation.8

Sharing Dick Field's concern, this writer will present evidence that there are many other art educators who subscribe to the view that art is not merely necessary in general education, but that it has a primary role to play in the learning process. To support this argument, evidence will be presented in the following manner:

The concept of "education through art" will be examined through the publications of Sir Herbert Read. The influence of Read's ideas will be traced through the formation of the Society for Education Through Art in Britain, and through the important advances that have been made in art education as a result of his inspirational leadership.

An attempt will be made to show that, in spite of the gains that have been made in the past, art education is now losing ground. The growing volume of statements by modern art educators which express concern over "the dwindling role of art" in our schools will be cited as evidence.

It will be suggested that the case for art as a vital component in general education is very much a live issue, and that proof of this fact may be found in the arguments of art educators who, in significant numbers, are urging that the isolation of art in our schools must cease.
CHAPTER II

THE PRIMARY ROLE OF ART IN EDUCATION:

CONFLICTING VIEWS

Sir Herbert Read (1893-1968), was a distinguished poet and critic of art and literature. He was also an author whose philosophical views in the field of politics and sociology were highly influential in his time. But perhaps the most remarkable thing about him was the contribution he made in the field of art education, since he made no claim to be either an artist or a teacher.

His many books on art education or, more correctly, education through art, have had a profound effect upon the teaching of art in Britain and have established him as a major influence internationally. The best known of his books, *Education Through Art*, became an inspiration to many leading British art educators after the second world war. The title of the book was adopted in the formation of the Society for Education Through Art and Read remained President of that organization until his death in 1968.

The Society still flourishes in Britain and there are affiliated groups in countries like Canada, Australia and New Zealand which use the title, and pay lip service, at least, to the concept in which Read passionately believed, the theme to which he returns again and again in his books. In the opening words of *Education Through Art* we are introduced to that theme very directly:

The thesis which is to be put forward in this book is not original. It was very explicitly formulated by Plato many
centuries ago, and I have no other ambition than to trans­late his view of the function of art in education into terms which are directly applicable to our present needs and conditions.

... The thesis is: that art should be the basis of education.9

Read develops this idea very persuasively in his contribution to a UNESCO symposium in 1953. The phrase referred to is, of course, "educa­tion through art."

The particular point of view which I represent in this symposium becomes immediately evident if emphasis is given to the preposition in the above phrase: not education in art, nor the place of art in education, but education by means of art. It is claimed that the experience involved in the process of artistic creation (and here it is necess­ary to emphasize the word "creation," for sometimes it is confused with the secondary process of appreciation) is in itself an educative one, and that art is therefore an essential instrument in any complete system of education.

... Art is also—and its educative importance derives largely from this fact—a social process, for it is essentially a means of communication. ... One of the principal aims of education should be to preserve what every child is born with—a physical intensity of percep­tion and sensation.10

It is not difficult to understand how welcome these ideas were to art edu­cators in post-war Britain who were striving to establish their subject in the schools of an education system which was in the process of being re­built. There can be no doubt that tremendous gains were, in fact, made for the cause of art in the schools. With the example of pioneers like Marion Richardson and R.R. Tomlinson to encourage them, and the evangel­istic zeal of a prominent man of letters to illuminate their case, it is small wonder that so many leading art teachers saw membership of the


Society as a necessary step in securing a primary place for art in education.

To these teachers, whose interests ranged from kindergarten classrooms to university fine arts studios, many of whom were struggling to teach their subject in less than ideal conditions, Read's words had a tonic effect:

... art cannot be learned by precept, by any verbal instruction. It is, properly speaking, a contagion, and passes like fire from spirit to spirit. But always as a meaningful symbol, and as a unifying symbol. We do not insist on education through art for the sake of art, but for the sake of life itself. 

In 1954 there was an important development. The movement succeeded in establishing under the auspices of UNESCO an International Society for Education Through Art which led to the formation of branches throughout the world. Two years later, in a statement of his credo, Read referred to this achievement and to the difficulties encountered by the movement in its advocacy of the policy of education through art:

The main difficulty encountered in our exposition of this policy is due to a misunderstanding of what we mean by the word art—a word as ambiguous as the word education. But again one must persist in using the conventional word and trust that the challenging association of these two misunderstood words will produce some illumination in the public mind. What I have in my own mind is a complete fusion of the two concepts, so that when I speak of art I mean an educational process, a process of upbringing; and when I speak of education I mean an artistic process, a process of self-creation. As educators, we look at the process from the outside; as artists, we look at the same process from the inside; and both processes, integrated, make the complete man. 

11 Ibid., pp. 25-27.

Little difficulty seemed to be experienced by the art teachers in British schools in following the policies of the Society, however, for it was surely due to their enthusiastic interpretation of those policies into realistic classroom practice that many of Read's avant garde ideas were implemented. In view of the growing importance of art in British schools, a leading art educator, Kenneth Jameson, was able to make a glowing report in Berlin in 1962, when he addressed the Fédération Internationale pour l'Éducation Artistique. He also used the occasion to reaffirm the aims of the movement for which he was acting as spokesman:

We believe in Education in Art, but we believe and seek to further, more than anything else, the process of Education through Art. Not merely to teach superficial skills, but to educate, using art as the agent, the whole personality ... to help the child to discover the world around him, and having discovered it, to identify himself with it, and so to find, and to educate, himself.13

Despite Jameson's heartening words, evidence suggests that ground has already been lost since the foregoing statement was made, and that Field's prediction concerning the "dwindling role" of art in the schools is a very realistic one, not only in Britain, but also in Canada, and, judging by the statements issuing from some American art educators, in the United States as well.

Another British educator who has expressed misgivings over the status of art in the school system is Kurt Rowland. In 1968 he stated:

... the chief claims of art education to inclusion in the syllabus appear to be based on vague hopes that such a 'cultural' discipline may have a liberating effect on

certain latent qualities and lead to an unspecified enhancement of the personality. It is not surprising that school art, which seems to have such woolly aims, has become a fringe subject and is thought to be less essential than "recognized" subjects which are considered indispensable to vocational training.¹⁴

Rowland's attack on the "woolly aims" of school art is based on the same diagnosis as that made by Field. The malaise is a serious one, and if art education is going to survive in any worthwhile form when schools are being urged "to return to the basics," there will have to be a close examination made at all levels of the public education system. Art educators must do some serious thinking once more concerning the role of art in our schools. They must be prepared to identify their own aims and purposes in teaching art, and to bring the strongest possible arguments to bear on what they conceive to be the function of art in education.

Evidence presented so far indicates that possibly the problem is crystallized in the choice between two basic positions—"integration or isolation." Thomas Munro, a prominent American educator, writing as long ago as 1941, puts the question very clearly:

What we believe as to the social functions of art will influence our ways of relating art to the rest of the curriculum, will make us present it as detached and trivial, or as an integral, vital factor in society... Still heatedly argued back and forth is the question of "integration" versus "isolation"—shall art be taught as a separate subject and department, or be merged with others, as in the project method, core curriculum, and similar procedures? If the former, how can it be kept from excessive specialization, aloofness, and artificiality? If the latter, how can it avoid being overwhelmed by other approaches and made a mere handmaid to other departments,

Leon Winslow, in a book written in 1949, makes his position perfectly clear, at least as far as the elementary school curriculum is concerned:

Throughout the elementary school, art may broadly be conceived of as a component part and frequently as the outgrowth of the entire school curriculum. Because some experience with art is involved in almost every field of human endeavor, the subject helps the pupil to learn more effectively, the pursuit of it being essential to his liberal education on intellectual as well as aesthetic grounds.

... The school subject called art is then an organized body of creative and appreciative experience with the materials, growing out of the life of the child. Since the modern curriculum is made up of experiences that are vital and real to him, art in the school should also afford a logical culmination for these experiences, because to be genuine, art must be experience that is vital. If the child is encouraged to express himself freely through art mediums, he will from choice often use for his inspiration those curricular experiences that are most vital and real to him.

This declaration by Winslow, an American, provides a direct link with what was happening in British schools at that time, for it seems also to bring practical experience and professional insight to bear on the educational theories of Herbert Read. It also points to the undoubted fact that true integration across the subject areas can occur very readily and naturally in the elementary school curriculum where there are few timetable restraints compared with the highly specialized secondary school system.

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The theme is taken up again by two other North American art educators, Charles Gaitskell and Al Hurwitz. In their book on art methods for the elementary school which appeared in 1970, they make a strong case for integration and a direct reference to Read and his philosophy of education:

That other subjects should serve as a basis for children's art work is educationally sound in principle . . . whereas the mechanistic psychologists believed that learning can best occur when school subjects are broken down into their smallest parts, the Gestalt psychologists disputed this assertion and proved that just the reverse is true. Wholes, not parts, are primary, they asserted. Learning occurs best, not when subjects are dissected, but when they are combined.

. . . If one examines the "grass roots of art," to borrow Sir Herbert Read's evocative phrase, the distinctive qualities of visual art become less apparent as one compares the formal characteristics of art to those of its neighbours. As an example, design features, such as line, rhythm, and pattern, have their counterparts in music, drama, and dance. For this reason design components are often used as the basis for many related art programs.17

With such compelling arguments for integration of school subjects and such widespread advocacy for art as a fundamental part of the elementary school curriculum, some exciting work was being done in schools on both sides of the Atlantic.

In 1962 the American art educator June King McFee was able to report:

Children are using art as a means of learning as well as expressing. Art is an important avenue for analyzing and discriminating perceptions, for organizing these concepts in their interactions, and then symbolizing them so they can be understood by others. Painting a picture or a mural is as good a summary of learning as a written

McFee's words read almost like a postscript to the ideas expressed by Froebel over one and one quarter centuries before. His conviction that children are endowed with innate artistic ability, and that art is as natural a means of communication as the spoken or written word, is reinforced by her statement. Furthermore, McFee describes what is, surely, an admirable situation and one with which any good elementary teacher will be familiar, a situation in which art is used as naturally and as spontaneously as language for the communication of ideas, for the solving of problems, and for the joyful enrichment of learning.

This fundamental view of art in the elementary classroom is underlined in a book by John Sawyer and Italo de Francesca which appeared in 1971:

Art has no subject-matter barriers; and therefore it is a means of uniting all learnings. Primarily, ... the aim of art education at the elementary school level is as follows: (1) to integrate the child's art learnings with his total educational foundation; (2) to develop children whose intellectual, emotional, social growth, physical, perceptual, aesthetic, and creative components are integrated into a harmonious unity through the qualities of art.19

It would seem, judging by the force of all these arguments, that the concept of education through art is well understood, at least as it

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applies in our elementary schools. In fact, although many teachers do make imaginative use of art as a catalyst for the total learning experiences of their students, there are probably still too many classrooms that bear visual witness to the teacher's total inadequacy in this area. In this writer's opinion, the art methods courses which are taught in teacher education programmes at our colleges and universities have a clear responsibility to remedy this inadequacy. It is in these courses that attitudes will be formed by student-teachers; they will either be convinced through the evidence of their own experience that art has unique qualities when employed in the total process of learning, or they will embark upon their careers as teachers with art vaguely categorized in their minds as a useful and soporific fringe activity for those aimless moments which seem to surface mainly on Friday afternoons.

If this writer's case for art as a primary educational function has been directed mainly at the elementary school, it is not because he regards that case as inappropriate for secondary education, but rather, because the generalist approach which characterizes elementary teaching finds a natural outlet in the concept of integrated learning. Furthermore, although there is much to be done at elementary level, a great deal has already been accomplished as June King McFee has indicated. In the "open classroom" concept of education which has been a feature of British primary and junior schools for many years, integration is taken for granted. An example of this in practice is given in a book published in 1968. The authors are the head teachers of an infant and a primary school which are combined on the same campus. Talking of their school's "integrated day," they explain:
The integrated day could be described as a school day which is combined into a whole and has the minimum of timetabling. Within this day there is time and opportunity in a planned educative environment for the social, intellectual, emotional, physical and aesthetic growth of the child at his own rate of development.

... The natural flow of activity, imagination, language, thought and learning which is in itself a continuous process is not interrupted by artificial breaks such as the conventional playtime or subject barriers.

... As the child works, he is involved with learning as an integrated unit, coping perhaps with a foray into maths, science, geography, art or English in a short space of time, through the use of books, material and equipment which may lead him into various channels. Subject barriers are extraneous. No limit is set to the exploration involved, which may go off at any tangent into any sphere of learning. Different subjects are also cemented by the free use of language. If we take for example any one term such as 'three dimensional', this is used in science, maths, English, construction or art and the child may have experience of and explore 3D within a framework where they are all interwoven and almost indistinguishable one from the other ...

From the foregoing example there can be no doubt of the vital contribution art can make in a system of education which is geared to integrated learning. Many art educators, however, believe that the lessons which have been learned through work with younger children have important implications for secondary art programmes, and that a way must be found to overcome the isolation of art which occurs in the highly specialized teaching of high school subjects.

Many North American art educators echo the concerns of Field and Rowland in Britain. They view the weakening status of high school art with obvious alarm. These words taken from an article by Junius Eddy, for example, have an ironic ring:

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I wonder if the tendency to think in terms of subject matter about the rest of the curriculum hasn't placed us in an untenable position when it comes to a consideration of curriculum reform in the arts. It seems to have forced us, perhaps without our knowing it, to deal with the arts as separate, compartmentalized boxes of subject matter—so that we wind up being grateful if we get more time for art or music at the junior high level, and simply dazzled if we get a chance to introduce creative dramatics or dance in the primary school.21

The dangers of isolation are outlined in a cryptic article in which Donald Arnstine proposes a solution that would fit quite happily into the "integrated day" of a British "open classroom." He declares that:

... art studied in school that is disconnected from the natural and social events which are its chief source of meaning and significance is at best an esoteric amusement and at worst a bore. And history and sciences that are presented in isolation from the aspects of immediate aesthetic appeal which constitute the very motivation for their cognitive study are at best mere rituals to perform and at worst a form of persecution. What I am proposing is a conception of aesthetic education in which all studies are initiated and carried forward by what is of immediate appeal and in which sensitivity to artistic presentations themselves is maintained and developed, because what is presented is perceptibly significant to the world in which students live.22

Arnstine, having left us in no doubt as to his position on integration of the high school curriculum, makes an interesting assessment of the function a specialist art teacher might have within such a framework:

As an aesthetic consultant, the art teacher can both help increase the meaning and import of other school studies and at the same time increase sensitivity to aesthetic


qualities and to art itself.  

By way of rounding off this case for an integrated system of education within which art is allotted a primary role, and before looking at some of the objections which have been expressed to this concept, it might be appropriate to consider the quiet but, nevertheless, powerful argument made by A.W. Foshay against the division created by our education systems between the arts and the so-called academic subjects. In an article written in 1973 for the journal Art Education, he states:

The traditions of the arts, and of the academic fields, separate the two to the disadvantage of both. To view the arts as playful and private, and the formal academic pursuits as work-oriented and serious, is to separate them and to rob general education of its humane meanings. In the final analysis, it is to rob education of any serious meaning— it is to make it merely academic.

Foshay continues his common-sense statement with a gentle directive aimed at "arts people." He suggests, as Arstine does, that the remedy for a sad state of affairs is in the hands of the art teachers, that their contribution to the school curriculum should not be a trivial one, but one of fundamental importance. He points out that:

General education and the arts are, or ought to be, a seamless web. The isolation of the arts serves neither the arts nor general education nor the students very well. The initiative for a remedy can be taken by arts people who will begin to help children give aesthetic expression to general education themes. The other side of it—that side in which general education enters into the arts—will appear as a necessity.

Foshay's image of the school curriculum as a "seamless web" with

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23Ibid., pp. 13-22.

art woven firmly into the fabric along with the other subjects is one that appeals to this writer, and, he believes, to a large and still growing number of art educators wherever the value of art in schools is recognized. In presenting what he considers to be strong evidence to support this position, however, he is aware that opposing views do exist. For example, many art educators, although they may not necessarily oppose integration of their subject, seem to be more aligned to a concept of education in, rather than through art. This would certainly seem to be the case where many members of the American based National Art Education Association are concerned.

One of the commonest arguments used by art teachers is that the process of integration places art in an inferior position relative to other subjects. They claim that art becomes a handmaiden, and is used merely as a means to illustrate learning in other parts of the curriculum. Frank Wachowiak and Theodore Ramsay, in a book which is widely used by elementary school teachers and art educators, express this view with some feeling:

... another distinct handicap to a qualitative art program is the continued emphasis on misguided correlation practices where teachers use art to make other subjects more palatable and in the process often kill the child's love for art. But even here, there is much confusion among the writings of some of our art educators. We find them warning us against letting art become the slave of other areas in one breath and in the next suggesting a project of realistic clay vegetables to be used in a consumer's math project.25

This is, of course, a real danger. But it could also be argued that a secondary role for art is only created where there is ignorance of

the dynamic potential that is inherent in art as an agent for learning. No teacher who really appreciates this characteristic of art will allow its emasculation by other subjects. This statement by Dick Field brings out this point:

... we realize that we approach the matter of cross-subject teaching against a background of misunderstanding and disappointment. In the past too many attempts at collaboration have failed, generally because the role of art is supposed by others to be secondary, to be illustrative, or to give form to other people's ideas. This is entirely to miss the point that art has its own insights and offers its own structure of understanding. ... But in order to play this primary role, art needs at each point of contact an advocate; and this in turn means that the art teacher must be convinced of the contribution his subject can bring.26

The traditional fear of art teachers that in an integrated programme of school studies art will become "the slave of other areas" can be understood in the light of past experience. It is, however, a little more difficult to sympathize with another argument against integration which asserts that art, under these circumstances, will assume for itself a dominant posture. This is a recurring theme in the writings of Vincent Lanier, who makes no secret of his view of art as a peripheral activity in the school curriculum, dismissing as arrogant those who hold to a philosophy of education through art.

In his entertaining review of the aims of art education which he bases on twenty-five years of experience, "A Plague On All Your Houses," Lanier, in discussing the place of art education in the formal educational process, tells us that:

... It cannot, in my opinion, take a place in the core or centre of education since it does not possess those inherent

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qualities involved in the central issue of education, which is or should be the development of those concepts and skills necessary to understand and alter society. If schooling does nothing else, it must at least engage the student in that continuing dialogue and supportive study which clarifies the ways in which the social, economic, and political world around him works and how that world might be improved. This dialogue and these supportive studies must be carried on primarily (though not exclusively, as we shall later see) through the medium of verbal language, the principal medium in which significant ideas about the world can be stated, examined, tested, and evaluated. Thus the central currency of the school is words.  

In opposition to the main point at issue in the foregoing statement, there is considerable evidence to show that art does possess the "inherent qualities involved in the central issue of education," that art can and should play an important part in clarifying for the student "the ways in which the social, economic, and political world around him works and how that world might be improved." Furthermore, while it would be foolish to deny that "the central currency of the school is words," it seems equally foolish to deny the existence in the school of other vital currencies, including art. This would be to deny the opinions, quoted earlier in this paper, of some of the most eminent educators and philosophers in history.

There is one part of Vincent Lanier's article with which the writer of this thesis, along with the British and North American art educators he has quoted, would surely agree. Lanier states that:

Like most school subjects, art has been an academic exercise, sometimes entertaining, often boring, occasionally irksome, but rarely if ever related to the world outside the classroom or important to the world inside. . . . We

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remain a peripheral area of education, long on boastful claims and short on achievements—a condition which "you gotta have art" buttons will never improve.\textsuperscript{28}

This is precisely what Field, Rowland, Eddy, Arnstine, and so many other art educators are concerned about. But they believe the cause of the malady lies in the isolated and often frivolous stance of art in the schools, and, if ever art is to relate to the world inside or outside the classroom, it will not be from Lanier's fringe position that this will be achieved, but as a structural thread in Foshay's "seamless web."

Without wishing to doubt the sincerity of Vincent Lanier's beliefs, the conviction remains that art is capable of playing a primary role in an integrated school curriculum. And, for a final justification of this viewpoint there could hardly be a better argument than that of Sir Herbert Read:

\ldots art is not to be treated as something external which has to be inserted into the general scheme of education. Nor, on the other hand, can education be regarded as something which can never be complete without art. There is a certain way of life which we hold to be good, and the creative activity we call art is essential to it. Education is nothing but an initiation into this way of life, and we believe that in no way is that initiation so successfully achieved as through the practice of art. Art, that is to say, is a way of education--not so much a subject to be taught as a method of teaching any and all subjects.\textsuperscript{29}

Apparently it is what Lanier describes as the "instrumentalist position" in the ideas of Read that he takes exception to. In a recent article he delivers a frontal attack on those Canadian art educators who form the membership of the Canadian Society for Education Through Art and,

\textsuperscript{28}Ibid., pp. 12-15.

presumably, support the ideals of an education through art. To ignore, as Vincent Lanier appears to do, the work of many leading art educators who have interpreted Read's central idea of education through art into practical terms for the classroom, who have demonstrated (with Read's enthusiastic blessing) that art does indeed have an intrinsic value as an agent for learning in a general programme of education, is to ignore a conviction that is gathering strength once more in the minds of an increasing number of art educators. As this writer has tried to show, they are dismayed by the corrosive effect on art in the schools as a result of the "ostrich" policy of isolation. They urge that it is not only educationally sound for art to take its rightful place along with the other core subjects of an integrated curriculum, but that it would serve art's best interests as well, since there is no reason to assume that any loss of art's unique qualities and characteristics will result from the process of integration.

Canadian art educators should see Vincent Lanier's enigmatic posture as a mask for his true role as "devil's advocate." He will have done them a great service if he has caused them to look once more at a philosophy of art education which has led to some impressive achievements in the past and is capable of pointing the way out of the quicksands of present day isolation. There can be no questioning the urgency of the situation, nor should we assume that the problem is confined to Canadian schools.

Sylvia K. Corwin is assistant principal and supervisor of art at John F. Kennedy High School, The Bronx, New York. She warns us:

We can no longer afford the luxury of playing yesterday's art teacher role: sign-painter, jack of all grades, babysitter, decorator, doodler. We must demonstrate, visibly,
how a sound high school art program does more than open the door to reading and problem-solving for many youngsters. We must show how cumulative, exploratory, and developmental art experiences bring exciting new dimensions to learning—in all disciplines—for all children.

... In every school, every day, art teachers must demonstrate forcefully the value of our subject. Our collective ingenuity, talent, and intelligence must be directed to translating the language of art to our colleagues, at each level of school authority. And we must surely reach out to include parents and the community in our efforts.

The time is now.  

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CHAPTER III

CURRICULUM MATERIALS FOR EDUCATION THROUGH ART

This researcher believes, and has tried to show, that the principles underlying the theory of education through art are educationally sound. When these principles are intelligently applied they bring remarkable results, as witness, for example, the much admired British system of primary education in which art has been a naturally integrated and vital component for many years.

It is not surprising that so few teachers practise those principles, because much depends on the teacher's own initiative and on the quality of his professional training. Too often the generalist elementary teacher receives little or no training in art in his teacher education programme. When art courses are offered they often appear as an elective in competition with several other subjects. If the student teacher elects an art education course he will find, more often than not, that it is taught in isolation from all the other courses he is taking. Thus, unless he is fortunate enough to be accepted in one of the more progressive teacher education programmes, the elementary teacher may embark upon his teaching career with no experience or understanding of an integrated programme of studies, he may know nothing of team teaching or of the value of learning centres, he could, conceivably, have had no training in art. In fact, the model set before him during several years of study at college or university, may have misled him completely regarding his role as a teacher in a modern elementary classroom.
In view of this unhappy state of affairs, it would seem reasonable to expect that materials and teaching kits would be available that would help to fill some of those gaps in the teacher's professional knowledge and, perhaps even more important, offer him practical assistance in his task of enriching the content, as well as expanding the frontiers of his teaching.

In fact, a wide choice of curriculum materials do exist. A selection of teaching "packages" or "kits" often feature prominently in the resource centre or library of a modern school, while the well-stocked curriculum laboratories in colleges and faculties of education proclaim the importance of such devices in the preparation of teachers.

Most subject areas seem to be represented, including the "core" disciplines of mathematics and language arts, where materials, often in the form of games or instructional kits, have been designed to reinforce concepts like number and word skills in younger children. Materials may be inspirational or motivational in their purpose, as for example, packages containing visual and aural presentations which are used to encourage creative writing at various age levels. There are learning packages which help to illuminate many aspects of social studies, science, and even music, but, although there is a growing interest in curriculum materials for education in art, there seems to have been little or no attempt to produce kits or packages to support the ideas which were discussed in the previous chapter. If art is ever to achieve its rightful place in Foshay's "seamless web," every effort must be made, in this researcher's opinion, to educate teachers to see art, not as a frill, but as a foundation upon which to build their teaching. In other words: to educate through art.
Believing that this end will best be served by designing a series of teaching kits that will directly help generalist teachers, as well as specialist art teachers, to educate through art, this researcher has attempted to develop such a kit. Before describing the process, a brief survey of existing art education curriculum materials is appropriate.

There is, of course, a rich choice of slides, film-strips, films, charts, and other visual aids from which the art teacher may obtain valuable assistance in enriching his school programme. Apart from the traditional subject-matter like art history or art appreciation, there is a wealth of material directed at areas of interest which have surfaced more recently, for example, the movement toward the study of art in relation to the environment, or the "basic design" approach to art education.

Some of these visual aids are accompanied by audio tapes or phonograph records and are often presented as a boxed kit along with a guide for the use of the teacher or the student in the classroom. A good example of this type of art education kit is the one used in the audio-visual slide programmes produced by The Center For Humanities which are designed for the purpose of aesthetic education.

In addition to audio and visual components a kit may contain other related materials, as in the one designed by Kurt Rowland which includes work-books as well as film-strips and audio-tapes. There can be little doubt, however, that the most prolific source of packages and kits for use in art education is the Viking Press in New York which produces a wide


variety of aesthetic education materials for CEMREL (the Central Midwestern Regional Educational Laboratory). The approach of this organization, at least in some respects, goes part of the way toward the goal of education through art, since there is an attempt to integrate the subject areas in the packages designed for younger children, and there is an emphasis on the arts as a vehicle to promote primary skills, and to promote the study of the environment. In other respects, however, CEMREL packages seem to this researcher to provide too much. Instead of functioning as a starting-point or a springboard for the teacher's ideas, or as a motivational device for the student's independent studies, they tend to over-direct the process of learning with a profusion of sophisticated materials.

An article by Gilbert A. Clark which was published in the September, 1975 issue of *Art Education* should be of considerable interest to art educators. Entitled "Art Kits and Caboodles" it describes the work done by Clark and his associates in developing Art-Kits and Caboodles which are designed, to use the author's own words:

... for use in the art classroom as motivational, enrichment, and independent inquiry materials. They are to be used to expand and strengthen the teacher's art programme. They are to be selected and used by teachers and students as an extension of the instructional program offered by schools.

Clark goes on to give these definitions:

A kit is a packaged collection of related materials designed to teach the user a predetermined content specific to the arts in conceptual, historical, critical, or aesthetic dimensions. Kits are assembled and created from related but diverse packageable materials. The relatedness of their diverse contents is their strength.

A caboodle is a variation of a kit. Caboodles are packaged collections of related materials designed to provide the user experiences with content specific to the arts in conceptual, historical, critical, or aesthetic dimensions. Kits are designed for specific instruction.
Caboodles are designed for learning outcomes, learning experiences without such predictable definition.\textsuperscript{33}

The only point on which this researcher would take issue with Clark, is the apparent restriction he places on the use of art kits. Without wishing to deny the value of such materials "in the art classroom," and while fully supporting Clark's statement as to their purpose in an art programme, there would, in this researcher's view, be an even greater value if the materials were designed for more flexible use. For in recalling the central issue of "integration or isolation," and the arguments presented in Chapter II of this thesis, curriculum kits which were designed for education through, rather than in art, would in no way lose their value in art programmes, but would, surely, play an even more important role. By giving direct help to the generalist teacher, by encouraging him to educate through art, the integral qualities of art as a primary component in education would become apparent.

In considering a theme for a curriculum kit that would help teachers to educate through art, almost any subject area offers rich possibilities. In fact, the theme chosen here seemed to be an ideal one in many respects, for in dealing with an important facet of the art of primitive man, there were, apart from the obvious uses in a school art programme, some interesting opportunities for expanding and illuminating the work in social studies, drama, language arts and music.

Since the modern approach to social studies is primarily concerned with man in relation to society, his environment, his religious beliefs,\textsuperscript{33}

his politics; and since the consideration of these and other factors figure prominently when man expresses his ideas through the arts, it follows that any study of man's development must be concerned with the artistic manifestations of our own and other cultures. Thus, the field of social studies offers a wealth of particularly appropriate themes for a curriculum kit which is aimed at education through art.

In selecting the art of primitive man as a subject, this researcher had the needs of the generalist teacher, as well as those of the elementary student, very much in mind. By means of a further process of selection, the mask seemed to have even greater potential and flexibility, for it has always reflected an important cultural and psychological aspect of man in the more "civilized" as well as the primitive societies.

The kit was, therefore, created as a resource package which would not be restricted to use in an art room, but would be of practical help to generalist teachers as an aid to integrated learning through art. It was developed to include the following components:

1. **Slides**: seventy in number and arranged into sixteen sections. The first fifteen sections deal with the psychological and cultural purposes of the mask in the affairs of man, while the final section shows a step-by-step approach to making a mask suitable for the classroom. All the slides were made by the researcher from original sources, as well as from books on the subject and from museum collections.

2. **Audio Cassette Tape**: prepared by the researcher for the purpose of complementing the visual experience of the slides. Tribal music from several of the regions is represented in the kit.

3. **Teaching Notes**: for the use of the individual student or the teacher when working with the materials. Appendix B.

The arrangement of the kit into several sections of slides is made in the interests of flexibility. Thus, each section may be used independently of the others to meet the needs of different age groups or to satisfy
the requirements of specific subject areas like Drama, Language Arts or Music.

The teaching notes are designed to motivate a spirit of enquiry in the students. In the attempt to achieve this objective, they are more concerned with posing questions than with providing answers.
CHAPTER IV

"THE MASK": A CURRICULUM KIT FOR THE DEVELOPMENT OF EDUCATION THROUGH ART

From the outset this curriculum kit was planned to satisfy more than one purpose. The very nature of its subject matter makes its uses in school art programmes fairly obvious. By judicious selection from the slides and by appropriate adjustment of aims, the art teacher should be able to adapt the materials for use at various age levels in high school and in elementary art classes.

Apart from the more obvious use in the art programme as a means of motivation, or as a source of enrichment, or (and this is most important) as a starting-point for further inquiry by groups or individual students, this researcher believes that the kit has an important function when seen as part of an integrated approach to learning. As an example of this point, it should provide valuable help to the generalist elementary teacher who is planning a social studies unit on primitive man. The powerful visual impact of the masks should, by arousing the interest of the students, generate that spirit of inquiry without which work in social studies or any other subject becomes a mere academic exercise.

The slides have been developed with this objective in view at all times. It is hoped that they will act as a catalyst in encouraging a flow of purposeful research by the students, and that the teacher will present them in the interests of motivation and enrichment, and that they will not be seen as ends in themselves.

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In the belief that this attempt to foster a dynamic learning situation must be the central aim of this kit, examples of masks have been included from several different cultures. The subject is introduced by showing that the urge to dress up and to "assume a mask" is a strong human characteristic, and that this urge is still present in all of us. The modern city-dweller who paints his face in the spirit of the carnival is linked with the tribesmen in Australia and Africa who, in painting their faces and bodies for initiation ceremonies, are following strict tribal law.

Thus, the first section of slides is intended to be thought-provoking. What is the origin of modern man's urge to assume another identity by applying a mask of paint? Is there any deeper religious significance involved when he plays the role of a clown? Why is the wearing of a mask so important in primitive tribal ceremonies? Consideration of questions like these should lead to research by students in order to find the answers.

The rest of the slides are arranged in small groups, mainly according to geographic origin of the masks. Exceptions to this are the sections on funerary masks and theatrical masks, both of which draw their examples from widely different cultures. Each of the sections tries to show that, although the design of the masks may vary from culture to culture, their underlying purpose remains the same. In submerging his own identity for whatever ceremonial reason, the tribesman re-affirms his support for the religious, sociological, and political aspirations of his tribe; by strict observance of traditional ritual, he is helping to preserve his cultural heritage.
One of the main points to be brought out here is that the mask is not primarily conceived by primitive man as a work of art. It has a pre-ordained function in the ceremonial life of the tribe, and in view of this, it is regarded as a purely utilitarian object. Only through the eyes of the "civilized" outsider are masks and other tribal artifacts seen as art objects.

However, this fact should in no way inhibit the student's appreciation of the aesthetic qualities of the masks. The art of primitive man is represented in the museums and galleries of the world, and the study of these examples should help the student to understand why. Although the images do tend to speak for themselves, students should be made aware of some of the more subtle qualities present in them. For example, many of the African masks have won the admiration of modern artists like Picasso, Braque, and Epstein, since they were "discovered" at the end of the last century. The reasons for this are made clear by studying the sheer artistry of these masks; the sensitivity with which they are carved, the rich surface treatment of some, in contrast with the restraint of others.

This sort of appraisal should lead to an awareness of those images which are designed to shock, and those that have a more gentle message. It should also lead to an appreciation of the techniques used by the carver to express these feelings.

This researcher believes that one of the desirable outcomes of using this kit is an awakened interest in the student to design and construct a mask for himself. While the specialist art teacher will readily see the motivational use of the materials in that part of his programme that deals with three-dimensional design, it must be emphasized that the
kit is primarily intended for the generalist teacher who is interested in an integrated approach to learning. The last section of slides was designed with this non-specialist type of teacher in mind. The simple and economical variation of the papier mache method which is illustrated in section sixteen of the slides is ideal for a classroom with limited resources. At the same time it should be stressed that the method shown is just one way of making a mask. There are many other suitable procedures with which the teacher should try to familiarize himself. The main reasons for featuring this particular method are: the scope it offers for the imaginative use of discarded materials, its directness, its cheapness, and, perhaps most important, the ease with which individual ideas may be expressed.

Most teachers will agree that the abstract nature of the learning that takes place through the medium of books has a limited value when working with younger children. This fact is brought home very clearly, for example, in elementary social studies. In the attempt to bring past civilizations or remote regions to life in the minds of the children, the progressive teacher recognizes the need to supplement the knowledge to be gained from books. Visual aids of all kinds; music, drama, and art activities, can all do much to ensure the active interest and involvement of the students. No social studies project, however, that does not concern itself with people can hope to promote any valuable understanding of other cultures. Students who are given every opportunity to experience, as realistically as possible, what it would be like to be a North American Indian or an African tribesman, for example, will surely gain far clearer insights concerning those cultures than could be obtained from books alone.
It follows then, that the study of the masks which are presented in this kit should lead to inquiry into the life-styles of the people who made them. By studying the purposes to which the masks were put the student should see some purpose in making one for himself, and in the process, perhaps, coming a little nearer to a genuine feeling of empathy for a way of life that is far removed from his own.

The inclusion in the kit of tribal music from several of the regions which are represented, is intended to further enrich the visual experience of the slides. The cassette tape may be used in conjunction with the viewing of the masks or as background music to provide "atmosphere" during the mask-making and other activities. Again, as with the slides, it is stressed that the music should be used as a starting-point for the students' own investigations and experiments. Some students, for instance, might well be encouraged to compose and record on tape their own versions of "tribal music."

The third component of the kit consists of notes on the slides for the teacher or the individual student who may be working independently with the materials.

Development and Testing of the Curriculum Kit: "The Mask"

In the process of developing the kit the opinions of teachers in training, experienced elementary and secondary teachers in the field, art educators, and teacher educators have been sought at every stage. From the original collection of one hundred and eighty slides that were made for the purpose, the final selection of seventy was arrived at after several trial presentations to groups of student teachers. At a very early
stage a selection of the slides was used, together with the music, in a presentation to a group of ten junior high school students in Vancouver. By carrying out the mask-making project with this group, this researcher was able to gain some impressions regarding the effectiveness of the materials as a means of motivation; furthermore, he was able to see at first hand how effective the instructional section of the slides was in helping the students to construct a mask (see plates 3, 4, and 5). This particular experience was also helpful in that it pointed the need for flexibility in the kit, to allow easy selection from the visual materials in order to meet specific needs.

In Chapter III some critical observations were made concerning the need for more integration of disciplines in our teacher education programmes. In view of this, it seemed reasonable to elicit the opinions of student-teachers after explaining to them the purposes of the kit and presenting the contents for their consideration. Of the eighty student-teachers who took part in the three presentations that were made, all were involved in art education courses, thirty-three were third year students and forty-seven were in their fourth year. This meant that all the participants had classroom experience and, from their vantage-point of teachers-in-training, could reasonably be expected to have a direct interest in the issues represented by the kit, and opinions as to its potential value to them as teachers.

The comments of the third-year students were very helpful in determining what would be a suitable number of slides to use with elementary children; how and when to introduce the music in a presentation, and in their response to the educational ideas which were implicit in the objectives of the kit. As this group was also asked to make a mask as an outcome
of the presentation (plate 6), this proved to be a helpful trial run in
the direct use of the materials.

After further editing of the slides and the music, a presentation
was made to the fourth-year student-teachers in which an explanation of
the kit's purposes was given along with a trial run of the slides and
music. Due to limited time being available, this group was unable to
carry out the mask-making project.

All eighty student-teachers were enrolled in the current element­
ary teacher education programme at the University of British Columbia's
Faculty of Education. In an attempt to record their opinions concerning
the effectiveness of the kit and its potential value to them as generalist
teachers, all eighty student-teachers were asked to respond to a question­
aire immediately after the presentations were completed. Their responses
to six key questions are shown as graphs in figures 1-6, Appendix A.

Since the opinions of teacher-educators who are also specialists
in art education were considered by this researcher to be of major value,
the three faculty members were invited to observe the presentations which
were made to their groups. They were asked to respond to the following
questions:

1. Did you like the materials?
2. Would it be in your interests to use them?
3. Would you use them if they were available?
4. Have you any suggestions for the improvement of the materials?

In quoting directly from the written replies to these questions,
the individual faculty members are distinguished by the letters A, B, and
C.

1. Did you like the materials?

A : I certainly liked the slides and very much enjoyed the
presentation. The large double-section of graduating students were most interested and considered the experience both interesting and appropriate for their teaching situations.

B: Yes.

C: There were some excellent slides of masks. I also thought the method of mask-making and the finished masks were very well done. I did not see the actual instruction of techniques, so cannot comment.

2. Would it be in your interests to use them?

A: The collection of well chosen slides and related information was unique and therefore of real value to teachers of intermediate age children. Being a one-of-its-kind collection I would most certainly use the material—either in the classrooms or for teachers in training at U.B.C.

B: Yes.

C: Yes, the slides would be quite useful to me or any other art teacher familiar with masks and the art of the cultures involved. Not sure they could be handled by novices in the form which I saw.

3. WOULD you use them if they were available?

A: I certainly would use the material if it were available (I introduce the subject of MASKS each year to my students. A readily available set of material would be most valuable).

B: Yes.

C: I definitely would make use of many of the slides of African, Indian, Oceanic, Asian, and children's masks. If there are slides available of the techniques (I did not see any in my brief visit) I would be interested in using them. Also slides on pattern and decoration.

4. Have you any suggestions for the improvement of the materials?

A: I can think of very little in the way of improvement. Possibly when it comes to the making of masks an emphasis on the purpose of masks (expressions that might be considered) and on the visual elements of form, line, colour and pattern.

B: Yes. 1) a brief written explanation of each mask so I can read or relate the information while I show the slides.

2) more slides of "contemporary" (in our culture and/or B.C. multi-cultures) masks; both physical and psychological.
C: Possibly: a list of objectives for various levels
co-ordinated slide-tapes with musical background
evaluative materials (questions
"blown-up" visuals to display (follow-up materials
ccharts on pattern and line (check-lists, quizzes

The suggestions made by the teacher-educators in reply to question
four were most helpful in the next stage of editing the slides, and in con-
sidering the lay-out and the content of the teaching notes which accompany
them. Their reactions, along with those of the student-teachers in their
classes, were generally very encouraging.

Finally, in order to gather opinions from experienced teachers in
the British Columbia public school system, a group of ten members of a
U.B.C. art education graduate seminar was given an explanation of the kit
and its purposes, followed by a presentation of the materials. Eight of
the group were practising teachers with several years experience ranging
across the grades four to twelve. The other two members of the group were
teacher-educators with extensive elementary and secondary experience, as
well as their long involvement in teacher preparation.

Immediately following the presentation, the participants were asked
to record their opinions by responding to a questionnaire. A summary of
their answers to each question now follows:

1. Do you think the materials would serve to enrich a grade four
   unit on Primitive Man in Social Studies?

   Seven replied: "yes";
   One replied: "certainly";
   One replied: "definitely";
   One replied: "very good way to organize a unit in Social
   Studies."

2. Do you think the materials could be successfully used to
   motivate a grade four class to make a mask?

   Nine replied: "yes";
   One replied: "excellent motivation";
One added: "but I would suggest there is a need to draw images from the students' personal mythology rather than just synthesizing images from other cultures";
One added: "but I would like to see a few more masks of unpainted wood, e.g., original Haida masks were done in natural wood."

3. Do you think the materials would be effective in helping to integrate subject areas, i.e., Social Studies and Art?

Seven replied: "yes";
One replied: "very definitely";
One replied: "good integration";
One replied: "as the package exists now, this seems the most effective use—i.e., Socials and Art."

4. Do you think the sequence demonstrating the steps in making a mask is effective?

Two replied: "yes";
One replied: "yes, very good";
One replied: "yes, perhaps other methods should be used";
One replied: "yes, perhaps suggest alternative methods of building masks";
One replied: "yes, stress that this is one alternative only";
One replied: "yes, perhaps more on basic construction than on finished masks";
One replied: "I would include an alternative method in the notes";
One replied: "perhaps it would be helpful to show at least two other methods of building foundations—not just scrap boxes—should show the use of tape/wire";
One replied: "perhaps more on various ways of forming paper to create eyes, noses, etc."

5. Do you think "THE MASK" could be adapted for use with other age groups at appropriate times. Hallowe'en, for example?

Five replied: "yes";
Two replied: "certainly";
One replied: "other age groups yes. Not at appropriate times";
One replied: "yes, sequence very adaptable";
One replied: "indeed yes—in fact this is where the strength lies. Masks must be related to the interest (child or material taught).

6. Would you use the materials if they were available?

Nine replied: "yes";
One replied: "yes, but my personal bias is stated above in number two" (this is a reference to the suggestion made in answer to question number two that
Apart from the encouragingly supportive tenor of this group's replies, the many ideas and suggestions they put forward were a strong influence in the final decisions that were made concerning the contents, the uses, and the general design of the kit.

For example, the replies to question four very strongly underlined this researcher's own position in respect of the instructional sequence of the slides. As was stated earlier in this chapter, it is important for the teacher using the kit to make the students aware of alternative methods of building masks, and, if possible, help them to explore some of these other methods. This researcher fully appreciates this point and has tried to focus upon it in the teaching notes. It will also be a major consideration in any revision of the slide sequence he is able to make.

The field-work which has been described up to this point has, of course, been very important. By attempting to gather the opinions of professionally-involved groups, this researcher has simply followed a necessary part of the design process. For by consulting those who may be said to fairly represent the future consumer, the designer can shape the product to meet the need.

That there is a need for this particular curriculum kit, is but one of the implications suggested by the field-work. This researcher would venture the opinion that there is a need for other packages, dealing with a variety of themes, and aimed, also, at an integrated approach to learning through art. Moreover, he would suggest that the need exists, not only at elementary school level, but in secondary schools, as well as in teacher education programmes.
Another important implication points to the problems which are involved in trying to satisfy a demand for a product. In planning the next stage of the kit's development, and with the goal of commercial publication in mind, design procedures will again be followed. By means of consultations with educational administrators, funding agencies, and commercial publishing houses, it is hoped that answers to some important questions will be forthcoming. These questions are set out in a book by J. Christopher Jones. They are intended to gather answers about the product from sources best qualified to offer them. They ask:

- Can it be made cheaply enough with available resources?
- Can it be distributed through available channels?
- What appearance, performance, reliability, etc., is required?
- To what extent will it be compatible with, or competitive with, other products?
- To what extent will it restructure the existing situation to create new demands, opportunities and problems?
- To what extent are its effects, and side-effects, acceptable to all concerned?34

Important as these considerations are, even if the materials should fail to meet the criteria for publication, there would appear to be an important use for them in a more limited context. This researcher has been heartened by the generally warm response to the materials shown by teachers, student-teachers, and teacher educators in the course of the fieldwork he has attempted so far. This leads him to his final conclusion concerning what may, perhaps, be the most important implication of all for his future action as a teacher educator. For the interest shown in the materials at a professional level must surely be an indication of their potential value as a stimulus for local curriculum development. This will be

an undoubted asset to a person who is closely involved with the day-to-day tasks associated with the preparation of teachers.
CHAPTER V

CONCLUSIONS

This writer's main thesis has been that art has a primary role to play in general education. He has tried to show that this is by no means a new idea; that, in fact, organized society has recognized this quality in art for thousands of years. He has attempted to trace the development of this concept through the recorded statements of some of the great philosophers and educators in our history.

In attempting to argue the case for a re-appraisal of the aims of art education, he points to the urgency of the situation. There is increasing concern among art educators that, in spite of the advances that have been made, art education remains a "fringe" subject in our school curricula, and, as such, is barely tolerated by administrators.

Art educators are faced with the choice between two rival positions: "integration or isolation." In declaring his support for those who strongly recommend integration, this writer believes that important advances have been made in the past by those art educators who followed a policy of education through art. If any lasting solution is to be found, it may well be found through a vigorous exposition of this policy or an up-to-date interpretation of it. But for art to become a dynamic component in general education, its unique catalytic qualities will have to be better understood by generalist teachers, as well as specialist teachers of art.

One way to help teachers to educate through art, it is suggested,
would be to develop acceptable curriculum materials for that purpose which are designed for use in teacher education programmes and in school classrooms generally.

Thus, the curriculum kit which is associated with this study has been developed with the central thesis of education through art in mind. It is seen as a prototype for a series of curriculum packages, diverse in their approach, but related by a strong underlying theme.

In the process of developing "The Mask", this researcher has been personally involved in gathering data through extensive field-work. By working directly with students in the public school system as well as with student-teachers in teacher education programmes, he has been able to form a favourable opinion of the kit in action. Although the number of opinions recorded has been necessarily limited, support for the kit and for the educational philosophy it represents has been quite marked among the student-teachers who were exposed to it. Certainly, the reactions of these groups were very influential in the decision-making that formed a major part of the design process.

Perhaps even more encouraging has been the response of those experienced teachers and teacher educators who took part in the presentations of the materials. Apart from their support of the kit as it stands, their observations have generated many ideas for its refinement and for its future development along with other related curriculum packages.

This researcher concludes that there is a need for curriculum materials that will help teachers to educate through art. He believes, moreover, that the position he advocates in this thesis is supported by some of the strongest arguments in educational history, and that the very
survival of art education may well be in the hands of art educators themselves. For they should be advocating the integration of art into the mainstream of education and not attempting to defend a position that is being steadily eroded.

In short, this researcher concludes that art does indeed have a primary role to play in general education, and that there is a need for curriculum materials that will help to sustain that role.
BIBLIOGRAPHY


Fig. 1 - Showing the percent response recorded by 80 student-teachers in answer to the following question:

DO YOU THINK THE MATERIALS WOULD SERVE TO ENRICH A GRADE FOUR UNIT ON PRIMITIVE MAN IN SOCIAL STUDIES?
Fig. 2 - Showing the percent response recorded by 80 student-teachers in answer to the following question:

DO YOU THINK THE MATERIALS COULD BE SUCCESSFULLY USED TO MOTIVATE A GRADE FOUR CLASS TO MAKE A MASK?
Fig. 3 - Showing the percent response recorded by 80 student-teachers in answer to the following question:

DO YOU THINK THE MATERIALS WOULD BE EFFECTIVE IN HELPING TO INTEGRATE SUBJECT AREAS, i.e., SOCIAL STUDIES AND ART?
Fig. 4 - Showing the percent response recorded by 80 student-teachers in answer to the following question:

DO YOU THINK THE SEQUENCE DEMONSTRATING THE STEPS IN MAKING A MASK IS EFFECTIVE?
Fig. 5 - Showing the percent response recorded by 80 student-teachers in answer to the following question:

DO YOU THINK "THE MASK" COULD BE ADAPTED FOR USE WITH OTHER AGE GROUPS AT APPROPRIATE TIMES, HALLOWE'EN, FOR EXAMPLE?
Fig. 6 - Showing the percent response recorded by 80 student-teachers in answer to the following question:

DO YOU THINK THE MATERIALS INCREASED YOUR KNOWLEDGE OF THE SUBJECT AREA, i.e. THE ART OF PRIMITIVE MAN?
APPENDIX B
70 COLOUR SLIDES TO BE USED WITH
THIS THESIS ARE AVAILABLE FOR
CONSULTATION AT THE UNIVERSITY OF
BRITISH COLUMBIA; AT THE ADDRESS
BELOW:-

University of British Columbia
Special Collections Division
The Library
2075 Wesbrook Place
Vancouver, B.C., Canada
V6T 1W5
THE MASK
AN INTEGRATED CURRICULUM KIT

TEACHING NOTES

It cannot be too strongly emphasized that these materials are not presented as ends in themselves, but rather, as a starting-point for further inquiry by groups or by individual students. While the use of the materials as a source of enrichment or as a means of motivation would be fairly obvious in an art programme, it is hoped that the generalist teacher will find them particularly valuable when used as part of an integrated approach to learning.

When used, for example, in a social studies unit on primitive man, they should act as a catalyst in the encouragement of purposeful research by the students. It is in this spirit that the ques-
tions in these notes have been asked. They are intended to be thought-provoking. In seeking answers to these questions it is anticipated that students will be motivated into asking questions of their own. If, by generating such a spirit of inquiry, this kit can help to foster a dynamic learning situation, then one of its most important aims will have been achieved.

EACH SLIDE IS NUMBERED AND IS REFERRED TO IN THE FOLLOWING NOTES. BOTH SLIDES AND NOTES ARE ARRANGED IN SECTIONS TO ALLOW FLEXIBLE USE OF THE MATERIALS. IT IS SUGGESTED THAT TEACHERS READ THE NOTES BEFORE USING THE SLIDES.

Section One: DRESSING UP

Slides 1, 2, 3, and 4... Everybody likes to dress up and "put on a mask", just as these children and adults are doing at the Vancouver Sea Festival in British Columbia. They are disguised as:
1 - "Batman and Robin"; 2 - "Raggedy Ann";
3 - "Bayman", 4 - "Clown".

WHY DO WE LIKE TO DRESS UP AND "PUT ON A MASK"?
IS THERE A MORE SERIOUS MEANING BEHIND THE FUN OF A CARNIVAL?

PERHAPS THE SLIDES HAVE GIVEN YOU SOME IDEAS OF YOUR OWN - THINK ABOUT THEM WHEN YOU VIEW THE NEXT SECTION.
Section Two: THE PAINTED MASK

Slides 5, 6, 7, 8, and 9... People may have different reasons for painting their faces. Sometimes they will "put on a face" to celebrate very important occasions, and for some it is part of a daily routine. Here are some examples from different parts of the world:
5 - "Morning make-up", Canada; 6 - "Rice Festival", Osaka, Japan; 7 and 8 - "Initiation Ceremonies", N.W. Australia; 9 - "Initiation Ceremony", Ivory Coast, Africa.

WHY DO WESTERN WOMEN PAINT THEIR FACES?
WHY IS THE RICE HARVEST IMPORTANT TO THE JAPANESE?
WHAT IS AN INITIATION CEREMONY?

TRY TO FIND OUT WHY TRIBESMEN LIKE THE AUSTRALIAN ABORIGINES DECORATE THEIR FACES SO CAREFULLY.

Section Three: CEREMONIAL MASKS: N. AMERICAN INDIANS

Slides 10, 11, 12, and 13... By wearing animal masks in ceremonial dances, Indians who lived by hunting believed that the spirits would reward them with success in the hunt. Other tribes who practised agriculture wore masks which were designed to celebrate the various stages of the growth cycle. Masks were also used to scare away evil spirits.
10 - "Buffalo Dance", Mandan Indians; 11 - Iroquois "Straw Mask"; 12 and 13 - "False Face" masks, Seneca and Iroquois.

CAN YOU THINK OF AN AGRICULTURAL FESTIVAL THAT IS CELEBRATED IN OUR OWN SOCIETY?
Section Four: THREE MASKS ASSOCIATED WITH DEATH AND BURIAL CEREMONIES

Slide 14 - "Funeral Mask of the Pharoah Tutankhamen", Ancient Egypt. The Egyptians believed in life after death and that the mask would help the Pharoah on his journey into the next world.

Slide 15 - "Death Mask of Oliver Cromwell", England, 17th Century. An early example of a mask made by taking a cast directly from the dead person's features.


WHAT MATERIALS DO YOU THINK WERE USED TO MAKE THE BEAUTIFUL EGYPTIAN MASK?
DID YOU NOTICE THE FINE DECORATION OF THE SEPIC RIVER MASK?

Section Five: TRIBAL MASKS DESIGNED TO SCARE

Slide 17 - "Club-house Mask", Sepic River, New Guinea. A large mask which would be placed over the doorway of a secret society hut to scare off intruders.

Slide 18 - "Ceremonial Mask", Bakuba Tribe, Belgian Congo, Africa. Note the powerful effect.

Slide 19 - "Ceremonial Mask", Bakongo Tribe, Belgian Congo. Used in tribal dance-ceremonies to drive away evil spirits. The pieces of mirror were placed in the mask to reflect the "magic" light from the fire.

Slide 20 - "Dan" Tribe, Ivory Coast. Another mask made to shock - this time by bold carving.

Slide 21 - "Gorilla Mask", Ivory Coast, Africa. A dance mask worn in the belief that the wearer would gain some of the animal's fearful power.
Section Six: TRIBAL MASKS WITH A GENTLE MESSAGE

Slides 22, 23, and 24... These masks seem to be expressing more peaceful ideas than those of the last section. The fine carving and the sensitive painted decoration give them an air of tranquility and well-being. They were probably used in ceremonies which reflected the happier side of tribal life.

It is superb work like this which had such a profound effect on artists like Picasso and others when African tribal art was "discovered" around the end of the last century.

22 - "Guro" Tribe, Ivory Coast; 23 - "Baluba" Tribe, Belgian Congo; 24 - "Basonge" Tribe, Belgian Congo.

THE LAST TWO SECTIONS HAVE SHOWN HOW PATTERN CAN BE USED TO SHOCK OR TO SOOTHE. HOW IS THIS DONE?

Section Seven: ANIMAL MASKS AND TRIBAL MYTHOLOGY

Slide 25 - "Antelope Mask", Guro Tribe, Ivory Coast. A magnificent example of African carving. With hunting such an important part of life, the tribesman had a warm respect for the animals that supplied him with food. This mask expresses far more than the mere likeness of the antelope.

Slide 26 - "Hare Mask", Yoruba Tribe, Nigeria. The hare is a favourite character in Yoruba legends. The stories are thought to have been taken to America by slaves, thus inspiring the famous "Brer Rabbit" adventures.

Slide 27 - "Ancestor Mask", Yoruba, Nigeria. Another mask which illustrates tribal mythology. This type was worn on top of the head and was used to commemorate the deeds of ancestral heroes.

WHY WERE MASKS AN IMPORTANT MEANS OF PRESERVING MYTHOLOGICAL STORIES AND LEGENDS?
Section Eight: MASKS WORN AS A SYMBOL OF RANK

Slides 28 and 29... "Ornamental Mask", Benin, Nigeria. This finely-carved mask is thought to date from the 16th. Century. It is made from ivory and inlaid with copper. Designed to show the importance of the wearer, it would be worn around the neck rather than on the face.

Slide 30 - "Ornamental Mask", Benin, Nigeria. A fine example of the bronze-casting which has made the Benin region of Nigeria famous. This mask is quite small and was worn by a king or other high-ranking official slung at the waist. Note the frogs and snakes used as decoration on the face. Probably made in the 18th. Century.

CAN YOU THINK OF EXAMPLES FROM OUR OWN SOCIETY WHERE HIGH OFFICIALS WEAR ORNAMENTAL SYMBOLS WHICH REFLECT THEIR RANK?

Section Nine: THEATRICAL MASKS

Slides 31 to 35... Actors have used masks to help them portray characters since ancient times. Here are examples from different parts of the world:

31 - "Modern Mime Artiste", France;
32 - "Noh" Mask, used in traditional Japanese plays; 33 - "Modern Swiss Theatrical Mask". A mask used in a modern production of an Ancient Greek play by Aristophanes. Both the Greeks and the Romans made extensive use of masks in the theatre; 34 and 35 - "Theatrical Masks", Sri Lanka. The richly decorated masks of Sri Lanka (formerly known as Ceylon) are a strong cultural tradition in that country.

TRY TO FIND OTHER EXAMPLES OF THE DRAMATIC USE OF MASKS.
Section Ten: MASKS USED TO CURE SICKNESS

Slides 36, 37, and 38... The Shaman or "Medicine Man" has always been an important person in primitive societies. He was much in demand as the person who could drive out evil spirits, including those spirits who were responsible for human sickness. These brightly-coloured examples from Sri Lanka illustrate the importance placed on the mask as an aid to the Shaman:

Slides 36 and 37 - "Medicine Masks", Sri Lanka. The Shaman's collection of masks would cover a wide range of sickness, with each one designed for a specific cure. It is interesting to speculate on the nature of the illnesses represented here. Slide 38 - "Multi-purpose Medicine Mask", Sri Lanka. This remarkable example represents a large number of ailments and was probably used when the Shaman was unsure of his diagnosis.

Section Eleven: ESKIMO SPIRIT MASKS

Slides 39 and 40... These two masks from Alaska clearly illustrate the Eskimo belief that all creatures possess an "innua" or spirit. Slide 39 shows a seal with its spirit in the form of a human head emerging from it. The "Grouse Mask" shown in Slide 40 has also two images. From one viewpoint it represents a human head, and from another a bird.

Slides 41 and 42... Eskimo masks often have a feeling of gentleness about them and they sometimes display a sense of humour. Slide 41 represents a woman in a typical light-hearted way, while 42 shows us a fine example of sensitive Eskimo carving in this small mask made from ivory.

WHY WOULD THE SEAL AND THE GROUSE BE IMPORTANT TO ESKIMO PEOPLE?
HOW WOULD ESKIMOS OBTAIN IVORY?
Section Twelve: MASKS WHICH EXPRESS STRONG EMOTIONS

Slides 43, 44, 45, and 46... Four powerful examples of the carving skill which we associate with the North West Coast Indians. Three of the five main tribal groups are represented here. We see once again how important "art" was in the life of the tribesman. His beliefs about life and death, his constant struggle with the forces of nature, his religious ideas, in fact, all the concerns of tribal life had to be given visual expression.
Slide 43 - "Dead Man Mask", Tlingit tribe.
Slide 44 - "Wind Mask", Tsimshian tribe.
Slide 45 - "Dance Mask", Kwakiutl tribe.

WHY DO YOU THINK WOOD-CARVING WAS SO STRONGLY FEATURED IN THE ART OF NORTH WEST COAST INDIANS?

Section Thirteen: MASKS WHICH FEATURE HUMANS

Slides 47, 48, and 49... Masks from three different North West Coast Indian tribes which show the importance of the human head in tribal art.
Slide 47 - "Human Mask", Tlingit tribe. A fine example of a "trophy" mask, painted and given the additional decoration of a fringe of human hair. This was usually hair taken from an enemy scalp which the owner believed would provide him with magic protection. Slide 48 shows another version of this type of mask from the Haida tribe. Slide 49 - "Moon Mask", Kwakiutl tribe. A realistically carved mask which was probably used in the story-telling which was an important means of handing on tribal myths and legends.

WHY WAS STORY-TELLING SO IMPORTANT TO NORTH WEST COAST INDIANS?
Section Fourteen: ARTICULATED MASKS

Slides 50, 51, and 52... Dance masks made by North West Coast Indians often had cleverly designed moving parts. These two examples of Kwakiutl tribal masks would be worn by actors portraying mythological characters. It is important to remember that the long winter nights were enriched by ceremony, and that these masks would be given additional effect by the flickering light from the fires, thus adding to the dramatic quality of the legends.

Slides 50 and 51 - "Sun Mask" in the closed and open positions. A human face with large curved nose and fan-like rays is traditional Kwakiutl symbol for the sun.

Slide 52 - "Dance Mask" representing mythical bird-creature whose wings open up to reveal human head.

Section Fifteen: MASKS WHICH FEATURE ANIMALS

Slides 53, 54, and 55... Animals played a very important part in the lives of North West Coast Indians. In a society which was so dependent on hunting and fishing, it is not surprising that the legends which were passed on from generation to generation are so full of characters based on creatures of the earth, the sea, and the sky.

Slide 53 - "Killer Whale Carrying Off Humans", Tsimshian tribe. The killer whale was the enemy to the fishermen of the North West Coast because of the damage he could do to the nets. Hence he is featured in many of the stories.

Slides 54 and 55 - Two bird masks used in the winter dances of the Kwakiutl tribe. Number 55 represents "Crooked Beak of the Sky".

HOW MANY ANIMAL CHARACTERS CAN YOU IDENTIFY IN N.W. COAST INDIAN MYTHOLOGY?
Section Sixteen: MAKING A MASK BY THE PAPIER-MACHE METHOD

STAGE ONE:

Slide 56 - Empty detergent packages are cut up into strips two to three inches wide. (Strong, flexible card from any other source may be used)

Slides 57, 58, and 59 - The strips are stapled end-to-end and fitted to the head of the wearer.

Slide 60 - The form is built up by means of additional strips stapled to the base.

Slides 61, 62, and 63 - The main features are modelled with a variety of discarded packaging material or folded scraps of card. These are stapled or taped into place and the whole form is then covered with three or four layers of well pasted newspaper.

Section Sixteen: MAKING A MASK BY THE PAPIER-MACHE METHOD

STAGE TWO:

Slides 64, 65, and 66 - After drying, additional details are applied. (At this stage students should be encouraged to search out and experiment with a variety of discarded materials which might be adapted for eyes, nose, teeth, or other features). When modelling is complete, a coat of tempera paint is applied and allowed to dry before further painted decoration is added.

Slide 67 - Holes are punched near edge of mask and strands of raffia are inserted with the ends knotted inside. (Again, this should be an opportunity for experiment with all kinds of materials adapted for use as hair).
Section Sixteen: MAKING A MASK BY THE PAPIER-MACHE METHOD

Slide 68 shows the finished mask being worn. (It should be stressed that masks which are intended to be worn on the face should be designed to allow the wearer reasonably clear vision).

Slides 69 and 70 show some alternative construction techniques being used on a second mask which represents a horned animal.

PLEASE NOTE THAT THE MASK-MAKING METHOD SHOWN IN SECTION SIXTEEN IS NOT INTENDED FOR COPYING BY THE STUDENTS. THERE ARE MANY WAYS TO MAKE A MASK AND THIS ONE HAS BEEN PRESENTED IN THE HOPE OF PROVIDING A STARTING-POINT FOR INDIVIDUAL EXPERIMENT.