

**What Next?
Reflecting on
Professional Turning Points**

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What Do I Do Next?

- Personal turning point
 - Ending six years on NAEA Board
 - Sabbatical requested
- How I reached this point
 - Personal research history
- New research direction
 - Grounded in systemic model of art education as professional field
 - Turning points in post-WWII art education

The Question at the End

- What might be implications of my story and stories about art education during the 1960s for you and for art education today?

Early Research

- Freshman English, Syracuse/1966-67
- Basic Design II, Syracuse/1967-68
 - Categories/experience
- Anthropology of Education, Ohio State/1977
 - Reflexive research: Personal history in art education
- Comprehensive Exam, Ohio State/1978
 - *Theory, Ideology, & Art Education*

Dissertation Goals

- To examine theory-practice relationships in changing art education program in relation to:
 - Art educational milieu nationally
 - University politics and administrative change
 - Campus ambiance and student life
- To critically examine a century of art teacher preparation at Syracuse University as an historical case study of art teacher preparation affected by political, social, and economic factors

Dissertation Research Questions

- What has been the art teacher preparation curriculum at Syracuse University between 1873 and 1973?
- What assumptions have Syracuse faculty responsible for art teacher preparation held about human beings, the nature of art, and goals of art education?
- How have beliefs held by art educators at Syracuse related to those current in American art education at the time?
- What other factors have influenced the development of art teacher preparation at Syracuse University?
- What has been the relationship between those beliefs justifying art education offered by Syracuse University art educators and the art teacher preparation curricula at Syracuse?

Dissertation Significance

- “Critical questioning of ideas found in the past can help suggest questions to ask in evaluating current ideas.” (1979, p. 10)
- “History does not tell us what to do. Rather, historical research can identify questions that may be asked about both past and present. Historical narratives may illuminate crises, conflicts, and moments of discord to suggest alternative paths to be considered for the future.” (2006, p. 3)

What I Learned from the Dissertation

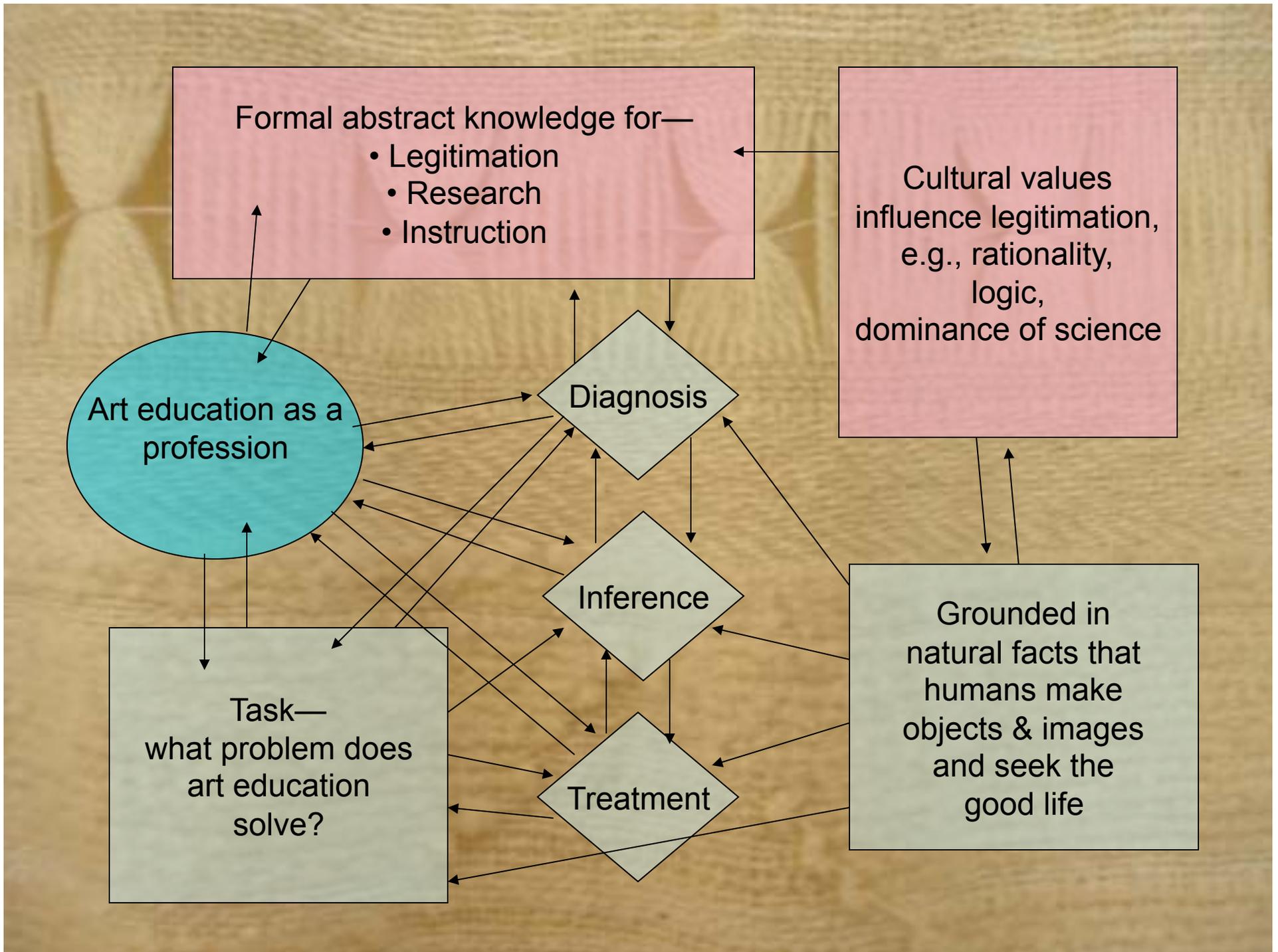
- To leave no archive unvisited
- To do oral history interviews
 - Post-doctoral training module at Northeast Archives of Folklore & Oral History
- To become more critical & analytical
 - Internalizing questions from dissertation adviser
- To look at history of art education as more than a subset of curriculum history

Post-doctoral Research

- Biography as means to examine late 19th-early 20th century art education defined broadly
 - How people who became art educators learned in/about visual arts as young people
 - How they contributed to the field as adults
 - Not to celebrate hero/ines but to raise questions
- Not-quite-infinite regression into the past
- Emergence of professional self-consciousness among art educators

Model for Development of Art Education as a Profession

- Sources from varied disciplines
 - History of education
 - Art history
 - Women's history
 - American studies
 - Social, cultural, political, intellectual & other histories
- Sources from sociology
 - Of professions (Abbott, 1988)
 - Of cultural fields (Bourdieu, 1992/1996)



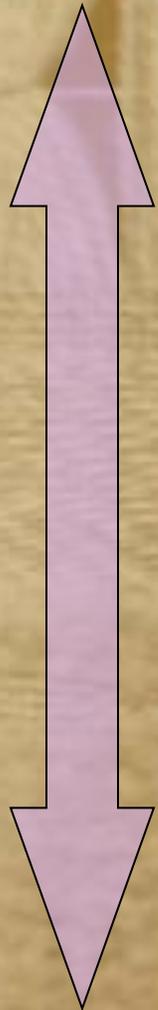
Task for Art Education 1940s-1950s

- To cultivate personality, enabling each person to experience art in every aspect of living (Commission on Secondary School Curriculum, 1940)
- To urge the creative process back to healthy functioning (Pearson, 1941/1953)
- To enable every child to express himself according to his own individual potentialities (Lowenfeld, 1958)

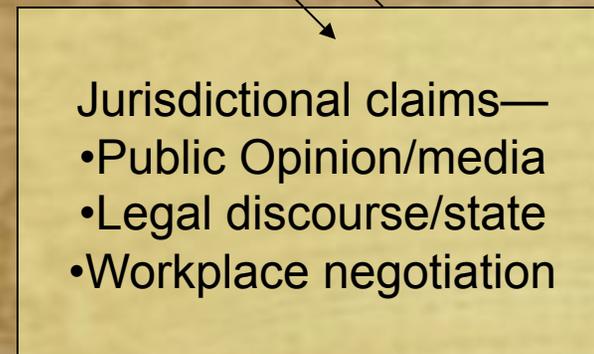
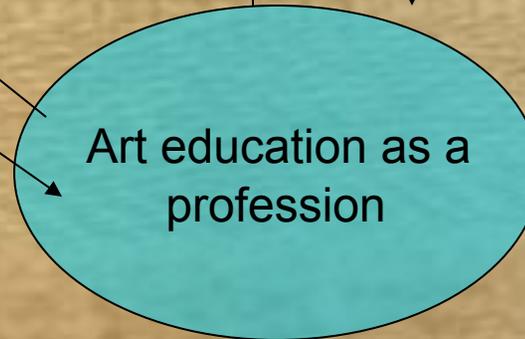
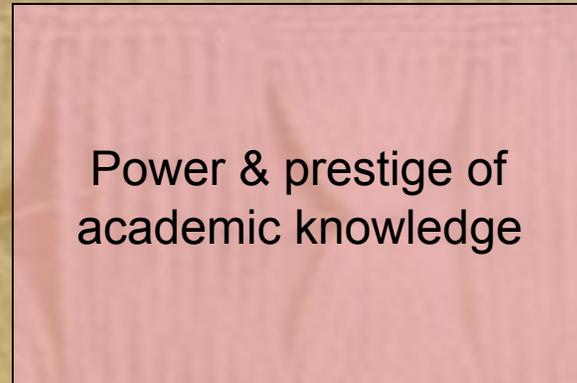
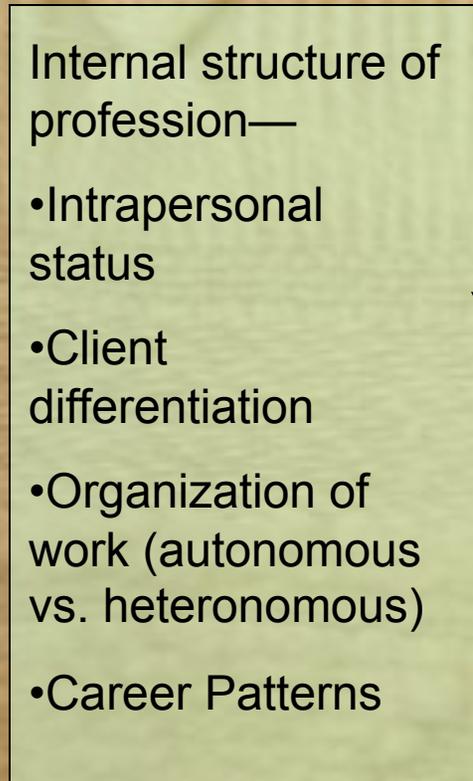
Changing Task for Art Education, 1960s

- To develop artistically inclined citizens who will humanize a scientifically oriented and mechanized society (Schinneller, 1965 NSSE, p. 32)
- To maximize opportunities for aesthetic experience under organized circumstances of school and college life (Feldman, 1965 NAEA, p. 36)
- To increase individual's ability to understand art and strengthen confidence in expressing what he understands (ibid., p. 41)

Higher status/
knowledge work



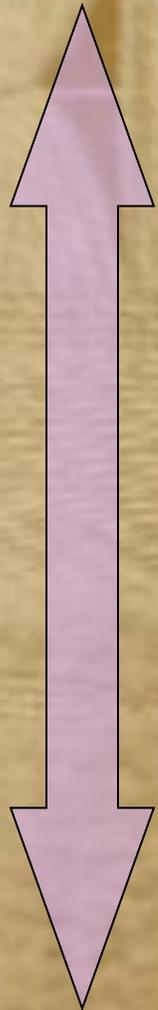
Lower status/
work with learners



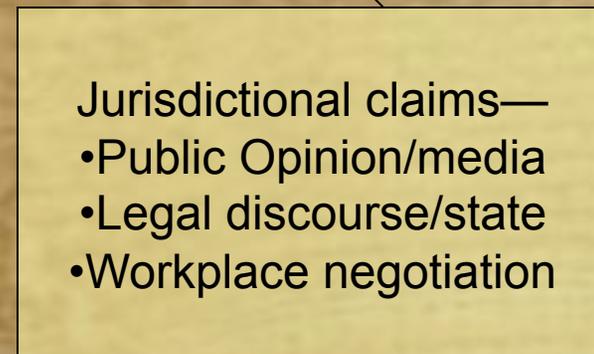
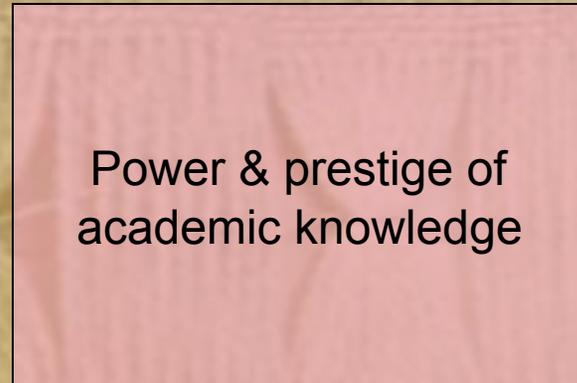
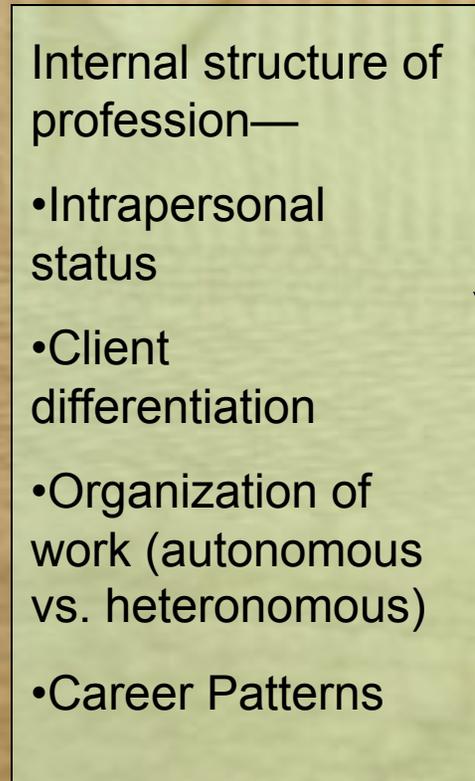
Internal Structure, 1960s

- GI Bill had provided higher education for veterans who entered art education
- Men had replaced women faculty in collegiate art education departments
- State teachers colleges were becoming regional comprehensive universities
- Doctoral programs prepared art educators as researchers, increasing their status as experts and building prestige for field

Higher status/
knowledge work



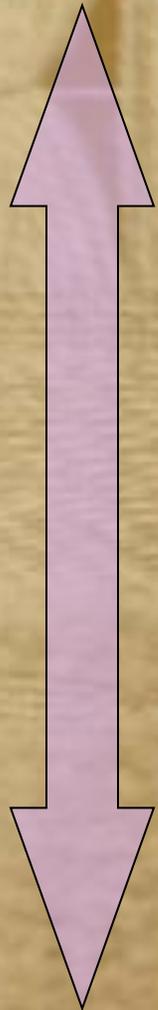
Lower status/
work with learners



Legitimizing Knowledge

- “Work Forums” at 1963 Kansas City NAEA conference provided prepared papers for discussion by members
- *Report of the Commission on Art Education*, NAEA (1965)
- *Art Education*, 64th NSSE Yearbook (1965)
- Penn State Seminar, 8/30-9/9/65 (1966)
- *Improving the Teaching of Art Appreciation*, Ecker (ed.) (1966)
- *Final Report of the Uses of Newer Media in Art Education Project*, Lanier (1966)
- *Readings in Art Education*, Eisner & Ecker (eds). (1966)

Higher status/
knowledge work



Lower status/
work with learners

Internal structure of profession—

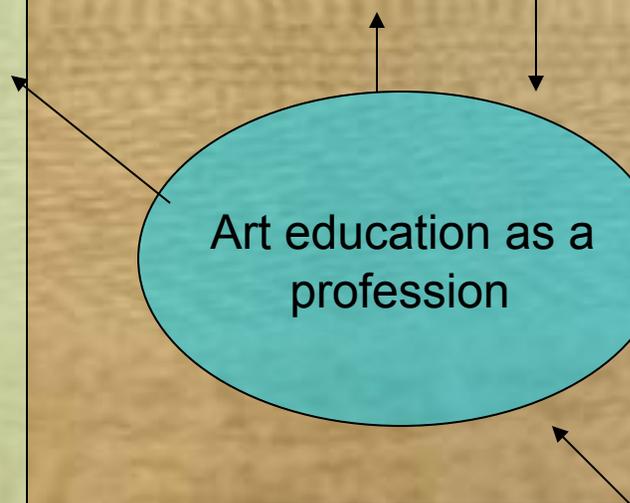
- Intrapersonal status
- Client differentiation
- Organization of work (autonomous vs. heteronomous)
- Career Patterns

Power & prestige of academic knowledge

Art education as a profession

Jurisdictional claims—

- Public Opinion/media
- Legal discourse/state
- Workplace negotiation



HIGH CONSECRATION

Art for art's sake

Essentialist Rationale for Art Education

Aesthetic experience

Artist-teacher/Teacher-artist

Education through art

Visual communication

Visual literacy

Instrumentalist Rationale for Art Education

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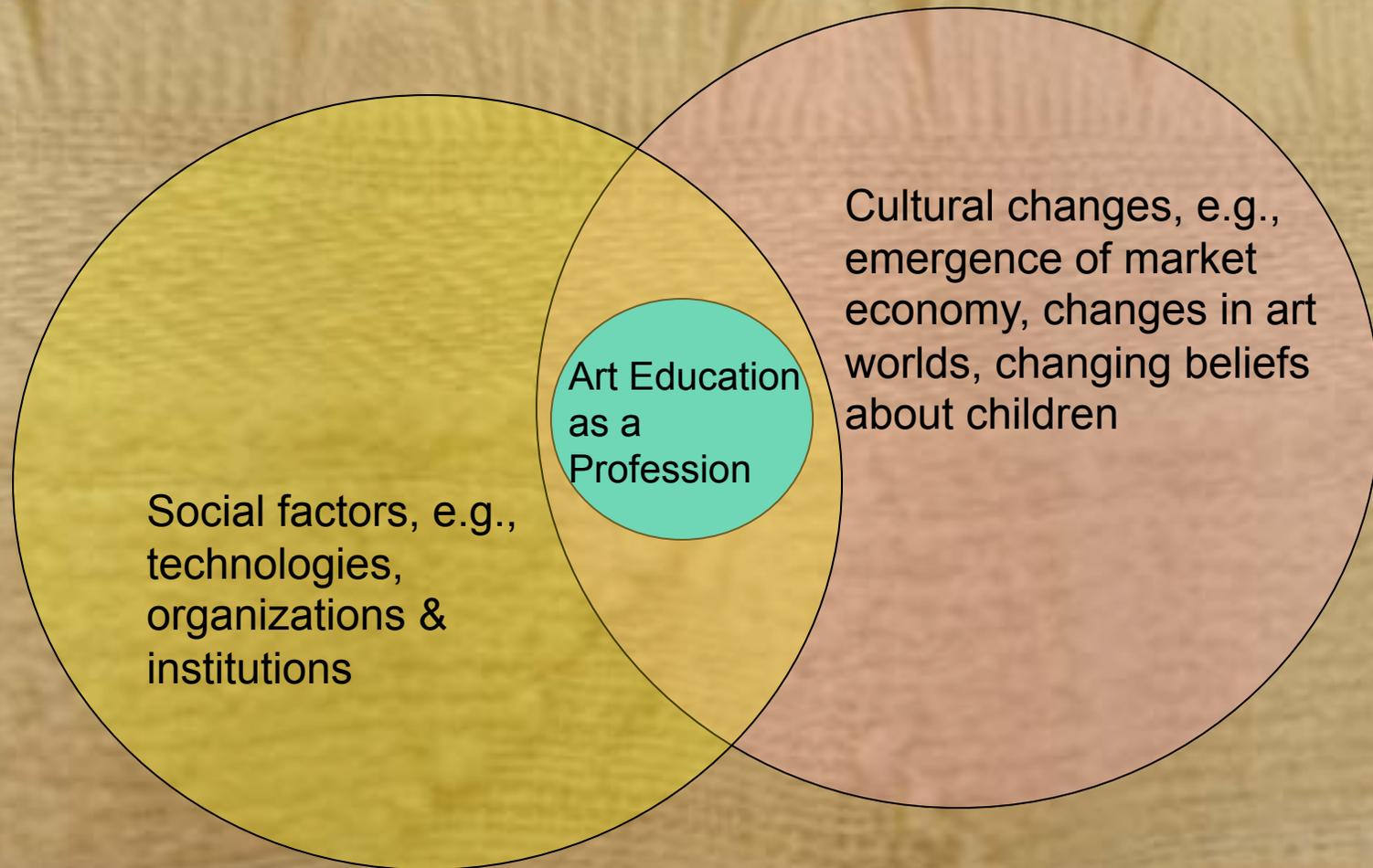
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LOW CONSECRATION

Disturbances

Jurisdictional contests

Transformations leading to balance



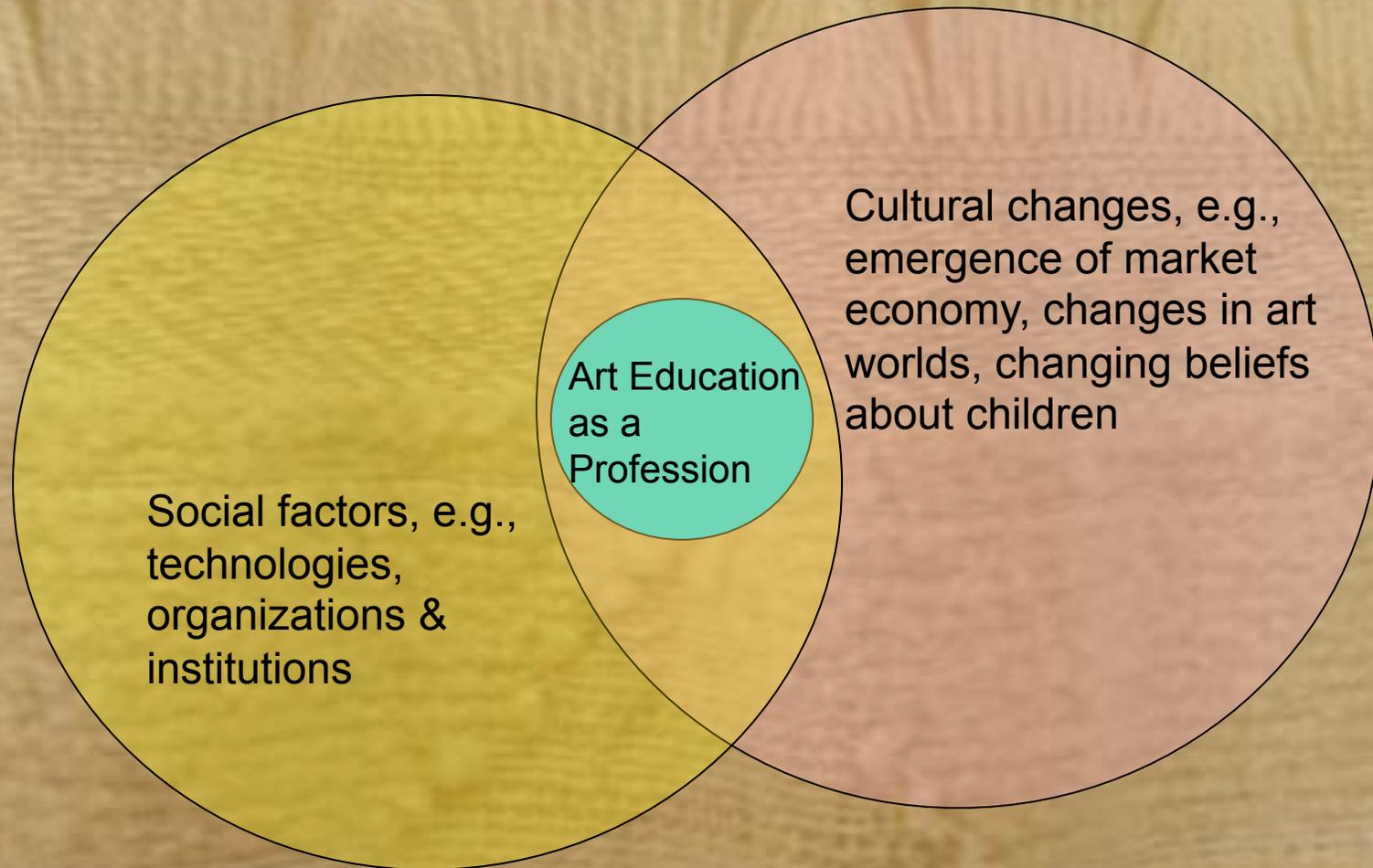
Disturbances Facing Art Education in the Mid-1960s

- Machines becoming “an extension of the human brain” due, in part, to success in science & technology (Ziegfeld, 1965, p. 4)
- Growth of materialism as participants in a consumer economy demanded a higher quality of life
- Greater national interest in the arts, but “appallingly low” taste (Ziegfeld, 1965, p. 6)
- High secondary school drop-out rates in spite of emerging emphasis on excellence; low enrollment in elective art classes

Disturbances

Jurisdictional contests

Transformations leading to balance



Masscult, Midcult, High Culture

Popular, Mass Culture

- Synthetic, contrived, does not express maker's experience
- Appears natural, believable
- Passive conformity
- Vivid and simple
- Ambiguous to appeal to wide audience

High culture

- Authentic vehicle of personal expression
- Conscious distortion to reveal truthful essence
- Passionate response
- Difficult and complex
- Intense experience of mystery of art

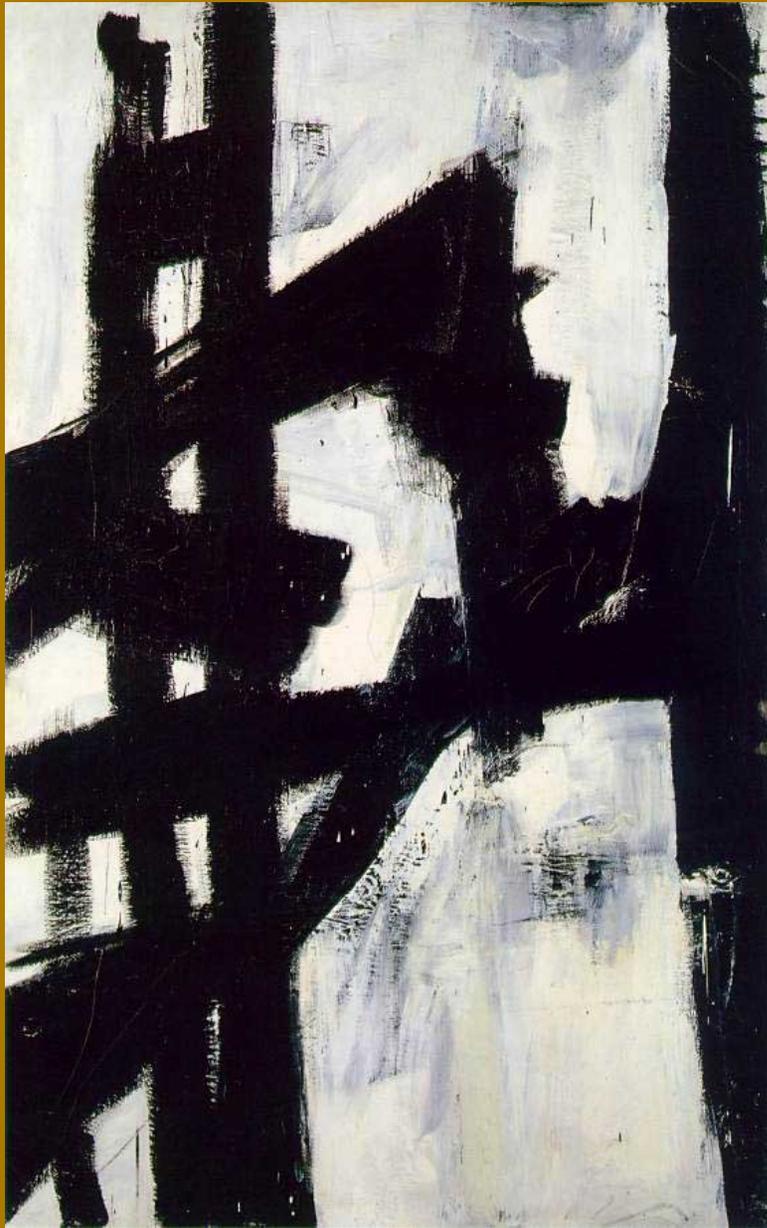
(Kaufman, 1965 & 1966)

State of the Art World

Contemporary Art

- Search for new and unique solutions
- Rejection of representational imagery
- Expanding sensuous possibilities of materials
- Deriving creative cues from all types/eras of art
- Artistic understanding turned inward
- Direct sensual meaning requiring no interpretation
- Pictorial composition replaced by pictorial action
- Artists creating myths as art dictates its own values

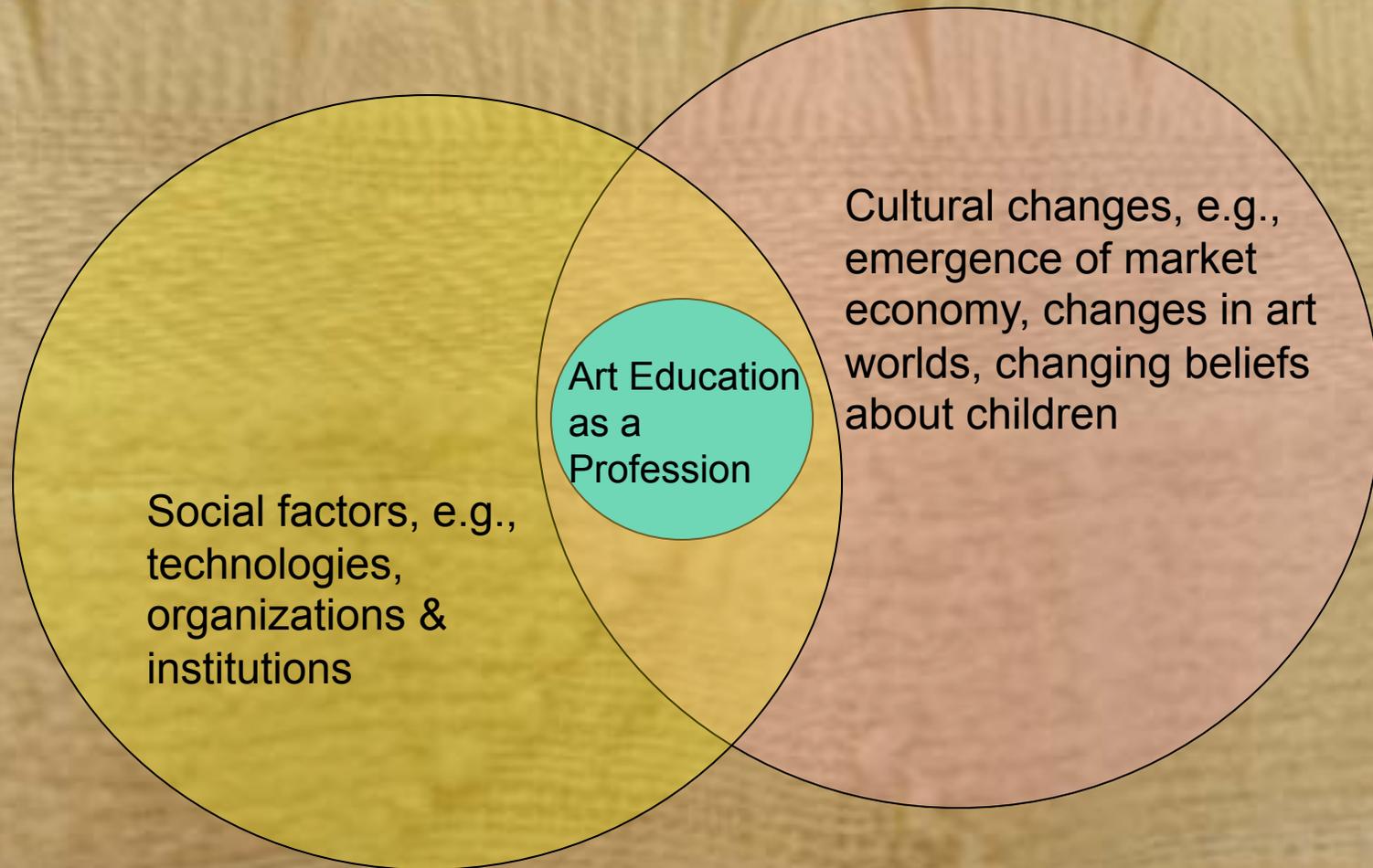
(Kaufman, 1965, pp. 28ff.)



Disturbances

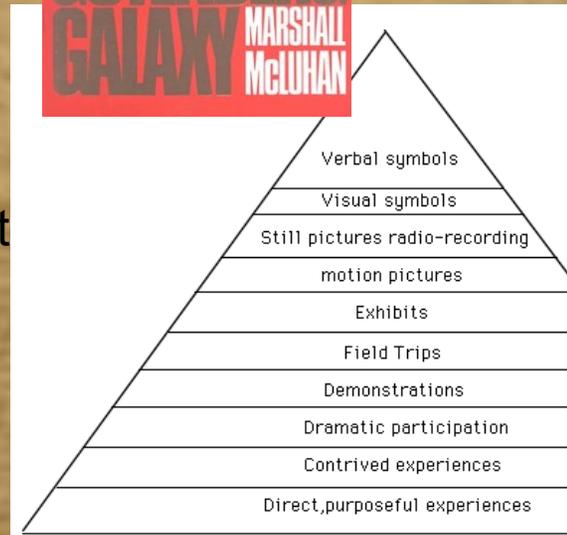
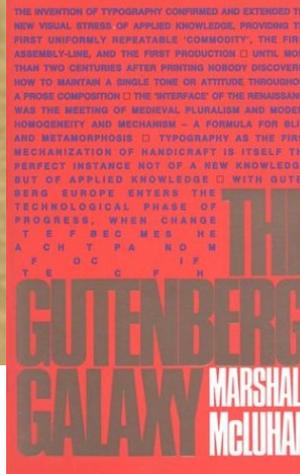
Jurisdictional contests

Transformations leading to balance



Technology

- Teaching machines, artificial intelligence, programmed learning
- Mass media images replacing classic texts
- Marshall McLuhan's “radical view of the effects of electronic communications upon man and the 20th century” (back cover, *Understanding Media*)



Philco Cool-Chassis beats the heat... major cause of all TV breakdowns!

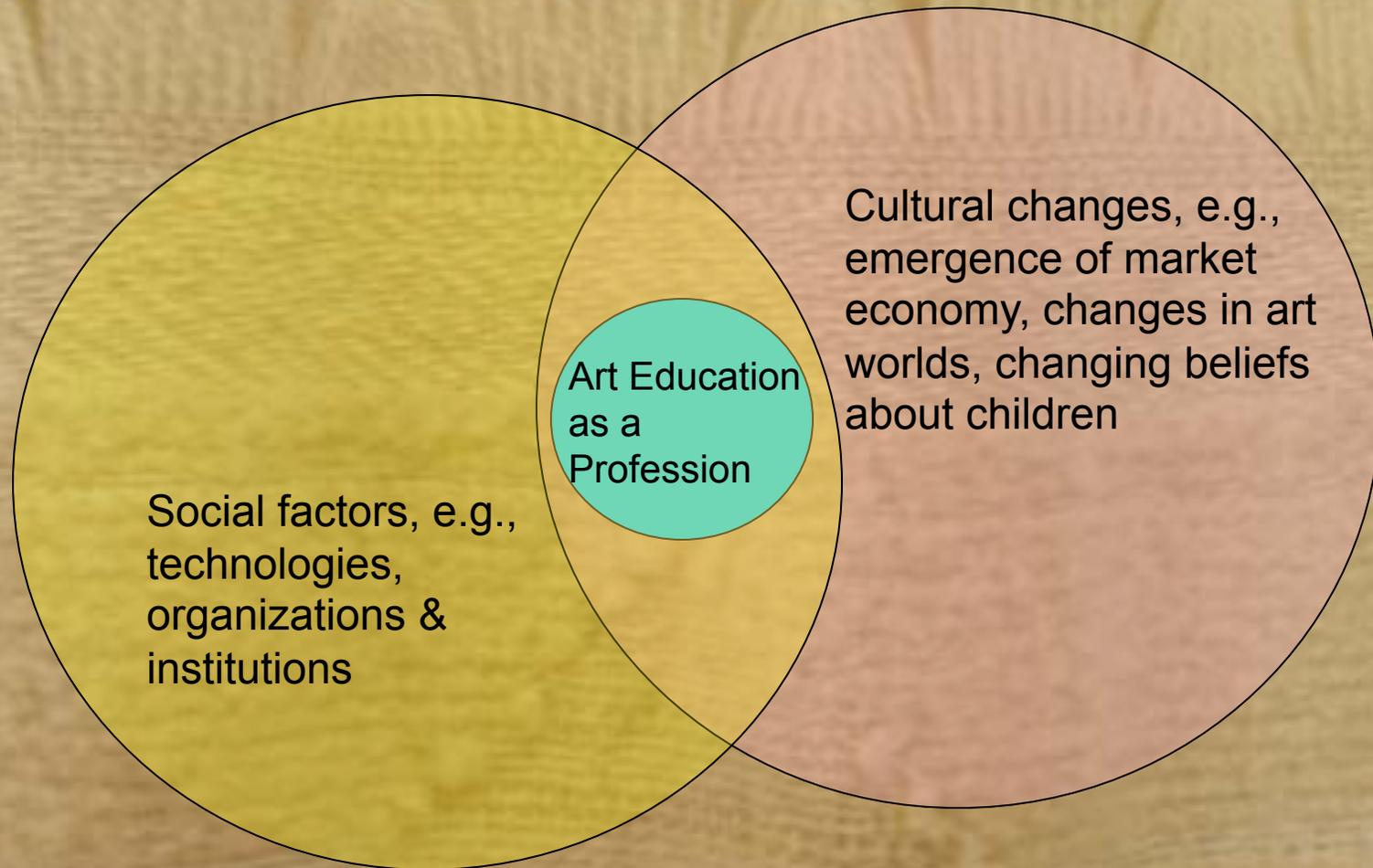
When your family says hello to a new Philco, you say good-bye to costly TV repair bills! Philco TV has patented Cool-Chassis Construction. It runs cooler, performs better and lasts longer - gives up to 76% longer TV life! Philco Cool-Chassis TV has an amazing Automatic Picture Pilot that keeps your picture on the beam through live show, taped show or even old movies. It checks and perfects the picture 15,750 times a second! Styling? Models to blend with every décor - Miss America Series rendered in Prices? Philco Cool-Chassis TV s Philco 33" "Miss America" 49999 (shown above) Photary Mastercraft cabinetry. Available with W



Disturbances

Jurisdictional contests

Transformations leading to balance



Political Organizations & Institutions

- Increasing federal influence on the arts & humanities, education, and art education
 - LBJ's State of the Union Address, January 4, 1965
 - Elementary and Secondary Education Act (ESEA) became law on April 11, 1965
 - National Endowment for the Arts signed into law September 29, 1965

Jurisdictional Contests in Art Education

- Who should set a direction for the field of art education?
 - Experienced, professional art educators?
 - Government arts and education agencies, non-governmental arts education stakeholders?

Jurisdictional Contests in Art Education

- Who should develop curriculum in art education?
 - Experts in art education theory and research?
 - Art teachers who know their students and communities best?

Transformations Leading to Balance

- Constraints on autonomy of art educators
 - Private foundations would become catalysts for change in art education
 - Increasing federal involvement in education led to national goals and standards for accountability
- Content for curricula drawn from art discipline experts
 - Emergence of aesthetic education
 - Aesthetics, art criticism, art history, & studio art as sources for art curriculum
 - Development of DBAE

The Question at the End

- What might be implications of my story and stories about art education during the 1960s for you and for art education today?