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TRENDS IN AESTHETIC EDUCATION: INTEGRATION AND FINALITIES

by

Dr. Edwin Ziegfeld (U.S.A.)

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AESTHETIC EDUCATION

I. INTRODUCTION

Preparing a statement on aesthetic education on a world-wide basis is, at best, hazardous, chiefly because at the present time, no one person can be intimately familiar with a subject of that scope. An additional reason for the audacity of the undertaking is that the subject of aesthetic education is in itself vast and not readily encompassed in a paper of this length, particularly because it covers areas of great controversy - a situation not unique in education. But, none the less, for a group such as this, an overview of aesthetic education is essential, and the writer hopes that the merit of this statement will rise above its limitations.

The shrinking of the world through rapid transportation and communication has made us interdependent to a degree never before imagined - and this means that while we may share triumphs, we are also partners in common fates and disasters. These are obvious truths, although I am not suggesting that we are in any sense a world united in agreement: at times, in fact, we seem united only in our problems. As history has proven many times, it is problems, catastrophes, and the threat of catastrophes, which bring people together. But a world congress on education is clear proof that there is a large group of individuals committed to the idea that international problems can be tackled, alleviated, and occasionally solved, by taking steps to insure a world-wide citizenry of educated persons. I am happy to observe that aesthetic education is one of the components of this world-wide educational endeavour.

II. SCOPE OF AESTHETIC EDUCATION AS USED IN THIS PAPER

Aesthetic education, also termed arts education, as used in this paper includes these areas: the visual arts, music, drama, film, and dance. The first, the visual arts includes, painting, drawing, modelling, sculpture, crafts, architecture, environmental planning, costume, commercial and industrial design; in fact, the visual arts encompass the whole of our man-made environment. Music includes vocal and instrumental solo, as well as group performance, composing as well as performing. Drama extends from the performance of plays by great playwrights to spontaneous dramatizations of commonplace situations; it also includes the writing as well as the direction of dramatic productions and film. Dance, too, ranges from the carefully choreographed to the spontaneous and improvised, and includes choreography as well as performance. These areas, therefore, cover a wide spectrum of experiences, and the forms which these experiences take vary from one culture to another, sometimes drastically, sometimes minimally.

This specification of aesthetic areas suggests several dimensions of meaning of the term aesthetic, or art; both process and product are included with nothing in either term differentiating between them. Dramas, paintings, symphonies, ballets are all referred to as works of art, meaning the completed works which are seen and/or listened to. The term art is also used to refer to skill in performance; we speak of the art of singing, woodcarving, dancing and acting, etc. having in mind the process by which these arts are accomplished. The use of the term art is so inclusive that it is often used in relation to areas not classifiable as art in the sense of product, as the art of boxing or the art of sailing. Thus, in a real sense, there is an aesthetic quality involved in doing anything with a high degree of skill and flair. In fact, we refer also to the "art of

living" with the implication that there are aesthetic values inherent in a way of living which lifts it above the ordinary and mundane. In school programmes, especially post-secondary, we speak of the liberal arts, and these generally include languages and the social studies but often exclude the arts.

A further particular ambiguity occurs in designating the visual arts. These areas are often merely referred to as art. We speak of an art gallery, an art teacher, an art magazine, and these are understood as referring to the visual arts. Only infrequently is the term art used generically to cover all the arts. In this paper, visual arts will be used as a more specific designation instead of the more commonly used label of art.

Aesthetic is a term which is applicable to all the arts, but, in English at least, aesthetic is generally used to refer to the artistic component within a work of art and is thus sharply differentiated from, say, the functional aspects of the works which have dual or multi-functions as chairs, buildings, marching songs, etc. In this paper, where a range of art areas as listed above is under discussion, the term the arts or the aesthetic areas will be used interchangeably.

III. THE SETTING: AESTHETIC EDUCATION IN A SCIENCE-ORIENTED WORLD

No discussion of aesthetic education can be undertaken without viewing it against the preponderant scientific-technological bias in present-day life in most of the world.

There are two approaches to reality: objective and subjective. The former is typified by science; it is impersonal and objective, and seeks to establish generalizations which unify many seemingly diverse phenomena (the laws of gravity, for example). A valid scientific experiment, carried out in any one part of the world, will, if duplicated in another part, yield identical results. The findings of science lend themselves to quantification, to formulae, and to statistical manipulation. Science and mathematics have emerged as the great international languages communicating great truths which affect us all. Arendt(1) has said that science transmitting momentous truths in internationally communicable form, (formulas and mathematical symbols) have replaced language as the most powerful means of communication.

In contrast, subjective reality is typified by the arts. Here, the emphasis is on the specific and unique aspects of experience, on the peculiarly personal, on the subjective and the emotional. The results of the subjective approach to reality do not lend themselves to quantification; although often they are universal in their appeal, the products themselves are rooted in time and in place. It does not take much expertise to distinguish between Oriental and Western painting and sculpture. What is more, when artists are influenced by art forms from cultures other than their own, their products invariably reflect more of their own culture than those of the culture they have drawn upon. In fact, all works in the arts tend to be firmly rooted in time and place, chronologically, geographically, as well as culturally. An expert, on inspection of a work of visual art, can generally identify it as to time and place of fabrication.

(1) HANNAH ARENDT, THE HUMAN CONDITION - Chicago: The University of Chicago Press, 1958 p.4.

The arts are often referred to as speaking an international language for, being non-verbal (with the exception of drama and sound film) they surmount the barriers of language. As a matter of fact, the values of artistic statement from cultures other than our own are often rejected: it was only in this century that the power and vigour of African sculpture was appreciated: Oriental art has had only a relatively recent acceptance in Western cultures. Science, much more than art, has established itself as an international language.

The accomplishments of science are many and impressive. It has promoted health and lengthened life through discovering the causes of and cures for disease. Through the development of technology it has reduced the drudgery and back-breaking work of many of the world's peoples through technology it has made possible a high standard of living in highly developed countries for a large segment of the population that was formerly reserved only for the privileged few. So attractive are the results of science and technology, so clear, precise, and objective are its accomplishments that probably without exception, all countries of the world are committed to some programme of scientific and technological development. Indeed, it is generally given the highest priority in both poorly and highly developed countries.

Now there is nothing wrong with the developments of science and technology. The problem arises from the fact that their accomplishments are so impressive that they are thought to be the only methods of growth and development. The objectivity of science has led to such stunning results that we see objectivity as the means and ends of education: subjectivity is, at best, looked upon with suspicion or is rejected as useless and non-productive. Objectivity is not viewed as one of learning but as the only way.

Concurrent with the broad acceptance of science and technology is the undeniable fact that they have confronted us not only with benefits but with problems of enormous dimension which are clearly on the life-or-death level. The pollution of the air and water are becoming world-wide: the earth's resources are increasingly being realized as finite; population is growing to levels which threaten world-wide disaster; poverty is increasing and, as our interdependence grows, will affect all countries. None the less, in the eyes of people generally, science has not lost its appeal as the solver of the world's problems, and is seldom considered as a major cause of them. The arts have been put on the defensive as cultural frills, as trappings of civilization which can be dispensed with, as activities which serve no useful purpose.

The point of view taken in this paper is that aesthetic education is essential as a counterbalance for science and technology. The arts supply the humanizing qualities of life which are alien to or without interest to a scientifically-oriented society. The arts as humanizers place value on the specific and unique experiences of life alongside the scientific emphasis on the general and the objective: they provide the essence of place and particularity against the placelessness of science.

There is no reason why these opposing views cannot coexist in a culture and in an individual. Indeed, most of us live with, and function in, a host of diversities: people are quite naturally both isolated beings and social animals, we are subjective and objective in our views, loving and hostile in our reaction. But the subjective side of man has been widely ignored in present-day cultures.

It is no accident that most of the work of artists supports the value of the individual against the State, takes issue with the dehumanization implicit in a machine culture and runs counter to most of the current developments. Education, taking most of its cues from the culture which supports it, tends to be forced by its dominant ideas, hence the general degrading of education in aesthetic areas. The humanizing values of the arts are sorely needed.

IV. THE STATUS AND OBJECTIVES OF AESTHETIC EDUCATION

One remarkable and important factor is that all of the arts - in some form or other - are parts of the everyday life of all young people. Expressive activity is a natural form of behavior. All children draw; it may be with sticks on the ground, or with more refined instruments on paper or other prepared material. Drawings on walls occur universally and are found in excavations of civilizations that have long disappeared. All children sing - and all mothers sing to their children. All children dance, most obviously as part of their play, but spontaneous body movements which are spill-overs of jubilation is dance in a real and basic sense. And one only has to be around children a brief time to observe how natural dramatization is. Children, either alone or in groups, assume rôles of great range and act out their parts with gusto.

These activities are "natural" and occur spontaneously. All too often they are referred to, and dismissed as, "child's play". The play factor in the arts is, indeed, one of their important bases being a characteristic of activity in all of them regardless of the age of the artists. Students often point out that they are refreshed by art activities, often leaving the art class after a session of hard work more rested than when they began. The important factor in this discussion is, however, that artistic activity is a natural and instinctive kind of human behavior.

Yet in spite of all its "naturalness", it cannot be said that aesthetic education occupies, generally, a strong position in the curriculum. It is suspect as an area of learning for a number of reasons; its subjectivity and wide variance make an understanding of it difficult for many adults; enjoyment which many young people display in most aesthetic undertakings causes many teachers to suspect that no learning is taking place; there are no valid objective measures of competence and growth; and many teachers are badly or inadequately trained in aesthetic subjects.

What is the relative status of the aesthetic areas being considered in this paper? Although no detailed report can be given in reply to this question, there is no doubt that music is by all odds the best established, being given more time in the school programme and more in the way of supplies and materials than any of the other arts. The visual arts are second and are given less time, fewer specialists and less in the way of materials and supplies. Drama and dance are only infrequently accorded recognition in the elementary grades as subjects for students, but appear with varying frequency at the secondary level. Drama tends to appear in particular schools as part of general festivities, or to commemorate special events or holidays. Dance in many countries is often a part of physical education and whether or not it is available as a special area, is dependent on the interests of the teacher. In some countries or areas within countries where strong dance traditions exist, dance is accorded a special place in education.

Of all the arts, film, undoubtedly is included least often, largely because it cannot be undertaken without some - and often considerable - expense. But this twentieth century art has great appeal for young people and, when given the opportunity, they achieve remarkable results, in still or motion photography or in animation.

There may well be variations in this order of "strength" in different countries and in some the above remarks may apply in part or not at all. None the less, these observations are made on the basis of personal contact of the writer with aesthetic education on an international basis for the last quarter century.

Aesthetic education is most widely available in the elementary grades. A questionnaire study conducted by Unesco(1) in arts education (conducted by 65 countries) and published in 1955, showed that in most countries some time is required or recommended at the primary level by educational authorities in the visual arts. For the most part, they are taught by the general classroom teacher. In the secondary schools (in some countries, compulsory education does not extend to this level) aesthetic education tends to be much less commonly required. For many students, specialized training has already begun, and classes in the aesthetic areas are largely limited to those who show particular aptitude or interest. At the secondary level, the teachers also tend to be specialists, and are better able to help students with more advanced abilities.

In an earlier study(2) in 1950, a survey was conducted on handicraft teaching in the secondary grades, (with information contributed by 42 countries). Handicrafts were variously and broadly defined to include such varied activities as leatherwork, modelling, and gardening, science apparatus and metal work for bags and needlework, childcare and flowermaking for girls. (Some areas, included, cannot be classified as aesthetic). In some countries several years of craft work were compulsory for all students, in others elective. The time for craft work also varied widely from one country to another. The author comments that considerable progress is shown in the acceptance of craft education in the results of this survey over an earlier one published in 1942.

In 1955 an international report Music in Education(3) was published by Unesco. It is a series of papers on various phases of music education in a number of countries and the form of this document makes impossible comparison with the above-mentioned studies on the visual arts. It is apparent, however, that music education is much more widely and firmly established in most countries than education in the visual arts.

One study(4), conducted in the United States, on a nation-wide basis at both the elementary and secondary levels, is available in which a comparison can be made between the status of music and art in education. It is not being suggested, however, that the figures are typical of the status of music and art in any other country. Several aspects of the study need briefly to be mentioned. (1) There is a disparity in both music and art between the amount of time given to instruction in both music and art and that which is set forth in the requirements for the subject. With few exceptions, less time is given than is recommended or required. (2) There are some schools (many more in the visual arts than in music) in which no instruction is available. (3) There is much more time given in instruction in music than the visual arts and more specialist help is available. (4) The range of time given to instruction in this field varies greatly from system to system, and probably from class to class as the amounts of time given to art instruction is often at the discretion of the teacher. (5) More students are enrolled in music at the secondary level than in the visual arts. (6) The amount of instruction given in large school systems is substantially larger in large systems than in small: in many small systems arts education is not available.

The writer has not discovered any study reporting the status of drama or the dance on either a national or international basis and I hope that before long,

- (1) International Bureau of Education, Geneva. Teaching of Art in Primary and Secondary Schools: a comparative study. Paris, Unesco; Geneva, BIE, 1955, (UNESCO-BIE Publication).
- (2) International Bureau of Education, Geneva. The Teaching of Handicrafts in Secondary Schools Paris, Unesco; Geneva, BIE, 1950 142 p. Unesco, BIE Publication 123.
- (3) International Conference on the Role and Place of Music in the Education of Youth and Adults, Brussels, 1953 Music in Education Paris, Unesco, 1955, 335 p.
- (4) Research Division, National Education Association Music and Art in the Public Schools, Research Monograph, 1963-173, Washington, D.C. 38p.

studies will be undertaken in these important areas. As to their status, my estimate is that figures in these areas would be considerably lower than in music or in the visual arts. In schools in many countries of course, there is a strong tradition of putting on dramatic and dance performances of some kind during the school year, but these are on an extracurricular basis.

In any event, the figures of participation in the arts, with the exception of music, are not impressive. It should be added, also, that the figures that are available make no pretense of denoting quality; there is no doubt that, in a considerable part of the classes included in the above figures, the instruction is very poor.

There are, of course, other agencies in many countries for carrying on instruction in aesthetic areas. One not-infrequent national plan is the establishment of youth groups which meet out of regular school hours to do work in areas of special interest to young people. This has the distinct advantage of providing sound instruction to talented and highly motivated students, and the results of such instruction are often remarkable in the extreme.

In those countries where both state and private schools exist, there tend to be a large number of the latter, set up for instruction in dancing, acting, and music where instruction is given by specialists for a fee to talented and interested individuals. Such schools are usually professionally oriented.

Hopefully, there is a number of countries in which all children and young people have time in their education for experiences in music, the visual arts, dramatics and dancing, but I do not know of them. Certainly, there are many countries in which the situation is less than good; in many, it is meagre in the extreme. But this is not due to any limitation of student ability. Children and young people in all countries possess artistic and creative abilities of high order. With little opportunity to use them, these abilities will diminish or become atrophied. What is needed are dedicated and enlightened teachers who will make their creative potential an active part of their education, and educational authorities who will support aesthetic education.

The objectives of aesthetic education are many and varied and quite rightly would differ from one country to another and from one teacher to another. No attempt will be made to present long lists of objectives all of which could be given educational justification. Instead, the major effort will be to set down a number of major values and characteristics of the aesthetic areas (both similarities and differences) which imply the objectives to be stressed in instruction on the ground that if the teacher understands the areas which he is teaching the specific values which reside in them become more readily apparent than if objectives are discussed at length.

The author, however, cannot resist several basic guidelines as outcomes of instruction; each child should have experiences in major aesthetic areas and develop abilities both as a creator and performer; he should develop an understanding and critical awareness of, and pride in, the aesthetic forms of his culture and environment and participate in the aesthetic life of his culture; and his understanding and appreciation of aesthetic developments should extend to cultures other than his own.

Depending upon where one lives, one of the arts may be predominant over the others and may reasonably be given greater stress. The interest of particular students will often vary and the opportunity to develop one's special bent is an important factor for every student. No attempt is made to suggest any hierarchy

of importance of the various aesthetic areas. They are all of importance and the time and emphasis given to each at any particular time will vary from one class to another depending upon such factors as the teacher, the class (its size, interests and the age of the students) the materials and facilities available, and the other subjects being studied. At the elementary level, some experiences in all four of the arts areas should be included in each school year: at the secondary level where strong indications of special and/or vocational interests may appear, the experiences of the students may be narrower in scope, but the total programmes of the students should include some contact with, participation in, and appreciation of, all aesthetic areas.

V. SOME BASES OF UNITY AMONG THE AREAS OF AESTHETIC EDUCATION

There are several bases of unity among the arts which will be mentioned briefly. The first is their universality. All of the arts (with perhaps a few minor exceptions) exist in all civilizations; many are highly developed in pre-civilizations: for example, some of the finest paintings ever created are in the caves of stone-age man in Southern France and Northern Spain. All men live in shelter of some kind and since the beginnings of civilization, carefully considered form has been given to these shelters, and to places of worship. Works of the visual arts, being objects fabricated from materials have proven to be the most durable of the arts, and many of them have survived the destruction of centres of civilization; many have survived in burial sites. Dancing may well be older than painting and sculpture, but we know about it chiefly through graphic depictions. Music and drama likewise have a long history of accomplishment reaching great heights before any system of recording them existed. Even though we may not be familiar with the details of some of these arts, we have indisputable knowledge of the occurrences.

Secondly, (and this has already been discussed briefly) the arts are humanizers of a culture and of the members of a culture. They are rooted in the particular and unique sensibilities of a people and give them form and structure. And because they deal with feelings and emotions they are humanizing in their effects. "Music cannot harm, it can only bless" someone has said, and similar observations can be made of the other arts. The relation between feelings, aspirations, frustrations, grief, devotion, and other emotions and the finished art product is not limited to the works of mature artists. Alschuler and Hattwick⁽¹⁾ have demonstrated in a large number of case studies the relationship between what a child is feeling and experiencing most keenly and what he draws, paints, or acts out in dramatic play. And in painting, this is as true (or truer) of those which are non-objective (which are often referred to as scribbles and daubs) as to objectively recognizable results. Very often children paint experiences and pre-occupations that are still at a feeling level and not sufficiently clarified to express in words.

Wide participation in the arts has tended to be a casualty of the industrial revolution. While outstanding ability in any artistic endeavour has usually been recognized in even the simplest society, general participation in any number of art activities has been the rule. Participation in celebrations involving dancing was general, weaving was a common and essential activity in many societies, and in many still is. Music and dance have tended to persist as communal activities more than the other arts. But the increasing prevalence of machine manufacture and mass media has made individual engagement in all the arts less essential and attractive. We have all been impoverished by this loss.

(1) Rose H. Alschuler and La Berta Weiss Hattwick, PAINTING AND PERSONALITY. Chicago, The University of Chicago Press. 1947. 2 vols. 590 pps.

Third, the arts also have in common the fact that they are relative newcomers to modern education. In the industrialized countries, it was chiefly as the industrial revolution developed that the arts appeared in the curriculum, namely at that time in a country's development when the arts in the country were threatened by technological development and specialization. It is an undeniable fact that most of the unique aspects of a pre-industrial culture as for example, the production of craft objects cannot withstand the impact of technology. They are, in fact, one of its first casualties and only recently has recognition been given to the extent to which the spirit and life of a culture are impoverished by the cheapening of its art forms.

In brief, what I am saying is that in world education, aesthetic education plays either too small a rôle or has none at all. Educators have no alternative to improving this deplorable situation.

Even though the arts were brought into school programmes because of cultural crises, their position is in most instances, still tenuous and uncertain. Even in highly industrialized countries, art educators speak constantly of pressures to lessen the time given to the arts and the number of students eligible to take part. Although they may be said to be holding their own, their position is, with few exceptions, precarious.

The most important common factor that binds together all of the arts is the presence of opportunities for creative activity by the students. Undoubtedly, the introduction of creativity as a teaching and learning strategy is the greatest innovation in education during this century. This is not to say that there had not been creativity present in much teaching and learning during the entire history of education or that children have not been creative individuals; but, by and large, education has been conceived of as a process of learning subject matter already in the possession of the teacher: the facts of history, the processes of mathematics, the spelling of words, the ability to read and so on, and the success of teachers was marked chiefly by their ability to transmit learnings which were already in their possession at the beginning of each class. Learning of this type can be termed convergent: a particular set of figures to be added can be expected to yield identical sums regardless of the students adding them. There is no room for flexibility in the multiplication tables; few words have more than one correct spelling.

The testing of most accepted scientific principles leads to identical results; water, when frozen under usual circumstances, expands in volume. Historical dates are also objective, although the interpretation of historical events is often varied. Convergent learning is highly important for many areas of school learning and in many situations. Without the basic order implicit in divergent results, life would be chaotic and lacking in the underlying order which makes existence possible. But, it is no overstatement to say that convergent learning has largely or entirely dominated education: in many instances it is still unchallenged.

In recent years, however, increasing attention has been paid to a quite opposite kind of learning; namely, divergent, where the outcome of instruction leads, not to identical results, but to varied and individualized ones. The arts, in particular, demand teaching strategies which lead to convergent results. Take for example, the drawing or painting of a tree: in a class of 40 children, every student will produce a different product. Some pupils may show the roots as well as the portion above ground - a solution which has appeared in many historic periods of art: some may have conventionalized the foliage masses; others may have portrayed them more realistically. But, although some interpretations may be more fully realized than others, each has its own validity. This factor is axiomatic in all the arts; divergence and uniqueness are prized attributes of

any work. In the performing arts, each singer, dancer, or actor has a distinguishing style which is different from that of any of his fellow artists and is immediately identifiable. The principle of divergence is as applicable to performers as to creators.

In education, much of the teaching rationale of the arts is based on the principle that an individual has to know the "basics" of each field before he can create. This, of course, leads to convergent teaching in all aspects of the arts: a student must know how to draw before he can be creative, and this invariably means the imposition of a way of seeing on the students (a "schema"), and severely limited their options. This is precisely the principle on which academies are founded for, with few exceptions, they serve to perpetuate the status quo and exclude meaningful innovation.

Creativity, the establishment of innovative forms, meanings and relationships in materials is a means of learning. The child, the artist, the creator, has a view to which he wishes to give form and he draws upon those skills he has, and learns those which he needs to give acceptable form to his idea. This does not mean that all creative endeavours are successful, for creativity, which means working at the outer edges of one's perception into new and unknown regions, involves risk-taking and occasional or frequent failure - although even in such instances, learning may take place.

In divergent learning, skills are at the service of expression. This is the best possible relationship. When skills are stressed at the expense of expression, students turn out competent but empty work, for skills are pursued for their own sake. When a young child learns to talk, we do not first teach him the rules of grammar, but instead, stimulate his need for expression. In the process of expressing himself, and of stating his needs, he develops a vocabulary and also a sense of grammar. It is when he is maturing and has had years of experience in talking that he is introduced to grammar.

Divergent learning in the arts utilizes the uniqueness of each person. Not only is it used, it is prized. One of the great - and valid - educational principles on which we are now operating is that every person is unique, not only in appearance, but in potentials, abilities, and accomplishment. But one of the discouraging truths about modern life is that, as countries become advanced technologically, the opportunities for individuality are lessened; the worker is little different from the machine in that he performs, with little or no variation, one or several operations. This has a degrading effect on workers - and for most persons work has no purpose other than to provide a livelihood. Experiences in the arts, with their opportunities for expressive individualization have, therefore, become essential to all.

It is interesting to note the change of attitude on the part of educational experimenters during the last three decades. Judging by Psychological Abstracts (which prints resumés of experiments from all over the world) 20 years ago there was almost no interest in the nature or values of creativity - and only a very few researches were being conducted on it. Now, the interest in creativity, as measured by the amount of experimentation underway, had increased several manifold and is generally acknowledged that creativity, like intelligence, is an inborn trait to all persons.

For educators in the arts, this is a healthy sign indeed, for a basic component of arts education is thus recognized. It is interesting to note that creativity as an essential factor in the arts was first introduced on a broad scale by educators in the arts, especially the visual arts. Later, it was embraced by teachers of the performing arts (music, drama, and dance). Now,

alert teachers in all fields are interested in the rôle of creative learning of their subjects - and it has been demonstrated that the arts have no corner on creativity.

One important distinction must be made, however. Creativity in mathematics and the sciences takes place chiefly at the outer, or growing edge of these fields, by those individuals who push forward our sum total of knowledge - first in theory, which, when proven, becomes fact. The major part of the fields of mathematics and science consists of generally proven and accepted facts - and it is these which are generally taught in the elementary and secondary schools. In the arts, and the subjectively related fields, creativity is an essential part of instruction at all levels. Even the paintings of very young children are unique both in the experiences they draw on and the forms which they are given.

Most school subjects, perhaps all, represent varying blends of the convergent and divergent. In music, a student, to set down an original composition, must know musical notation, to write a poem, he must have some skills in writing. But it is repeated, that expression can be a spur to divergent learning. Many elementary grade teachers, for example, write down, on dictation from very young students, poems or stories they have composed. For these students, their creativity precedes the development of writing skills, and their poems and stories are preserved to serve as catalysts for learning to write later.

It should be added that creativity in education is most accepted in technologically advanced cultures where the opportunities for being creative are thwarted, diminished or destroyed by machine culture. Its encouragement in education is again a move on the part of educators to insure in the experiences of its students an essential element of life which threatens to be extinguished. It also supplies a necessary element of flexibility and openness to change which is needed when living in a rapidly developing society. My observation has been that, in aesthetically, tradition-oriented and pre-industrial societies, creativity is not always a successful teaching strategy for the culture is still providing opportunities for creative outlets.

John Macmurray(1) in Reason and Emotion makes this insightful statement:

Creative spontaneity, the quality which the real artist shows us in abstraction from what normally conceals it, is the essence of personal individuality. I must stress that point. All of us, without exception because we are persons, are essentially artists. The capacity for creative self-expression is our birthright: it is what makes us human. Genius is no mysterious gift that some magical power confers on one man in a million. It is not something unique and supernatural. It is simply human spontaneity, the expression of personal freedom. That this seems a startling paradox is simply a measure of the derangement of our inner life, our failure to be our human selves.

The recognition of creativity has opened new and exhilarating vistas for education and human development.

One other unique aspect of aesthetic subjects must also be mentioned and it is true both in creating and in performing; namely, that they represent a fusion of the emotional and intellectual not found, generally in experiences in objective subjects. Intelligence is required in giving aesthetic form to one's emotions

(1) John Macmurray - REASON AND EMOTION - London, Faber and Faber 1935, p.157.

in making the hard decisions on what to include and what to exclude. The subject matter, being highly personal, is subjective and expressive and deals with one's innermost feelings. This is not to say that subjective feelings or expressions are aesthetic. Enthusiasm is not art, nor is a temper tantrum, although both are expressive and when subdued by an emotionally controlled intellect can be given aesthetic form and order. This fusion of the intellectual and the emotional in the arts is the reason they are so effective in therapy: the disturbed individual, torn by conflicting emotions, or more often between what he feels and what he knows, is able to bring them into an acceptable harmony by facing the conflict and giving it an order which he arrives at through his own efforts. Most importantly, he is able to act as a "whole" person.

Although the acceptance of creativity is increasing, its use in classrooms is far from general. Some critics of creativity in education have branded it a failure, pointing out that after a period of 60 years it is still not widely used. My reply is that the introduction of creativity is such a drastic innovation, that its wide incorporation cannot be expected in a brief time. Its still-partial acceptance as idea is very recent and it requires a completely new look at the young student both by teachers and by teachers of teachers. Education, being of necessity a conservative enterprise, does not move rapidly in any new direction, particularly when many of its centuries-old practices are threatened.

VI. SOME CHARACTERISTICS OF AND DIFFERENCES AMONG THE ARTS

Some further brief generalizations about the arts will be helpful in defining them and identifying their special characteristics.

All arts exist in space and/or time. The visual arts are space arts, while music is a time art, and drama, film and dance are space-time arts. Examples of the space arts, such as paintings, can be seen wholly and entirely at once. They exist in space and may be perceived in an instant. A person may, of course, spend days or years in contemplating and in studying works of visual art in detail, but as a space art they are always perceivable as wholes. (Exceptions are architecture, sculpture, and other 3-dimensional forms of the visual arts which one can move through and around. Even so, these can, from any one view, usually be seen as wholes). Music is a time art; drama and dance are arts of space-time - that is, continuing sequences of sights and/or sounds. To listen to a Beethoven symphony requires some forty minutes. It cannot be "heard" in a briefer time without either omissions or distortions which destroy the integrity of the work. Furthermore, the time arts are generally available only at special performances: after their performances, they no longer exist. Examples of the space arts, as a picture or a building have a life of their own, a continuing uninterrupted existence. The special performance aspect of drama, music, and dance imparts to them a "gala" quality because the performances usually involve the coming together of groups of people: (Modern devices have changed this somewhat. Recordings have made much of the world's music available for listening to at any time; film, radio and television bring to individuals or family groups music, dance, and dramatic events).

Every area of art has its creators: superior or mediocre, avant-garde or traditional, well-known or anonymous. Painters, sculptors, composers, dramatists, and choreographers create works for their particular fields.

In the visual arts, a work once completed does not basically change except as it is affected physically; a painting may become covered with a layer of dirt which reduces its brilliance, a sculpture may be put under different lighting and thus emphasize hitherto unseen attributes of the work, a building, poorly cared for, will deteriorate. But these conditions or changes do not alter

basically the form or expression of a work. The fields of music, drama, and dance, however (all termed performing arts), have need for a group of artists who perfect the works created by the artists: Music has vocalists, violinists, pianists, conductors; drama has actors, directors, and many varieties of stage technicians; dance has dancers and costumers. All of these individuals may be artists of high order. Few of them, however, create original works. They utilize their artistic skills on re-creations of the works of composers, dramatists, and choreographers. A great performing artist will in many ways colour a work he performs, but a Chopin sonata, played by a dozen gifted artists, will in all instances be instantly recognizable even though each artist will have given it his own personal interpretation which is in turn recognizable. It could perhaps be said that musical compositions, dramas, and dances are not completed works of art until they are performed - so that two kinds of artists are needed - creators and performers. Many composers have been performers; many playwrights, actors; choreographers, dancers. But in more instances than not, actors, singers, and dancers spend all their energies on performance; they complement and are essential to the work of playwrights, composers, and choreographers. The performing arts are also referred to as re-creative arts.

Creative activity in the visual arts results in original works that exist in space. The visual arts are often referred to as creative arts, meaning that a person participates in the visual arts only as a creator, thus distinguishing them from the performing arts. The visual arts have no counterpart to performers. The term performing arts is not satisfactory for it seems to suggest that no creativity is involved in composing music, playwriting and choreographing.

Another difference between the creative and performing arts which has special relevance for education may also be pointed out. In music, drama and dance every person has within himself the needed materials for both creativity and performance. No special materials are required (film, of course, is an exception for equipment is essential). Groups or individuals can sing, tell stories, act, dance. These arts, therefore, have a particular naturalness and directness which is a large part of their appeal. Of course, as art forms become more complex, special costumes, backgrounds, lighting, etc, are developed and required to extend the range of each. Thousands of different kinds of musical instruments have been developed and large auditoriums are built for concerts; drama and dance also make use of costumes, lighting, and often music in their performances. But the point is that exhilarating, creative, and performing experiences in music, drama, and dance can be carried on in any classroom regardless of its simplicity or impoverishment. Indeed, the directness of expression when no props are used is in itself compelling for it calls attention to the art of the performer.

In the visual arts, by contrast, some materials and tools are always needed for expression and statement. These may be raw materials such as pigment, painting surfaces, stone, wood, fibres, etc., or tools such as brushes, chisels, and looms. These enable the creator (the artist or student) to produce a lasting product and in so doing exert a mastery over his materials, a factor of great psychological importance to him. But these materials and tools also reduce the spontaneity and immediacy of expression: although the student or artist needs and uses these materials and tools at the same time they come between him and his product.

It should be added that remarkable work in the visual arts can be done with the simplest of means. Children in rural areas can make their own brushes from hairs taken from horses, cows, and other animals. Earth pigments and clay can be discovered, dug, and prepared. Stone, wood or clay are available over most of the earth's surface. This is not to say that more sophisticated materials and tools are not desirable. It is to point out that vital visual arts experiences are possible in meagre circumstances: there is, in my observation, a low correlation in visual arts classes between excellence of materials and setting and excellence of product.

These differences among the arts are presented because of their relevance to the arts in education for they suggest the differences in approach and method that are called for between the creative and performing arts. The distinction being either disregarded or misunderstood, instruction in the various arts is often useless at best or, at worst, harmful. Unfortunately, much of the instruction in the visual arts of many teachers consists of providing outlined shapes to students and their responsibility is to fill in the various areas with paint or crayon. At best, such activities only provide children with opportunity to develop a largely worthless manual skill and with no educational benefit beyond being "busy-work". Increasingly and hopefully, there is a growing number of teachers, who in the visual arts, see children as creators who set down graphic statements of their own personal visions of things and events which reflect their uniqueness and individuality.

In the time and space time arts, namely music, drama and dance, most instruction is spent on developing skills to enable the children to sing - either in solo or unison - to play musical instruments - either in solo or in groups, or to take part in plays or to dance. I observed an elementary grade teacher one of whose great interests was singing, drama, and folk dancing. He taught his children songs and folk dances of the various countries studied in history and geography. Of necessity much time was spent in drill - learning the tunes, the words, the steps of the songs and dances they performed. His students were in demand for community meetings and for special school affairs, their interest was high, and as far as could be observed, their learning was intense. They were infused with something of the spirit of a particular country by singing its songs, wearing at least an approximation of its clothes, dancing its dances. This teacher was also very interested in dramatics and every year his class produced a play with all, or most, of the students having some rôle. Generally however, he wrote the play, or used an already published one. Here again, under his direction, the productions were lively and distinctive, and the students were appealing and enthusiastic. In brief, this teacher was highly proficient in dealing with the performing arts. His students were not allowed, except in small detail, to bring any of their own experiences to bear on what they did or said. They were acting as performers only. It should be added, too, that this teacher was almost completely ineffective as a teacher of the visual arts being quite unable to allow the students to utilize their own ideas in their drawings, paintings or construction. I believe he felt that he was abdicating his rôle as a teacher in accepting the ideas of his charges and that he was a better teacher when imposing his own more highly developed and, as he thought, "better" ideas on them. Basically, he felt threatened by having to rely on the ideas of pupils as a basis of their work in the visual arts, and was dissatisfied with the level of competence they showed on the nature of the content which might at particular times have been moving or meaningful to them.

Basic differences exist between teaching methods in the visual arts and the performing arts. They require distinctive approaches and handling. Young people should have opportunities to be creators as well as performers, and the methods used in teaching must be suited to the art being engaged in.

VII. VALUES INHERENT FROM ART AS PROCESS: CREATING AND PERFORMING

A number of important values are inherent in the art process as it occurs both in creation and in performance.

Creating and performing sharper awareness. Engaging in art activities, either as a creator or performer, tends to sharpen perception and awareness. A person drawing a chair may well be seeing it for the first time and gain some appreciation of its form and perhaps materials. An adolescent taking part in the presentation of a play confronts the shades and levels of meaning in the play, and if it

deals with human problems, certainly gains insights into human reactions and relations. The most avid and critical fans at musical and dance concerts are musicians and dancers and students of music and dance, for their participation in one or the other fields sharpens both their awareness of qualities of performance and their critical facilities. The same is equally true of the visual arts and drama.

The author, for example, has noted that most upper secondary school and college students who have had little experience in the visual arts are suspicious and critical of non-objective paintings. Invariably, participative experiences in the production of such paintings, even when the results of their efforts are not distinguished, have stimulated a lively interest in, and the beginnings of, an appreciation of non-objective art. This, of course, is greatly helped by a critical analysis of the students' work by the teacher and by the students themselves. Participation with its direct involvement has sharpened critical awareness and acceptance more quickly than any amount of discussion.

The creator gives coherent form and order to his experiences. The particular idea and feelings which give rise to a work determine what is central and what is relevant. Choices, therefore, are made and in a successful work (at whatever level), coherence is developed among the parts. This occurs in painting, sculpturing, the making of craft objects, improvising in drama, music, or dance, in composing, play-writing and choreographing, in fact, in creative activity in all the arts.

Giving order and form to one's experiences is a maturing process for it is those persons who can give order to their inner life who are authentic as individuals. This does not mean that the creative individual is tranquil. He may be quite the opposite. One of the marks of a creative individual, in all fields, is his ability to sustain conflict and polarity within himself while seeking for a solution which best reconciles opposing ideas, attitudes, and experiences. By contrast, the uncreative individual cannot sustain conflict and tends to accept the first solution which comes to hand even though it may not, in the long run, be satisfactory.

Numerous researches on the work of children have demonstrated the close relationship between their experiences and their artistic expressions. Here we do have proof of the fact that he works within his own range of experiences giving them coherence and structure. The artist, from the very young to the mature, works with the ideas he feels strongly about: his joys, fantasies, anxieties, shortcomings, frustrations, and ideals. In a very real sense, therefore, the artist-student, in creative pursuit, faces himself and in the end knows himself.

The performer confronts a well-organized work. Many of the values just discussed as inhering in creative experiences are to be found in performing experiences. The chief difference is that from the outset, in performing, the individual is confronted with an already organized work whether it be a song, a play, or a dance. As a performer, he must master the form he is confronted with and contribute, in so far as is possible, his own interpretation. In the case of folk dances, his contribution may be slight, for little individuality is possible in them. In freer dances, his opportunities for individual expressiveness are greater. In the same way, a choral singer has less opportunity for individual expressiveness than a soloist. But in every case, the performer comes into close contact with a well-organized work which, as he practices, he masters. If he likes the work, he identifies with it and the order of the work becomes an internalized order for him and affects and expands the meaning of his experiences. In a group endeavour he also comes into contact with a conductor, a dramatic or dance director. These individuals are chiefly responsible for the interpretation given to the works they are directing. For the performers, however, this provides an opportunity of seeing an artist at work - with themselves being the materials - making decisions, and testing alternatives. The performers as a group are involved

in giving life to a work of art from the first tentative run-through to the performance. This process, especially if the skill and judgement of the director are admired by the students, can be a great art experience.

The creator is the initiator and controlling agent. The art of creation in any of the arts is lonely and solitary. (There are group creative experiences, but these are exceptional). When creating, the individual has only himself to answer to and although the process is lonely and often agonizing, the process of bringing into being something unique, which did not exist before and for which the creator is responsible, can be exhilarating. Being the initiator and controlling agent in any activity is especially important during the present age of increasing pressures for conformity, of spectator sports and mass entertainment, of loss of concern for the individual. For here, the individual is central; he controls what happens.

When the work is shown, seen, or heard either in process or finished, there are critical responses to it, by the teacher, other students, a critic, an audience. It is at this point that the communicative potentials of the work are tested. For creators who are strong in their vision and their conviction, these confrontations are unimportant. The painter, Van Gogh, although now looked upon as one of the great masters of modern painting, sold only two works during his lifetime. Yet, in spite of lack of encouragement, (except, notably, from his brother Theo) he persisted in pursuing his then-revolutionary vision and all the world is richer for it.

Students should be supported in their efforts to be true to themselves. Many students create for their teachers rather than for themselves, especially when grades or evaluations are used as a threat. Under such conditions their work cannot be entirely honest, for they are producing, not what they want, but what they think someone else likes, so they are not free. This is not to say that teachers should not criticize. They should, indeed, and in the process be helpful to students. But they should, in so far as is possible, be sure they are dealing with honest works of the students for it is only then that they can be most helpful in developing psychological confidence and artistic growth.

Values Inhering in the Art Product

The completed product in art also brings with it a number of important educational values.

The product is unique. Uniqueness has been prized in the entire history of art. An original painting may be extremely valuable; a copy of it worth little. The creative art works of young people are seldom monetarily valuable, but uniqueness is still a prized characteristic. In fact, it is inevitable in an honest work. The poet, Marianne Moore, has said: "Uniqueness is the by-product of sincerity". So when any person, of any age, produces a work which springs truly from his experience, the work itself is unique. This value is important in creating a strong sense of self, in developing an awareness of and pride in his inborn uniqueness. It is also important in an age which tends to ignore the importance of the individual, or in a school which does the same. Emphasis on individuality is also a counterbalance to the convergent learnings so prevalent in education.

The product is non-material. Sir Kenneth Clark, the English art critic, in a lecture once said, "All art is waste", meaning that it had no narrowly useful function. Or put another way, "Art bakes no bread". The arts can be looked upon as a decoration of life, but this slight their vast contributions, for they provide us with a large share of our pleasures and with values and meanings. But

these things, too, are non-material. We attend concerts, plays, and exhibitions to be elevated, transported, and renewed. They affect our spirit and our sensibilities. How critical it is, in this age of materialism, and utilitarianism to have young people engaging in activities which are ends in themselves, and which are carried on only for the joys of the spirit which they provide!

There is something of the creator in the product. All art works, regardless of the ages of the creators are marked by the personalities of their makers; something of each creator is left in what he does. Deriving, as an art work does, from an individual's experiences, the product is a projection as well as an organization of a part of him. The freer he is to be open to and make use of his experiences and values, the greater is the imprint of his personality. Both important and minor works of art are generally identifiable in terms of time and place, and often of creator. This value also contrasts with the work which a student does in an objective subject, such as mathematics, where it is quite impossible to leave one's impress on one's school work. A mathematical equation, even one so literally earth-shaking as $E = MC^2$, has in it none of the passion and emotions that went into its formulation, or of the personality of its originator. It is cool, factual, objective, a product very different than what emerges in art activities.

I recall, several years ago, visiting several art classes of an excellent teacher of the visual arts who, creative teacher that she was, fostered the individual expressiveness of each of her students. I stayed for a while after her final class of the day to talk about some of the activities she had been carrying on in her class. We happened to be talking next to a stack of paintings and drawings of her students and in making points about her teaching and the various students, she referred to work which they had done. I noted that in going through the pile of several hundred works she never bothered to look at the name on the work; instead, she recognized the works as belonging to particular students by the unique character which each student had expressed in his work. Put another way, each student's work was a clear extension of himself.

The satisfactions are tremendous. This value is largely the result of those discussed above. The control, the mastery, the feeling that one has done something that only he could accomplish, the pleasure of undertaking a task only for its own sake all add up to deep feelings of satisfaction. Of course, any undertaking well done yields satisfactions, but creative activity in any area provides extraordinary feelings of well-being. Creative people are renewed and refreshed by their own work. Someone has said that creative involvement gives an individual a sense of power; the power that exalts, not the power which corrupts. These deep-seated satisfactions should be part of the educational experience of all young people.

VIII. VALUES DERIVING FROM VIEWING ART AS PRODUCT: SEEING, LISTENING, VERBALIZING

A good deal of education in the arts takes place through viewing arts as product: by looking at buildings and television programmes, by listening to symphonies and rock bands, by viewing dramas and dance programmes, and through talking about all the art manifestations one sees and/or hears. But a generally clear distinction can be made between usually informal contacts with the arts in a student's daily life, (along with their incidental study in connexion with participation in an art form) and organized and structured areas of study that derive their subject matter from the world's range of art products. These would include such courses as art appreciation, art history, philosophy of the arts, and theory and criticism. Each of these has many subdivisions (the history of the various arts is generally taught separately) and each is generally taught making constant use of examples. History of the visual arts when presented as a special

course in secondary or post-secondary schools is usually conducted on a lecture basis, although in many instances a seminar-type situation is set up to provide more opportunity for student discussion and participation. Courses in the visual arts make use of projected transparencies of historic examples: in history or appreciation of music, recordings. Some courses in the philosophy of the arts make little direct use of examples, the assumption being that students come to them with a broad knowledge of the arts and a familiarity with examples. These verbal approaches to the arts overlap considerably, and the classifications that have been presented are not intended to be mutually exclusive but rather to reflect approaches which have appeared.

Appreciation, as an objective in aesthetic education, attempts to develop what might be termed a literacy in the arts, that is, an understanding of the various art forms in order to deepen and intensify response and to sharpen and educate judgement and evaluation. Usually, it is non-historical in its approach but makes use of historic as well as contemporary examples. It draws heavily upon philosophy and aesthetic theory.

Art history usually treats historical examples in sequential order, although experimental courses have attempted study through other sequences. The relation between particular historic examples and the social ideals and conditions of the time is usually explored. Increased use is wisely being made of museums in the teaching of arts history and appreciation. A certain amount of philosophy and theory are also inevitable. Histories of the arts can be studies of great interest and worth for they enable students to read, look at, and/or hear works with some understanding of their times of creation and thus greatly deepen and extend understanding. The visual arts are at a distinct advantage over the other arts in historical treatment, for artifacts exist which go back for thousands of years to primitive man through all cultural development to the present. At an early point in his development, man was undoubtedly skillful in the other arts as well, but drama had to await the development of written language to be preserved, as music is dependent on musical notation. Notation in dance is a recent invention and, although dances are often performed whose origins are old, there is no way of knowing, other than in a general way, developments that occurred as they were performed over the centuries.

One very important factor in appreciation or history is to relate what is studied to the present and to the manifestations of the arts which the students see and know. Indeed, it is often best to begin with the student knowledges and experiences for if they have no respect for, or understanding of them, the chances are lessened that they can attain any or much understanding of historic examples. This approach also has the advantage of putting the environment of the students in the stream of history, and thus the students themselves.

Courses in arts history and/or appreciation have also been set up which undertake a study of several of the aesthetic areas at once. Such undertakings require teachers of broad competence but, when successful, afford students opportunities to gain appreciation of the arts in relation to each other in various historical periods.

Although art history and appreciation can be rewarding areas of study, they all too often degenerate into the memorization of names, dates, and places. Such objective facts are readily sampled and the learning of them can be objectively measured. The subjective values - understanding of works, responding to their form, organization, values and meaning - are by contrast varied and elusive. What is more true is that valid responses to the various arts are basically non-verbal and the feelings of wonder and excitement, and of being transported by works of art, are very different from talking or writing about them. Indeed, if

words could adequately convey these subjective feelings, the arts that awaken them would not be necessary. Each exists because it expresses feelings that can be conveyed in no other way.

Philosophy of art deals with such areas as the aesthetic experience, the nature, value, and structure of the arts, the relation of art to truth and to morality. These matters are basic to an examined existence and they have been written about from varying points of view since Plato's time. Because philosophy is a matter of abstraction, intense philosophic study in the arts is of interest chiefly to those individuals who have had considerable involvement in or are intelligently curious about the arts. Even for very young children, however, philosophic questions in art can be raised and discussed in relation to their participative experiences.

The related areas of art theory and criticism are also deeply rooted in abstractions. Principles of structure and organization, although differing from one art to another, occur in all the arts. Valid principles, however, are derived from a study of a large number of examples: the works lead to the principles, not the reverse. Principles of art are useful chiefly as critical and evaluative devices, or as checks in creating and performing. Too often they are used as rules in the production of art; this is the basis of academies and academic work. The ideas basic to a work of art, at any level, determine its own form and pre-determining form from the outside, by whatever theoretical principle, limits the freedom of the creator. In recent times, the complexity of contemporary culture has been reflected in a wide variety of art expressions at all levels which has often baffled and outraged critics, laymen and teachers. Art criticism has been extremely helpful in providing a theoretical and critical basis for the multiplicity of aesthetic expressions. Art criticism also takes place in any analysis and evaluation any art work or performance, amateur or professional.

Participation in art is invariably accompanied by verbalization of some sort. The various disciplines which have emerged, important as they are, are still dependent on works of art for their validity. This relationship should always be kept in mind for, if ignored, the verbalized disciplines of the arts lose most or all of their meanings. There is a tendency in art education (as in all of education) to teach principles and abstractions either prior to, or apart from the experiences from which they are derived. For young children, abstractions apart from the experiences which generate them have little or no meaning, and at best become empty and useless learning. Used well, history, appreciation, philosophy, theory, and criticism not only illuminate participation in art, for both creator and performer, but open up new possibilities for intensified engagement and understanding.

IX. STRUCTURE IN THE ARTS

A major instructional problem in aesthetic education springs from the fact that in the domain of creativity and performance, the arts have no inherent and teachable structure that is central to quality. Skills in all the areas of art are essential and these can and should be taught. But possession of skill is no guarantee of quality production or performance: in fact, the world has a plethora of artists with impressive skills whose products leave the observer unmoved. Ideally, skills develop from expression; not the reverse. An example of this is Impressionism, a movement in which capturing the nature and quality of light was central to the intent of the artists. To achieve this they developed a technique needed for their expressive purposes. The critics, however, viewing the new techniques apart from their new expressive use (and not understanding the latter) almost without exception, attacked the new technique as being inept and unattractive. No, of course, Impressionistic techniques are admired for their excellence and for their rightness for their purposes.

There is, of course, structure residing in a sequence of steps leading to the development of any skill, both in performance and creativity. To a considerable extent the structuring into teaching and understandable sequences is both advisable and necessary (as the steps in a dance, or the making of a linoleum cut) but it should always be remembered that these skills and techniques are always at the service of, never the master of expression. In some instances, too much emphasis on precise techniques (as in water colour or oil painting) influences the nature of the product to such an extent that expression is largely pre-determined.

Each art has its own particular kinds of structure; composition in the visual arts, structure in music, drama and dance. These, too, are important, but, like skills, are largely subordinate to expression and are best learned as needed in the process of creation and performance. It is chiefly the highly motivated (and generally talented student) who is willing to undergo instruction in structures for which he sees only a future usefulness. But, as with skills with media and in performance, the compositional rules are also subordinate to expression and should best grow from them.

A common paradox of complexity and frequent use appears in the visual arts in relation to the human figure. The human figure is one of the greatest as well as the most complex subject in painting and drawing and a large part of the world's masterpieces has involved it. Yet the human figure, readily identifiable, is the most common subject matter of the drawings and paintings of young children: here, there is no conflict between the basic complexity of the subject matter and its use.

The arts are sometimes referred to as subjects without content, because their teachable aspects are peripheral, and not central to, the success of a created or performed work. All art works have content, of course, but the content of any expressive work springs from the feelings of the creator or performer and is thus only indirectly within the behavioural purview of teachers. Put another way, the content of the arts is human values and emotional attitudes. Values, feelings and emotional attitudes are, of course, present in many aspects of education; on convergent learnings, except as efficiency is involved, they are not important. In divergent learning, they are central. Being varied, individualized and personal, they are highly vulnerable to unthinking demands and expectations of the teacher.

In the teaching of arts, the relation among the objective, teachable aspects of instruction and the subjective interests and aesthetic drives of the students which determine their use, must always be kept in mind.

X. WHAT NEEDS TO BE DONE

No educator, general or specialist, can be complacent about the status of aesthetic education in the world's schools. For all but a small minority of young people, it is inadequate in amount, inferior in quality, or non-existent. Educational systems, throughout the world, are turning out every year millions of aesthetic illiterates.

Yet the need for the values inherent in and deriving from aesthetic education were probably never in greater need in man's history: the education of the emotional life; the humanizing process which results from dealing with one's sensibilities in a creative situation; the statement of the human condition and aspirations springing from the sensibilities of millions of persons; the protest against the enormous forces of conformity and regimentation which threaten to engulf us all; the need for the development of a sense of worth and dignity by every individual - all these and others are needed as never before. In a very real sense, the values of aesthetic education are running counter to the major currents of our time.

But as the world changes, education changes, and although the greater part of our programmes of learning derive from commonly-held values in a culture, innovators have been courageous in urging changes that are needed to meet present or emerging threats and dislocations. Aesthetic education is one of the areas in need of strengthening and of producing a citizenry better able to meet the uncertainties and dangers which lie ahead. There is need for a much more general acceptance of the importance of aesthetic education, and such acceptance must exist on both community- and culture-wide bases if they are to be supportive over a long term. Educational administrators must themselves become leaders in the need for stronger aesthetic education programmes, for they more than any other group are responsible for the specific nature of school programmes. And more teachers are needed who, in their own education, have had meaningful experiences in the arts and who, therefore, have first-hand contact with the forms, the materials, the techniques and the values of the aesthetic areas.

And lastly, in a time when we are, whether we like it or not, citizens of the world as well as citizens of a particular country, we have need of the respect and understanding of other peoples a process for which aesthetic education is peculiarly suited. All men are one, and though such problems as those of economics, power, resources or religion may divide us, we can be together in our admiration, respect and acceptance of each other as persons of dignity and integrity.

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