

THE SYNTHESIS OF THE SECONDARY SCHOOL ART EDUCATION
PROGRAM THROUGH UNITY OF FINE AND INDUSTRIAL
ARTS USING IDEAS FROM THE BAUHAUS

by

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ABSTRACT

The topic of this thesis is the synthesis of art education in the secondary school through integration of the art curriculum in fine arts and industrial arts. The Bauhaus is used as a model from which ideas are considered as possible departures to bring unity to present-day art education on the secondary level.

The writer attempts to recognize problems that are present in an educational system where fine art and industrial arts are very separate curriculum areas. To more fully understand these problems, a historical survey of events is made that led up to the present situation in art education. In this survey special notice is taken of the distinctions between fine and applied arts.

The effect the Bauhaus has had on American art education is considered. A general description of Bauhaus ideas and principles is given that pertain to the present-day art education problems stated.

In concluding the author attempts to correlate the stated problems with Bauhaus ideas and determine a possible solution. In addition to suggested solutions there is a general outline of curriculum areas that may work as a basis for bringing unity to art education in the secondary school.

INTRODUCTION

For over two hundred years a dilemma has existed in art education in the United States. Educators have been undecided whether art should be taught in an academic context, like fine arts, or whether art should be taught to meet the more realistic and functional needs of society, as in the industrial or applied arts. Saunders (1976) pointed out that to some educators the dilemma still exists in stating, "Today, thousands of art teachers across the United States find themselves in a limbo between the fine arts and the industrial arts at the secondary level (p. 5)."

Although the dilemma may still exist to some degree, a look at today's art educational scene reveals that the focus of art education has been on the fine arts and creative crafts rather than on industrial arts.

In modern education we have come to recognize a real need for both fine and industrial arts. Consequently, they have become two very distinct areas of our secondary school curriculum.

It appears that progressive education and new values placed on art activity have somewhat redefined the goals of art education from what they were a hundred years ago. It is also obvious that increased technology has placed many

new demands on industrial arts. The result of these evolutionary forces may have created a new dilemma in art education.

This investigator finds from experience in secondary education that the great separateness that has developed between fine arts and industrial arts has created problems. The fact that most art education focuses on fine arts, and industrial arts has begun to stress technology so much, we may be losing sight of two very important educational considerations. First, with all the emphasis of art in industrial arts on technology, we may not be giving enough attention to art and design (Mangano, 1975). Second, art education has become so involved in fine arts that we may have lost the value of realistic art training for everyday life. Helen Diemert (1972) recognizes the problem by saying:

Most of our educational programs center primarily around the creating and understanding of fine art. Considerably less effort is made toward a substantial and excellent curriculum in art for personal, domestic, commercial and industrial purposes where it is needed to move the total environment in an aesthetic direction. Art educators must focus on the many functions of art in the society. Closer liaison with vocational, commercial and industrial art programs is needed. If aesthetic education is to make an impact on our culture, it must permeate education in all of the arts, whether fine or not so fine (p. 38).

The divergent thinking of art education and technology today is reflected in a study by Hawkins (1975) that revealed little concern for advancing technology by art

educators. The study involved a search in art and art education periodicals of the past 10 years (1965-1975), for articles relating art to technology. The percentage of the literature that did so was extremely low.

The secondary school is a crucial level in a young person's education. At this stage the student should be given every opportunity to use his creative abilities to their fullest whether in fine arts or industrial areas. He should be well guided and made aware of every opportunity available to him in art. This may require an art curriculum that unifies the arts and industrial arts into a comprehensive art program.

In an attempt to overcome the dilemma of how art should be taught, the Bauhaus in Germany developed a successful and comprehensive art program for its art school in the early 1900's. The school based its principles on a unity of the arts and crafts that would bring art and technology together. In the hopes of achieving this kind of unity, under current educational practices, this study will take ideas from the Bauhaus and suggest their relationship to the problems we are faced with in a contemporary secondary school art education program.

Some of the terms used in this paper have broad connotations. In Appendix A there is a list of definitions

of terms that will assist the reader in understanding their meanings as used in this present context.

CHAPTER I

STATEMENT OF THE PROBLEM

The separation of the fine and industrial arts, to the degree that it exists in today's secondary schools, creates many problems.

Most of today's art curricula emphasize the creation of drawings, paintings, sculpture, and collages (Neperud, 1973). This emphasis on academic kinds of art seems to identify art to most people as being studio oriented in nature. This kind of art activity tends to be associated mostly with the production of the non-functional art object. In more recent years there has been an increase in artistic crafts such as textiles, metalwork (jewelry), printmaking, and ceramics. Although these crafts may produce more functional products, they are still usually taught in a studio manner stressing the purely aesthetic qualities as opposed to their usefulness. Vincent Lanier (1975) pointed out that even though goals of art education have changed, art education itself is still primarily studio processes and has not changed much in forty years.

It is this investigator's experience as a teacher in secondary art education that the emphasis toward fine

arts activities has several disadvantages. Most artistically talented students believe that when they take art they will be mostly participating in studio activities. In most cases this is what is emphasized and encouraged in American secondary schools. If the student is only exposed to fine arts areas, he may not have the opportunity to fully realize the multiple art related fields and careers that are available to him (Savino, 1976).

The stress art education places on fine arts also does not allow for the growing concern for the quality of our environment. Art educators' roles in this area are the topic of much literature in education today. "We must surely enlarge our alliances beyond the realm of the fine arts if we are to affect the aesthetic quality of environmental design in all its facets (Diemert, 1972, p. 38)." McFee (1969) also stresses the need for developing a student's understanding of environmental problems through environmental design education. "But in terms of the crisis in American cities and the inadequacy of our citizens to relate the qualitative aspects of our environment with the social and economic factors, we are desperately and woefully behind (McFee, 1969, p. 17)."

On the other hand, the lack of art in the industrial arts coupled with all the emphasis placed on technical skills, mass production and manufacturing means there is

going to be poor design and very low visual quality to our environment. "Today, in industrial arts, design is not getting the attention it deserves, nor is it treated in the proper perspective (Mangano, 1975, p. 174)."

There are many subject areas taught in secondary schools that deal in both art and industrial arts. Such subjects might be graphic or visual communications, commercial or advertising art, graphic design, photography, graphic arts, printing, architecture, or even some crafts areas. These areas, due to their multifaceted nature, may become ambiguous areas. This could result in their not being taught effectively or perhaps not even being taught at all. When fine arts and industrial arts are separated it only makes this problem worse.

When fine arts and industrial arts have separate educational goals it follows that they may very well be placed in separate physical locations with separate shop areas. This situation does not allow adequate integration of subjects nor does it encourage communication and cooperation between teachers and departments.

Most teachers have training in a specialized area which will dictate what they will teach. The industrial arts teacher is specialized in a technical area and probably will not have a great deal of art training. "Art teachers, as we know, tend to be art practitioners in one or more of

the fine arts or the artistic crafts, but this is a very narrow interpretation of the visual arts (Hubbard, 1970, p. 254)." It is certain that the areas of art that go beyond these teachers' perimeters will not be an effective part of the curriculum. Separating the two departments does not allow the possible cooperation to make ambiguous subjects more effective.

Assumptions Underlying the Problem

The attempt in this study to argue for integrating the fine arts and industrial arts is based on the following assumptions:

1. Most secondary schools are set up so that the fine art and industrial art departments are separated by either curriculum, physical location or by having separate teachers for each subject.
2. In separate department situations there is little or no communication or cooperation between the two areas.
3. In separate department situations, if grey area subjects are part of the curriculum, they are taught by either an art teacher or an industrial arts teacher who are probably limited to a specialized area.

4. Most secondary school teachers specialized in school in a limited area and probably have had little work experience in their field outside of education.
5. Some secondary schools (high school) have industrial or vocational schools that are separate from the regular high school creating an even greater separation from the art department.

Limitations of the Study

This study does not intend to take the Bauhaus ideas in their entirety as a total solution to art education problems in America today. In comparing the Bauhaus ideas with current art education problems the following limitations should be taken into consideration:

1. The Bauhaus was formed in 1919 in Germany and was in a social, political and economic situation very different from ours today. Technology and industrialization were considerably younger at the time of the Bauhaus and their effect on education then was quite different than the effect they have on education today.
2. The problems in education today are very different than they were during the Bauhaus period. All of what the Bauhaus was trying to do in art education then is not necessarily relevant to our situation now. It is basically the Bauhaus idea of unity of

the arts and the realization of how art should fit into industry that's being used as a model in this study.

3. The Bauhaus was a school of art and design that, much like today's professional art schools, had a very concentrated course involving several years of study. In our secondary schools today we are dealing with a different educational situation. Along with the many other areas in general secondary education, we only have the students for short periods of time, which limits how comprehensive the training can be.

CHAPTER II

HISTORICAL BACKGROUND OF THE PROBLEM

Industry has played an important role in art education both in America and in Europe. Almost from the beginning of art education in America, about 150 years ago, the value of drawing was seen as an aid to industry. It was during the growing industrialization in America in the 1850's and 1860's that the real value of art was recognized and art soon after became a required subject in American schools (Eisner and Ecker, 1970).

There have been various attempts throughout history to emphasize art more as it relates to daily living. The early arts and crafts movement in England, the Bauhaus in Germany, industrial arts education in America, and the "art for society" approach to art education suggested by the Owatonna project at Columbia University, all made attempts to bring art closer to life (Diemert, 1972). Of those mentioned, the Bauhaus in Germany probably made the most ardent attempt to bring together the artist and the industrial world.

Before 1850 most art and artists developed out of the academies in Europe. The modern art movement brought a

great deal of change in attitudes about academies and the academic artist. Although opposed to the academies and traditional artforms, these revolutionaries of the modern movement thought in terms of art-for-art's-sake. Walter Gropius (1952, p. 23) said:

The second half of the 19th Century saw the beginning of a protest against the devitalising influence of the academies. Ruskin and Morris in England, van de Velde in Belgium, Olbrich, Behrens and others in Germany, and finally, the Deutsche Werkbund, all sought, and in the end discovered, the basis of a reunion between creative artists and the industrial world.

Still the 19th and early 20th century brought little suggestion for achieving a new productive cooperation between art and life.

In 1907, in Germany, the Deutsche Werkbund was formed in an effort to bring a cooperation between the artist and craftsman on one hand and trade and industry on the other (Dorner, 1952). There was still a great deal of romanticism in the artists on the Werkbund movement and it failed to fully bring about a coordination of the arts.

Walter Gropius, a young leader from the Werkbund, founded the Bauhaus in 1919. Out of his great interest in reconciling art and the industrialized society, Gropius recruited many influential artists and faculty members to solve the problem on a "unified artistic basis (Dorner, 1952)." Gropius (1952) stated that through the cooperative effort of all artists, architects, painters, and sculptors

a universal unity would bring together all the opposing forces to a state of absolute balance. "The guiding principle of the Bauhaus was therefore the idea of creating a new unity through the welding together of many 'arts' . . . (Gropius, 1952, p. 23)." Hirshfield-Mack (1963) wrote of the Bauhaus achievements,

It faced the problem of good design for mass produced articles . . . it bridged the gap between art and industry . . . it broke down the barriers separating the "fine" from the "applied" arts . . . it turned away from the established academic methods of art teaching . . . and it's influence has spread . . . throughout the world (p. 8).

The Bauhaus was closed by the Nazis in 1933 after it had produced only 500 graduates.

The dilemma between art and industrial arts that plagued Europe has also been a problem in America since its beginning. Eisner and Ecker (1970) pointed out that for the first hundred years in American education, art was somewhat indefinite. Teachers voluntarily taught art either as just drawing or as geometrical drawing. The general attitude during this period was that the making of pictures was an idle pastime and to be an artist was not considered to be a profession (Saunders, 1976). Only the wealthy could afford to buy the work of the artist. It was the craftsman or artisan whose useful objects were considered a contribution to society. Even the role of the artisan dwindled, however, when industrialization took over (Saunders, 1976). For most

of the 19th century art took on a chronically low and ambiguous status in American schools. Walter Smith (1880) stated, "Previous to 1870, drawing had been indefinite, having no distinct tendency in any direction, educationally, either toward artistic or industrial ends (p. 6)." Walter Smith became director of art of the Commonwealth of Massachusetts in 1871.

. . . that period developed the concept of using school art as an adjunct to industrial development. Specifically, school art was to be used to reveal talented youngsters who might be trained as industrial designers in the newly burgeoning factories of the United States . . . (Lanier, 1975, p. 180).

Drawing finally became a required subject in Massachusetts schools in 1870 with the passing of the Industrial Drawing Act. The act was directed, of course, toward industrial purposes. The National Education Association, seeing the possible need for both areas of art, established the Art and Industrial Art departments in 1884.

The differing philosophies between art and industrial art existed in the United States private and public secondary schools in the nineteenth century. The private schools, supported by the wealthier people, were geared to prepare the student in liberal arts for entrance into college or professional careers. The art in these schools was mainly fine arts and was justified as leisure time activity or for the appreciation of art. The public schools emphasized the geometrical or mechanical type of drawing and

were interested in preparing the student for work in the factories and shops, or in the home (Saunders, 1976).

The twentieth century brought many new trends in art education in the United States, and the broadening gap between the fine arts and industrial arts became more evident. In fine art there was increased emphasis on the study of art history and art appreciation using art reproductions (Eisner and Ecker, 1970). New materials were developed that made it possible to encourage development in self-expression and development in child-art, all of which became identified with fine art education (Saunders, 1976).

Arthur Dow's theories on composition became an influence on teachers and led the way for the development of manual arts and crafts projects in the schools across the country. This manual art and crafts training related more to the industrial arts than to the fine arts (Saunders, 1976).

Other notable art educators recognized the problems in organizing art education. In 1914 Royal Farnum suggested an over-all title, art education, be adopted to include two distinct areas, cultural art and industrial art. The "Art in Daily Living" concepts of Harriett and Vetta Goldstein emphasized good design and color and recognized their uses in domestic objects, furniture, textiles, etc. (Saunders, 1976).

The Owatonna Art Education project in the 1930's was a similar concept. Labeled "Art, A Way of Life," the project stated there should be no differentiation made between the fine and the useful arts, that art relates to every aspect of living, and that aesthetic discrimination should be developed (Laging, 1942).

John Dewey and the Progressive Education Movement which began around the beginning of the 20th century was a major influence in art education. Dewey recognized the distinction between the fine arts and the manual arts and suggested they be recognized as two separate processes working together. He voiced great concern for the vocational and occupational aspects of applying art training to life in society (Saunders, 1976).

From the time of the Progressive Education Movement to the present there have been a number of new ideas and theories about the value of art education. The 1940's and 1950's brought many new concepts that stressed the psychological aspects of art education. These concepts dealt in areas like creativity, emotional therapy, personality integration, and social adjustment. In the 1960's the emphasis in art education shifted from psychology to aesthetic education (Lanier, 1975).

CHAPTER III

RELATIONSHIP OF AMERICAN ART EDUCATION AND BAUHAUS IDEAS OF EDUCATION

Bauhaus Influence on American Art Education

At this point it is appropriate to mention what influence the Bauhaus had on education in the United States after its short lived existence of only 14 years in Germany. There is no doubt that the Bauhaus has had considerable influence in the world of art. Many great artists came out of the Bauhaus and a great many works of art have emerged from that school. Many Bauhaus people came to the United States, most as teachers, and many as designers and artists. The Bauhaus teaching methods were introduced by Josef Albers at Black Mountain College; by Moholy Nagy at the "New Bauhaus," which later became the Design Institute in Chicago; by Walter Gropius and Marcel Bruer in architecture at Harvard University; and by Mies van der Rohe in architecture at the Armour Institute in Chicago.

It is difficult to estimate how much influence the Bauhaus has had on American education. The greatest influence on art education has probably been in the area of teaching the elements of design and form. These teaching methods derived from the Basic Course at the Bauhaus which

was first developed by Johannes Itten (Itten, 1975). Beyond some of these teaching methods it is difficult to recognize what other Bauhaus ideas have had an effect on modern art education.

This writer believes that the influence of the Bauhaus on art education in the United States is much more than is obvious. To others the influence is questionable, as noted in the words of Jay Doblin, Director at the Institute of Design, Illinois Institute of Technology (formerly the "New Bauhaus").

Since 1947 the Bauhaus foundation has filtered into the course work of hundreds of schools. But it is bastardized, misinterpreted, improved, upgraded, etc., by all of them. Now its influence can't be distinguished any more, it is too absorbed into other ideas.

Most art education is still a residue of the old Beaux Arts intuitive approach. Design education is more Bauhaus influenced but also heavily laden with American commercial design. Industrial arts is a mess of bad cliches most from old elitist design and crafts, some is mechanist, little is Bauhaus.

Education in general and art education in particular seems totally unaffected by the Bauhaus (Doblin, 1978).

Bauhaus Ideas of Education That Pertain To Stated Problems in American Art Education

Following are some of the basic ideas of the Bauhaus that relate to the problems in American secondary art education that were stated earlier:

The Bauhaus principles stressed the fact that creative effort should have realistic goals. They also said that all students should be made aware that their future lies in industry and mass production. Gropius (1952) fully recognized that academia and the l'art pour l'art attitude was far removed from life. He also expressed the need for the artist to be trained to meet the needs of society and not be placed among the thousands whose limited fine arts training put them with the masses, unequipped to function successfully in life.

It was in the interest of bringing art and technology to terms with each other that prompted the formation of the Bauhaus. Design was central to the principles at the Bauhaus. The preliminary course gave the student the basics of design and form. After completion of this basic course the student went on to the work shops where he worked with materials, learned a craft, and designed and built products.

Subjects dealing in both art and technology were natural areas of study at the Bauhaus because it was the Bauhaus idea to bring all the arts into unity. Technology in the graphic arts was fairly new at the time of the Bauhaus, still they recognized the importance of good design in all graphic products. Photography, also a fairly new medium, was recognized as having great potential as an art medium as well as its illustrative value. The Bauhaus

founder, Walter Gropius, had a great interest in architecture as this was his area of work. He saw the building as the culmination of all the arts.

The Bauhaus was an art school where all students and even faculty lived close by the school. Close working relations between faculty and students allowed good communication and cooperation between the design and production functions in the school. Many times products were designed and built at the school that were sold to industry.

The Bauhaus recognized that a unity between art and technology meant unity in the instruction of its students. The instructor specializing in the creative artistic areas taught design and the instructor of the crafts area taught about materials and building. Every student had two instructors which made the program unified and comprehensive.

CHAPTER IV

CONCLUSION

The Synthesis of the Secondary School Art Education Program Through Unity of Fine and Industrial Arts Using Ideas from the Bauhaus

The following section will discuss the present problems of a separated art and industrial art system in United States secondary schools and their relationship to the unified ideas of the Bauhaus. How these relationships could possibly be applied to a present-day secondary school situation will also be discussed.

The intended purpose is not to suggest a total application of Bauhaus structure to contemporary art education, but rather, to correlate the Bauhaus ideas to present problems in the hopes of establishing a possible basis for redirecting our goals for future art education.

When curriculum is structured so that the fine arts and industrial arts are distinctly separated, the emphasis in art education has traditionally favored the fine arts. Generally the fine arts are characterized by academic or studio kinds of art activity like drawing, painting, sculpture, and have included crafts areas such as ceramics, metalwork or jewelry, textiles and graphics or printmaking.

Design may be offered as a separate course, but it is usually taught in a fine arts context.

When the art program stresses these subjects, most of the creative work is directed at production of the art object. Although there are many underlying ulterior goals to artistic activity that are worthy of merit, the problem here is that the fine arts activity is limited in scope. This stress in fine arts is similar to the art-for-art's-sake attitude that the Bauhaus people felt was so far removed from life.

It has been this writer's experience in teaching that most young students generally think art activity involves the creation of aesthetic art objects. While this is fine for some students, there are many whose talents may be better put to use in other art related fields that offer opportunity in a career, many of which are in industrial and commercial areas. If the student is not directed in these areas he may become entirely disinterested in art or end up in a fine arts area that offers little future in terms of a usable profession. A small percentage of people who take art are able to make a living in the fine arts except perhaps those who go into teaching.

The isolation of American art education in the fine arts does not allow for the creative effort to be used in productive life. Just as the Bauhaus stated, our young must

be made aware of the many industrial areas that offer practical and productive outlets for creative abilities.

There are two main considerations that could help alleviate this problem. First, effort should be made to fully indoctrinate all students to all the possible career areas that involve artistic talents. They should be made to understand the importance of using their artistic talents toward realistic goals in life. Cooperation between art and industrial arts would help open investigation into career areas. Second, there should be a re-evaluation of goals in art education to help in a redistribution of art emphasis in curriculum planning. With the cooperation of instructors from different areas, mini-courses could be set up to involve the student in a variety of art related fields.

When fine arts and industrial arts are separated and the stress in art education is in fine arts, the industrial arts may not be providing the proper design education in important areas. With the increasing emphasis on technical skills, mass production and manufacturing in industrial arts programs, most schools are not able to provide sufficient design education. The result may be an environment void of aesthetic matter. Barr (1952) repeats the Bauhaus principle "that it is harder to design a first rate chair than to paint a second rate painting--and much more useful (p. 6)."

There is an ever increasing concern for the quality of our environment. Educators are calling for environmental design as part of the art curriculum. This would not work very effectively in a situation where art and industrial arts were separated as the art and design elements could not work along with the building and materials elements.

There was a great deal of concern in Bauhaus thinking for man's surroundings. The building was thought to be the ultimate work of all the arts. The tremendous effort put into improving the quality of all aspects of man's environment are quite evident in Bauhaus designs.

Design is a basic element in most art. An effective art education program must give an adequate amount of design to accommodate both the fine artist as well as the designer of buildings, products, clothing, and printed materials. With great concern for the quality of our environment we must develop areas like environmental design, architectural design, and urban design. Teachers from both art and industrial arts could teach these courses. Cooperation between departments could facilitate projects that begin in the art department with design and end up in industrial arts with production and building. The students would benefit from seeing the project through all the stages. This technique would work as well in graphic arts projects as well as product and architecture.

There are many ambiguous areas of study that have artistic and technical characteristics. If the fine arts and industrial arts do not work together, these courses may not be receiving the effective treatment they deserve. Graphic design, commercial and advertising art are mainly art oriented but have technical applications. Graphic arts or printing and drafting are mostly technical but involve various art and drawing abilities. Graphic communications is a fairly new concept involving all the graphic phases of communications from design through production of a printed product. Visual communication goes beyond the graphic elements to include areas in electronics. Photography certainly has many applications from fine salon prints to a number of industrial and commercial uses. Architecture also has elements that involve art as well as technology.

It is in these areas of study that a primary link exists between the fine and industrial arts. The degree of unity that exists in an art education program, determine how effective these areas can be. The Bauhaus wanted to ". . . bring together the various arts of painting, architecture, theatre, photography, weaving, typography, etc., into a modern synthesis which disregards conventional distinctions between the 'fine' and 'applied' arts (Barr, 1952, p. 6)."

Since these areas involve both art and industrial technology their instruction would be considerably limited where no integration existed between art and industrial arts. The teachers, understandably limited in their specialties, may not be able to cover one of these areas adequately without the cooperation and communication between departments.

A unified curriculum could bring about a more effective study in these ambiguous areas. There have already been trends in this direction with the development of graphic and visual communications courses. In this type of integrated course the student is able to deal with problems from the idea stage, to design, and on to production, or at least learn about the processes involved.

Separating the fine arts and industrial arts in educational goals may also mean distinct separation of physical work areas. While there are aspects of both departments that understandably need separate workshops, a total separation would surely mean poor communication and cooperation between teachers and curriculums. This would not allow for integration of projects.

With our present educational system we could not structure our curriculum so that courses and shop areas were like those of the Bauhaus. There would be, however, a possible solution in locating art and industrial arts work

areas in close proximity to facilitate maximum communication and cooperation. This would make integrated curriculum possible.

A problem in any educational situation has often been the limited scope of the teacher's training. Quite often art teachers may be limited to a few studio areas of art. Likewise the industrial arts teacher may have a limited range of courses in which he could teach. If the departments remain separate there is little chance of teachers pooling their knowledge and abilities to broaden the curriculum possibilities. This becomes especially important in the ambiguous areas mentioned before.

Our educational structure does not make it easy to obtain the maximum unity that was characteristic in the Bauhaus faculty, where the student was provided with instructors for both the creative and materials aspects. The problem we face will have to be solved in two ways. Teacher education will have to prepare teachers in a broader area of knowledge so that small school curriculums will not suffer from the limitations of the teacher. We will also have to work toward more communication and cooperation between faculty of different subjects to bring the processes into a unified program. Team teaching may work as possible integrated instruction.

Outline of Possible Curriculum Directions

In the following section are some possible curriculum suggestions that will work toward solving the problems created by having the secondary school fine art and industrial arts separated. The objectives of these kinds of curricula are directed at developing more unity and integrated study between fine arts and industrial arts. It is the writer's belief that a total unity can only come from a complete restructuring of the total curriculum, and a total reassessment of the educational goals of art and industrial arts. The immensity of this kind of change in our educational system goes beyond the scope of this study. It is, however, hoped that these curriculum suggestions will be a starting point for further investigation in this area.

There are four general areas of curriculum that will help to unify the fine and industrial arts from the art education standpoint. These are art career orientation, materials, environmental aesthetics and design. Each of these areas will be discussed briefly, outlining the objectives, and giving a general description of the course or activity.

The first area is art career orientation. This involves giving all art students a complete survey of possible career opportunities in art related fields. This could be a mini-course or part of an introductory art course. It

would involve a survey of art jobs, careers, and occupations in fine arts, commercial art, industrial art, and crafts. This course may involve field trips to see people in these job situations and lectures from people in the community who work as artists or designers.

The second area is materials. The objective of this course is to give students a better understanding of the materials an artist, craftsman, or designer works with. This survey would show the materials as they are used in fine arts, industrial arts, architecture, etc., and their relationships. The course would cover traditional materials like stone, wood, metal, clay, glass, textiles, paint, and include more modern materials like plastics and other synthetic materials. Other technological mediums used in both fine and industrial arts, such as film, photography, movies, TV, light, and sound could also be included. The materials course could be taught by both fine and industrial arts teachers. This could logically follow or be given concurrently with a design course.

The third area is environmental aesthetics. This subject would give the student a well-rounded study of the aesthetic quality of our environment and how we can work to improve it. This course may involve such areas as environmental design, urban design, architectural design, and interior design. This could be a mini-course or a semester

course. It could also be part of a design course if expanded curriculum was not possible.

The fourth area is design. Since design is an important element in all areas of art and industrial art, this course would give all students a sound basis of design elements. After the basics such as color, line, form, etc., are given, a general survey of design as it relates to industry, fine arts, and environment would be covered. After basic design students could then proceed to advanced courses such as industrial design, graphic design, and environmental design.

In addition to these courses there are also projects that could be worked into the regular art curriculum. These projects would be termed integrating projects. The objective of this is to allow the students, in various areas of art, to see how art and design go through various processes to a finished product. It would also improve the courses taught by expanding the scope of the course. Some examples of integrated projects are the following:

1. If photography was taught by an industrial arts teacher, the art teacher could give a lecture on composition and discuss how photography can be a fine arts medium.
2. A sculpture student would be given welding instruction by a welding instructor.

3. A commercial art student's project may be taken through the mechanical steps of production and printed by the graphic arts class.

Summary

Throughout the history of American education there has been a concern for bringing art more into the realm of productive life. Today it seems that, even though the emphasis in art education has been in fine art and artistic crafts areas, there is still a question about how art should be taught. Perhaps the answer to this question lies in the realization that there is a need for art both in the fine arts and in every other aspect of our lives.

There appears to be a rising concern among educators for re-assessing goals in art education. There is increasing awareness of our environment and how art can be used to improve it. There is a growing interest in the aesthetic quality of all that surrounds us.

Over sixty years ago the Bauhaus ideas suggested that through unity of the arts man could come to terms with technology. They suggested that there should be no distinction made between art and applied arts. Many great artists and artworks came out of the Bauhaus. There was some influence in design from the Bauhaus in this country, but somehow very little of the idea of unity of the arts filtered down to the present.

There are a few things that are happening today that are encouraging. There have been experimental programs in the Middle Grades in the form of a unified arts program (Ritz, 1976). These programs involve unification of instruction for the fine art, industrial arts, and home economics in the middle school. Nancy Hanks (1977) has voiced a need to make the arts a more integral part of school curriculum and establish art in the school as an integral part of life. A new emphasis on environment design is expected to have an impact in planning art curriculum (Lanier, 1975). There are also trends toward open sharing of the fine and industrial arts being designed in some of the newer secondary schools (Saunders, 1976).

This investigator has tried to develop a way of thinking that borrows some proven ideas on art education from the Bauhaus. Through teaching experience, research in contemporary literature and study of art education history, this investigator believes that only through a synthesis of fine and industrial arts, can a unified, comprehensive art program in the secondary school be brought about.

APPENDIX A

DEFINITIONS OF TERMS USED

The following is a list of definitions of terms used in this study that due to their questionable interpretation may cause the reader some confusion. Some of the definitions start with a dictionary definition and include other possible interpretations. Where the term has a variety of interpretations, the meaning used in the context of this paper is given.

Applied Arts:

Used in actual practice or to work out practical problems; as, applied science: distinguished from pure, abstract, theoretical. A craft put to use to produce consumer goods.

Crafts:

1. Some special skill, art, or dexterity.
2. An occupation requiring special skill; especially, any of the manual arts.
3. The members of a skilled trade; as, bookbinding is a craft.

Taken in the context of the times of the Bauhaus, a craftsman was one skilled in working with certain

materials. In contemporary art education, crafts is used to denote a form of artistic creativity in the making of a functional art object. It is used separately from the term art (as in arts and crafts), and suggests a lower form of manual art.

Fine Arts:

(So called because originally considered purely aesthetic, as distinguished from the useful arts), the graphic arts, generally including drawing, painting, sculpture, ceramics and the creation of beautiful objects.

Graphic Communications:

The communications using a variety of images such as writing, letters, numbers, pictures, photography, etc. Usually involves some kind of printing process to duplicate the visual image for wide distribution.

Industrial Arts:

The technical arts used in industry; usually is involved with the production of consumer goods and products. As a high school subject the industrial arts may include the following subject areas: graphic arts, which may include printing, photography graphic communications, woodworking, carpentry, building and construction, drafting, metal shop, mechanical drawing, electricity, electronics,

power mechanics, automotive mechanics, home mechanics, photography, plastics, manufacturing, materials/technology/processes, some crafts areas such as jewelry-arts, metals, leather, textiles, upholstery.

Visual Communications:

The study of the technology of sight sensory communications which records or reproduces, on paper or other materials, the visual or graphic images and symbols which represent man's expression of ideas. May include such electronic media, such as television, movies, videotape, cassettes, electronic video recordings (EVR), micro-wave, and cathode ray tube.

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