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## A History of Art Education at Illinois State University

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A HISTORY OF ART EDUCATION  
AT ILLINOIS STATE  
UNIVERSITY

Kayla M. Hueneburg

111 Pages

This thesis reports on the historical evolution of the Art Education teacher preparation program at Illinois State University from its founding through the current era. Illinois State University is regarded for its historical significance as a normal school. This thesis analyzes the successes and changes in the Art Education undergraduate and graduate sequence at Illinois State University through time. The program has undergone multiple modifications to provide attending students with current and informed teacher training. The unique ways in which Illinois State University provides such a service for students in their art education program is described in this thesis by drawing on resources, such as archived materials, interviews with past and present faculty, as well as survey data from alum students. The study is directed at those working to become licensed educators at Illinois State University. It suggests how the education preparation practices may influence art teacher candidate practices within art classrooms.

KEYWORDS: Illinois State University, Art Education, NAEA

A HISTORY OF ART EDUCATION  
AT ILLINOIS STATE  
UNIVERSITY

KAYLA M. HUENEBURG

A Thesis Submitted in Partial  
Fulfillment of the Requirements  
for the Degree of

MASTER OF SCIENCE

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A HISTORY OF ART EDUCATION  
AT ILLINOIS STATE  
UNIVERSITY

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## CHAPTER I

### INTRODUCTION

#### **The Problem and its Background**

A widely held belief is that past can inform the present. Knowledge is power and learning about the events of the past helps to contextualize our current existence (Cherryholmes, 1988; Soucy & Stankiewicz, 1990; Smith, 2006). This thesis seeks to better understand the important relationship between the Art Education preparation program practices at Illinois State University (ISU), past and present, in an attempt to further the historical conversation surrounding the successes of ISU as a normal school.

The researcher has a vested interest in the way art educators are prepared to teach as a former student in the undergraduate art education program at ISU, a current graduate student in the same program, and an experienced k-12 teacher.

Her 2006-2010 academic journey through the undergraduate art education program at ISU exposed her to popular pedagogy, curriculum approaches, and teacher training methods of the late 20<sup>th</sup> century. The researcher learned a Discipline Base Art Education (DBAE) approach, which is a comprehensive arts-integrated curriculum that includes four disciplines: arts production, arts history and culture, criticism, and aesthetics. The researcher applied this teaching strategy with her own students in the years that followed. In 2015, she decided to quit teaching full time to return to ISU to complete a Masters of Science (M.S.) in Art Education. In her first year, she realized that

much had changed at ISU in terms of pedagogy, curriculum, and teacher training in art. This realization prompted her to investigate the traditional, historical, political, and contemporary events that contributed to the ever-evolving practices of teacher preparation in the field of Art Education.

### **Purpose of the Study**

The purpose of this study was to describe the ways in which the art teacher education program at Illinois State University has evolved through the years and analyze how these changes reflect the changes in pedagogy in the larger world of education. This study was intended to add to historical research in the area of art teacher preparation by chronicling the history of one art teacher preparation program, that of Illinois State University, and noting how external forces have shaped it. The study is directed to teachers of students who are working towards educational licensure at ISU. This study explores the evolution of their art education program from its foundation to the present day and the manner in which it has changed as a result of historical, political, and contemporary events. It investigates the program's art teacher education preparation practices and the how these practices may have influenced art teacher candidate practices within art classrooms.

The researcher documented the changes concerning degree requirements and the development of program pedagogy at ISU through the years. She produced a written history of the program through an analysis of university yearbooks, catalogs, governances, archives, course syllabi, and interviews with past/present faculty/students and identified instructional themes and values within the program. She conducted an electronic survey by email to ISU art education alumni, asking them why they chose the

ISU art education program, what they found memorable about it, what they felt was successful and what could be improved. After data analysis the researcher made recommendations for ways in which the art education program could effectively prepare students on their journey to becoming future art teachers.

### **Need for the Study**

Throughout Western history, external forces have shaped art education practices (Efland, 1990). All education is governed by outside forces, but art education is especially unfixed because of its complex relationship to social structure and culture (Soucy & Stankiewicz, 1990). Edward T. Cook (1880) illuminated this idea by stating how art is an, “expression of a man’s rational and disciplined delight in the forms and laws of creation of which he is a part” (p. 143). More recently, Zimmerman (2011) cited developments in science and technology as well as environmental and social shifts to describe contemporary art education as encompassing individual, societal, cultural and historical relationships.

Teacher training programs across the United States have been influenced by the fluctuating values of American education institutions. Walter Smith founded the first professional organization of art teachers in Massachusetts in 1874, and in 1883 the National Education Association established a Department of Art Education (Efland, 1990). The organizations were essential in developing and implementing teacher-training standards in the beginnings of art education as a way to effectively prepare future art educators. Over time training standards have changed. The current leading professional organization for visual arts educators is the National Art Education Association (NAEA). Founded in 1947, NAEA celebrates “the power of visual arts to enrich human experience

and society” while providing support in areas such as growth and leadership for art educators (National Art Education Association, 2016, Vision section).

The role of the art educator is continually under development and the importance of the arts in public schools has been a widely debated topic since its introduction into mainstream education (Efland, 1990). This is chiefly due to the nature of art itself; the values and beliefs of the artist are uniquely embedded in the art works they produce. As the attitudes of society and culture shift, the notions of art and its place in education do as well. In the 21<sup>st</sup> century the purposes of art education include, but are not limited to: individual development and competence; the social context of life needs; support and integration of other educational subjects and disciplines; and knowledge of the connections between art and history (Rushlow, Degge, Fogler, Goldstien, & Seim, 1999). Sandell (2012) explains how these purposes shed light on a contemporary attitude, defining an excellent visual art program as one that is balanced, interdisciplinary, and meaningful. She defends her stance by exposing the reinforcing relationships among the previously stated qualities. A balanced program includes examining and creating works of art as equally significant activities and claims that a balance of formal, thematic, and contextual investigation of art shapes meaning. Additionally, she promotes an interdisciplinary approach that unites art with other subjects, such as the sciences and humanities; working towards a form of universal communication. In this way, Sandell (2012) believes that an excellent visual art program connects the past to the present. Soucy and Stankiewicz (1990) echo the claim that awareness and understanding of temporal developments in art education inform current practices.

The history of art education has largely been recorded by art educators themselves

(Soucy & Stankiewicz, 1990; Efland, 1990; Bolin, 2000). Early historiographers, such as William Bartholomew, Walter Smith, and Isaac Edwards Clark have shaped the direction of historical research in the field. Their impactful work, mostly completed in the 19<sup>th</sup> century, is still evident in contemporary presentations of art education research studies.

Soucy & Stankiewicz (1990) explain that men held the majority of high-ranking positions surrounding the industrial and administrative realms in the art (education) field until the late 20<sup>th</sup> century. Women held lower valued positions involving domestic-type services of nurturing, supporting, and teaching. Job notability led credibility to publications; therefore early historical accounts of the field were written with a male bias. They emphasized administrative models, such as Walter Smith's *Knowledge Management* model and often centered on industrial drawing. Written histories from this time largely ignored antecedents involving women's participation, such as in the Romanticism and Arts and the Crafts Movement. By the turn of the 20<sup>th</sup> century, historical studies in art education expanded vastly, incorporating the perspective of woman with the addition of numerous female writers, theorists, and historians. They also pointed out that the practical and applied arts took a back seat to more contemporary ideas, such as Arts-for-Arts-sake and Expressionism in the early 19<sup>th</sup> century, Progressivism in the late 19<sup>th</sup> century, and discipline centered curricula with a focus on student-centered learning/accountability in the 20<sup>th</sup> century. Visual culture (Freedman, 2003) and arts-based research (Marshall, 2014) are prime focuses of the 21<sup>st</sup> century. As the art education field continues to evolve, it is important to document this evolution. While many art education histories speak to generalized movements in the field, localized, individual perspectives, told from the point of view of an art education

practitioner can also add to the literature in the field. The fact that this history has been recorded by a woman, who is a practicing k-12 art educator who has recently gone through a teacher training program, can lend a unique perspective to the history.

### **Research Questions**

In order to focus and guide this study the following research questions were formulated.

- How has the art education program changed from its founding to the present at Illinois State University?
- What are the themes and characteristics of the program?
- What are the external/internal forces that precipitated changes in the program?

### **Definition of Terms**

Though each term can be interpreted and expanded in a multitude of different ways, for the purposes of this study the words are defined as follows:

*Discipline Based Art Education (DBAE):* A comprehensive arts-integrated curriculum that includes four disciplines: arts production, arts history and culture, criticism, and aesthetics (Dobbs, 1992).

*Aesthetics:* Philosophy and/or theories about the nature of art (Dobbs, 1992).

*Arts-Based Research:* Art primary way of understanding and examining experience by both researchers and the people that they involve in their studies (Smithbell, 2010).

*Art Criticism:* “the perception, description, analysis, interpretation, and evaluation of works of art” (Dobbs, 1992, p 72).

*Arts-for-Arts-Sake*: An early 19<sup>th</sup> century term used to (partially) describe the Aesthetic movement in art education. The beauty of itself was seen as a complete expression that was enough of a reason to pursue the study of art (Efland, 1990).

*Comprehensive Arts Education (CAE)*: Curriculum approach evolved from the DAEB method. CAE includes and integrates: knowing theories of art, responding to art, knowing contexts of art, and creating art (Bennett, 1989).

*Industrial Art*: The study and production of art for practical purposes

*Postmodernism*: a cultural condition resulting from the erosion of the Modern period ideas (Clark, 1996).

*Progressivism*: A broad philosophy based on the Idea of Progress from the 19<sup>th</sup> century. It emphasizes science and technology as well as the understanding of economic and social development in effort to improve the human condition (Link, A. S., & McCormick, R. L., 1983).

*Social Justice*: Justice in terms of the distribution of wealth, opportunities, and privileges within a society (Oxford Dictionaries, 2016).

*Visual Culture*: all that is humanly formed and sensed through vision or visualization and shapes the way we live our lives (Freedman, 2003).



CHAPTER II  
REVIEW OF LITERATURE

**General Review of Literature**

This study requires a broad understanding of the historical and political events that have shaped the field of art education as well as a general history of Illinois State University (ISU) as a whole. These two topics will be outlined and presented in the literature review as the foundation for the focus of this thesis, which is a comprehensive history of art education program at ISU from its formation to the present day.

It should be noted that there was a time of dormancy in the mid 20<sup>th</sup> century with fewer than 100 history related articles published between 1958-1986 in *Art Education* and/or *Studies in Art education*, the two leading publications in the field of U.S. art education (Soucy & Stankiewicz, 1990). Bernard Bailyn and Lawrence Cremin urged historians to contextualize education within the boarder social structures (Soucy & Stankiewicz, 1990). This urging prompted a sense of curiosity, and by the 1980s the lack of interest in art education history was fading with the emergence of new research, books, and conferences on the subjects, including the significant 1989 second Penn State conference on the history of art education. Even with the renewed interest in the 20<sup>th</sup> & 21<sup>st</sup> centuries, art education history is still behind mainstream educational history. To date, there are few histories that examine the past as educators experienced it. Collaborations and compromises between social groups have also been largely ignored as

well as geography and populous concerns including class, gender, race, and culture. (Soucy & Stankiewicz, 1990). Generally speaking, there was an emphasis on curricularists and prominent educationists in documented art education studies. The abbreviated history of art education presented in this literature review will attempt to address some of these gaps by synthesizing it with social history and highlighting contributions by women in the field of art education and historical research.

### **Condensed History of Art Education in North America**

Art education in North America was introduced in 1870 in Boston, Massachusetts when state legislature mandated drawing instruction in all public schools (Efland, 1990). Walter Smith designed and implemented the drawing program for Boston common and normal schools. As a graduate of Henry Cole's National Art Training School at South Kensington and familiar with the work of Isaac Edwards Clarke, Smith's approach was influenced by 18<sup>th</sup> century British utilitarian-based industrial drawing philosophy (Soucy & Stankiewicz, 1990). He believed, "the true function of drawing in general education [was] to develop accuracy of perception and to exercise the imagination, thereby tending to produce a love of order and nourish originality" (Efland, 1990, p. 101).

The Industrial Revolution caused a demand for production and a surplus of manufactured goods, which in turn created a need for educated and skilled designers for industry. The law passed in Massachusetts was an attempt to capitalize on the advances of the Industrial Revolution. Several major international events, such as the Great Crystal Palace Exposition of 1851 and the 1878 Paris Exposition, exposed America's inferiority in terms of industry and design to that of other countries. These events underscored the need for art education in the United States. The notion that art in

education was important because it could serve economic needs became popular. Thus, art was taught and refined in the schools across the United States in hopes of boosting the country's achievements and the production of higher quality American goods (Soucy & Stankiewicz, 1990).

Whitford (1923) explained that the abundance of goods available from the Industrial Revolution also sparked the Aesthetic Movement. The Aesthetic Movement promoted "Art for Art's Sake" and focused on aesthetic qualities, rather than utilitarian ones. "Art for Arts Sake" encouraged self-expression and technique. A refined American taste, style, and fashion became important aspects of consumerism in order to cater to a capitalist society. Art education's primary focus became the industrial arts and educating societal taste. Stankiewicz (1992) observed that people of the day believed, "Art education should educate middle-class and lower-class consumers to want newly produced goods, to desire to emulate upper classes in purchasing goods with the correct look and style" (p. 14). The persons who comprised the Aesthetic Movement were those who decided what was to be desired, what was in style, and what was beautiful. The movement strove to develop standards and principles for determining beauty by believing that the appreciation of beauty should be valued above all else. Henry Cole was among the principal contributors to the movement.

As the 19<sup>th</sup> century approached, Impressionism was revolutionizing the medium of painting, and the era of modern art was on the horizon. Around this time, Romantic Idealism entered America through the New England Transcendentalists. According to Efland (1990) idealist thought infiltrated mainstream society, challenging the values of the previous century. The importance of arts began shifting from industrial and practical

application purposes towards emphasizing morality. This also marks a significant time for women. The role of women in education, academia, and the art world was evolving. Transcendentalists considered women to be more intuitive than men. They favored women's rights and encouraged the involvement of women in social and political policy making.

The work of English theorist John Ruskin as well as German educationalist Friedrich Fröbel stands out as instrumental forces in the development of the modern education system in the United States. Fröbel believed that art was a source of spiritual insight imperative to human progress. He maintained that great art was derived from nature with a moral purpose, concluding that great art was, at the same time, religion (Efland, 1990). He saw art education as a tool to help students see beauty and understand God's work in the universe. Stankiewicz (1984) credits Ruskin for helping "to create a climate of opinion in which art education came to be considered a kind of moral education" (p.51). Efland (1990) explained that Fröbel's view that art could evoke a spiritual experience for the maker and viewer. He saw art as a source of spiritual insight that was important to human progress and thought great art was derived from nature with a moral purpose. Like many idealists, Fröbel saw life as a learning process.

Discovering oneself was the key to understanding the objective world. He named this developmental process the *principle of activity* (Efland, 1990). Fröbel was credited with developing the concept of kindergarten, as he acknowledged the unique needs and capabilities of young children. He devised the kindergarten curriculum around the principle of play and self-expression. Between 1835-1850 Fröbel developed a

succession on play objects called *gifts and occupations* that played a substantial role in introducing art media in schools.

Elizabeth Peabody embodied both Ruskin's notion of art education for moral purposes and Fröebel's views of art as an instrument for early childhood education in 19<sup>th</sup> century America. As an early female crusader in art education, she brought kindergarten to the United States by merging Fröebelian philosophy with art education (Saunders, 1961). She was a Unitarian and believed that religion was "the only foundation for a good education" (Saunders 1961, pp.87-88), in which public service and humanitarianism went hand in hand. Her "first purpose in education was to develop character, her second was to impart knowledge" (Soucy & Stankiewicz, 1990, p. 36). She saw art education as a means for spiritual and moral growth in children. By the 1830s she had become familiar with the notions of Fröebelian Kindergarten and found Fröebel's work to be in line with her spiritual beliefs. She promoted his teaching philosophies within her own practice, advocating the teaching of observational and communicational skills to children through drawing, before the ability to read and write could be developed. She opened the first English-speaking kindergarten in the United States in 1860 in Boston. During this time she collaborated often with her sister Mary Mann. Mary and Elizabeth were early female crusaders of Art Education and together they founded the Fröebel Union in London in 1872 and then the Kindergarten Association of Boston in 1877. Through Elizabeth's work in the field she left us "an intimate record of a woman's endless search for intellectual and spiritual truth, indomitable and dauntless in mid-nineteenth century Victorian America" (Soucy & Stankiewicz, 1990, p. 44). The American kindergarten movement was pioneered by many women including, but not limited to, Susan Blow,

Emma Mardwel, Kate Douglas Wiggins, Leland Stanford, Sarah Copper, and Phoebe Hearst (Soucy & Stankiewicz, 1990).

Mary Mann was married to prominent educational reformer Horace Mann. During the Industrial Revolution, Mann fought for the implementation of drawing in schools, deeming it as an essential industrial skill, a moral force, and an aid in improved handwriting technique (Efland, 1990). Mann was the “Father of the Common School Movement,” and he believed that education should be Universal, non-sectarian, and free to all. In an interesting connection to this thesis study, he was asked by Jesse Fell to be the first principal of Illinois State Normal University (Whal & Bobbit, 2009). Although, Mann was asked, he never took this position. Charles E. Hovey served as the first president of Illinois State University from 1857-1862 (“Illinois State University History Collection”, 2010).

Another factor that contributed to educational reform in the 19<sup>th</sup> was the *Arts and Crafts Movement*. In the Arts and Crafts movement, the uniqueness of the artist’s touch gave value to art and craft. Textbooks used in art education programs during this time, such as those published by the Prang Company, favored preindustrial production and anti-modern ideas (Stankiewicz, 1992). Many of the ideals from the Arts and Crafts Movement were widely incorporated into the American classroom, such as the concept of joy in labor, dignity of work, and utility of design (Cumming & Kaplan, 1991). These ideals were circumstantially brought to schools by women, who at the time of the Arts and Crafts Movement were forming organizations to teach and market crafts to other women. According to Efland (1990), it was also these craft organizations that initiated a

majority of changes in public school art programs during the time of the Arts and Crafts Movement.

The influence on public schools occurred through a series of contributory events. First, craft organizations promoted artistic training for women. As women were being trained, they consequently acquired knowledge of principles of the Arts and Crafts Movement. Finally, because many of these women were also teachers, the principles of the movement naturally found their way into the schools. Applied arts/handicrafts with a focus on development in manual skill became increasingly popular in public school art programs. Henry Tuner Baily was a supporter of the Arts and Crafts Movement as well as a member of the Massachusetts Board of Education. He noted the change of direction in art education from “drawing as an industrial skill to drawing as a means for inquiring a knowledge of the elements of beauty” (Efland, 1990, p.172). This was a time for liberalization in the approach to teaching art in public schools. Activities, such as nature drawing, drawing from the figure, and portrait painting, became more prevalent in the classroom through the newfound appreciation of manual skill.

Efland (1990) discussed how new theories about child development and science had a major impact on art education in the late 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century. Psychologist Granville Stanley Hall studied the evolution of humanity by researching child development. He was the first to argue with scientific evidence that the mind of a child is different than the mind of an adult. This finding promoted educationalists to design curricula that were aligned with the age and development of the child. James Sully wrote *Studies of Childhood* in 1895, which categorized child art according to their respected developmental stages. John Dewey (1906) added to these

ideas by specifying that each developmental stage built upon the previous stage in his book *Child and the Curriculum*. Learning was viewed as a complex process that was affected by one's prior experiences and knowledge as well as by shifting environments of the present. It was from these views that progressive education was born.

According to the progressive view, the teacher's main job was to support children in the navigation of new experiences and help them express their meanings (Efland, 1990). Phrases such as "learning by doing" and "teach to the child" were reflective of late 19<sup>th</sup> century pedagogy. Dewey's laboratory school, opened in Chicago in 1896, was a great example of progressive education. It was organized around developmental activities and individual capabilities rather than traditional subjects. Art was vital to the progressive methods as it provided subjective expression and thought.

Victor Lowenfeld also contributed greatly to the field of art education in the 20<sup>th</sup> century. Lowenfeld was known for his extensive research concerning child development and artistic expression. His theory of visual-haptic continuum (intellectual-emotional) provided change for art education classroom practices (Lowenfeld, 1947). Saunders (1961) explained that other art educators and philosophers, such as Margaret Mathias, Rosabelle MacDonald, and Natalie Cole explored similar ideas, but Lowenfeld approached his research as a scientific endeavor and utilized his expertise in psychology to make connections among the physical, intellectual, and emotional growth of children and artistic development. McWhinne (1972) described Lowenfeld's (1947) publishing of *Creative and Mental Growth*, arguably the most impactful art education textbook, as greatly affecting the way in which art was taught in the classroom. In this book, Lowenfeld presented how growth is reflected in the art of children through stages:



scribble, preschematic, schematic, drawing realism (also referred to as the gang age), pseudorealism, and period of decision/crisis. He coined the term *creative intelligence* by distinguishing that regular intelligence was the assessment of facts while creativity was the application of sensitivities. He insisted that education must address both notions to “develop all potential abilities in man and make them function” (Lowenfeld, 1960, p. 3).

The majority of the later half of the 20<sup>th</sup> century in America was rife with social and civil right issues. Events such as the Vietnam War, Watergate, and major social movements in environmentalism and feminism caused a period of reflection and reform for the American school system. Candice Stout (2002) spoke of this period in her book *The Flower Teachers* as a time in which educators were motivated by the desire to use art to make the world a better place. Her book reviews daily experiences of multiple art teachers and their reflections about art education as a tool to improve both student learning and school environments through teaching strategies focused on creative self-expression. However, as the 1960's progressed there was growing concern about the direction education. The importance of discipline-oriented forms of study began to challenge such individual and expressive approaches, including Lowenfeld's popular concepts of creativity (McWhinnie, 1972).

Educational reformers pushed for the arts to be centered on cognitive goals in an effort for it to be recognized as a core subject akin to math and science. Clark, Day and Greer (1987) described how art could be utilized as a subject with conceptual structure similar to other subjects in school by “using written, sequentially organized curricula” and verifying student progress through preset evaluation methods that “are specific to the content of art but are consistent and compatible with those in general education” (p. 131).

What developed from this organized and structured art curriculum approach became known as disciplined-based art education (DBAE) (Greer, 1984). Eisner & Day (2004) cite the 1965 Penn State Seminar, an event hosted by the Arts and Humanities project, formally termed the Seminar for Art Education Research and Curriculum Development, as the pivotal event that marked the shift of art education curriculum theory to a focus on disciplines (Eisner & Day, 2004).

McWhinne (1972) provided additional history concerning the development of distinct disciplines in art. He explained that Manual Barkan introduced the basic concept of disciplines was born during the 1959 Woods Hole Conference, which was a conference held to discuss the importance of math and science in public education. Barkan applied Jerome Bruner's concept that (general) curriculum should be devised, based on the academic principles of art, and conceptualized the distinct disciplines of artist, art historian, and art critic. Elliot Eisner then built upon Barkan's conceptual foundation to aid in the development of Discipline Based Art Education (DBAE) as a curriculum approach. DBAE identified four distinct disciplines that comprised the world of art: art criticism, art history, art production, and aesthetics.

The Getty Education Institute for Education in the Arts (1985) endorsed this approach. The funding and involvement from the Getty Education Institute helped popularize DBAE as an approach to art education in public schools. The Getty produced and dispensed educational materials for non-art teachers, particularly in Los Angeles, CA. Widely spread in the California school systems, these materials were designed with set-criteria that could be applied to any work of art for the goal of teaching about artists, art making, and art history. The materials drew largely upon the traditional fine arts

cannon, which included artists who were mainly Western European and male. Additionally because these materials were directed for the use of classroom teachers, not specifically art educators, they were somewhat more prescriptive. They were also a response to a general call for rigor within the classroom during the 1980's (Efland, 1990).

Hausman (2001) praised prominent art educator Laura Chapman for her involvement in the visual arts education program at the Getty Institute. Multiple contributions to the field include her books, *Approaches to Art in Education* (Chapman, 1978) and *Instant Art, Instant Culture: The Unspoken Policy for American Schools* (Chapman, 1982). In addition to these works, she developed a series of curriculum resources responsible, in part, for the changes in practice seen in art education in the 20<sup>th</sup> century.

June King McFee (1974) also studied the status of art in American schools during the latter half of the 20<sup>th</sup> century and made predictions for the future of visual art education. McFee argued that there was increased interest in creative studies, probably due to 1960s and 1970s social activism focused on individuality, as well as due to supplemental public programs that supported education in the arts, such as the Getty's educational services, the South West Regional Educational Laboratory (SWRL), and the Central Mid-Western Regional Educational Laboratory (CEMREL). She also saw an increased value for art as a social function to provide an outlet for "individualized and introspective part of human expression" (p. 1). McFee saw personal values and cultural influences as having a much larger role in the engagement with and understanding of art than previously considered, and anticipated the need for students to be taught how to participate and analyze in a more global platform. For these reasons, she urged

participants of DBAE to consider adopting a 5<sup>th</sup> discipline to the curriculum approach labeled socio-cultural (McFee, 1987). Although a socio-cultural discipline was never formally adapted to the structure of DBAE, McFee was vital to the implementation of social and cultural studies within art education, which provided students with necessary skills to respond to contemporary forms of visual imagery.

As the post-modern era of art emerged in the mid to late 1990's, it was made apparent that both the engagement and understanding of art could be affected by a broader setting than DBAE addressed, including as one's own values as well as cultural influences. Smith-Shank (2007) expanded on the importance of living in a postmodern world and the impact of visual culture and semiotics on art education. She argued that what could be considered art in this day encompasses a large variety of alternative artifacts outside of the traditional fine art view that was limited to media such as painting and sculpture. In addition, she pointed to 21<sup>st</sup> century advancements in technology and industry and the significance of the increased number of visual signifiers now present in ordinary settings. Freedman (2003) echoed such thoughts, stating that the arts are increasingly understood as imbued in everyday life through the mass media and the Internet. She contributed to the fusion between life and art to the 21<sup>st</sup> century movement of visual culture.

Freedman (2003) defined visual culture as “all [that] is humanly formed and sensed through vision and visualization and shapes the way we live our lives” (p. 1). She expanded this concept by stating that visual culture impacts society through its affect on the way in which people create meaning through the understanding of their surroundings. Freedman argued that a primary purpose of art education was to assist in students' ability

to shape meaning about the world through visual form. Many contemporary thinkers agree that it is vital to take into consideration issues of external context when engaging with our visual world or evaluating a work of art (Ecker, 1997; Efland & Smith 1998; Gude, 2007; Mcfee, 1987; Smith-Shank, 2007). Current era practices in art education reflect the necessary shift from DBAE to a broader-scoped pedagogy that addresses the relationship among artists, artworks, and the larger world.

Olivia Gude, a Chicago artist and educator, has a multitude of published articles on art education that have contributed to contemporary trends in the field. With over 20 years of professional activism in art education, she currently works as the Angela Paterakis Professor of Art Education at the School of the Art Institute. In 2014 she was also praised by the National Art Education Association for her insightful article "New School Art Styles: The Project of Art Education" published in *Art Education* (Gude 2013). This work articulates the contemporary issues of building a visual arts curriculum that meets the needs of the modern educational system. Gude (2013) states that schools need to support creative-expression while incorporating the “appropriate philosophy, content, theory, scope, and sequence of visual arts education” (p.1) for the post-modern world. An important observation made by Gude is that, regardless of the varying curriculum methods that may be applied, the range of projects students are actually exposed to in the school setting have stayed stagnant for several decades. She urges art educators to put contemporary curriculum models into practice in an effort to allow students to sincerely explore personally meaningful subjects through art. She views this practice as a main purpose of today’s art education objectives and services to the learning community at large. She warns that educators and policy makers must examine the

successes and failures of tried past and present art education curriculum to develop new styles that will meet the requirements of current and future students.

In addition to Visual Culture, the issue of Social Justice began to become more important focus in Art Education and in 2015 the National Art Education Association added a position statement reflecting its significance. The National Art Education Association (2015) explained that art could and further more should be used to raise awareness about contemporary issues, challenge societal problems, and to foster respect and acceptance for the diversity of people. NAEA believes that positive social change has the potential to develop from art education and service learning. They define service learning as an approach to education, through service with others, that addresses social justice (often in arts-based projects). In their statement they expand stating:

Artists often engage with the issues of their time, and some treat the creation of art as a social practice. Art can provide a meaningful catalyst to engage individuals and communities to take action around a social issue. The processes by which people create and interact with art can help them understand and challenge inequities through art education and social justice. (Anderson, Gussak, Hallmark, & Paul, 2010, p. 1)

Arts-based research (ABR) has become increasingly important in the field of art education as it provides a new and appealing approach to knowledge building that merges the visual arts and the scientific method. Leavy (2015) described the varied methodological practices of ABR, including both qualitative and quantitative tactics in social research. Rolling (2013) expanded this by discussing the limitations of

approaching the arts and social sciences within a quantitative paradigm, which relies heavily on the traditional hard and fast rules of scientific method. Such an approach depends largely on facts and data that are difficult to acquire when exploring a creative study subject and/or subjective matter. He explained that ABR offers an alternative research practice that melds aspects of the scientific approach with philosophy and conceptual learning in an attempt to understand and examine experience. Marshall and Donahue (2014) expanded ABR to include its interdisciplinary practice in the k-12 classroom. This approach encouraged students to keep visual process workbooks that recorded the notes and research of artists and other disciplines that informed students' thinking and art making.

As the DBAE movement arose in the United States, New South Wales (NSW) Australian art educators began to revise their Visual Arts Syllabi to incorporate art theory, artists' practice, along with art making in secondary visual arts classroom. According to the Board of Studies Teaching and Educational Standards (2015) the New South Wales post-modern curriculum method uses the *frames* and *conceptual framework* as constructs to create a contemporary art education platform appropriate for 21st century discourses on art and art education. The New South Wales Visual Arts Syllabi promote a pedagogy that engages multiple approaches to reasoning in terms of artistic value and meaning through a framework of viewpoints. The role of the NSW Visual Arts Syllabi is threefold: First, to provide aid in the articulation of content of the visual arts; second, to contribute to the sequence of knowledge for a k-12 visual art curriculum; and third, to acknowledge that the visual arts constitute a body of knowledge itself. The conceptual framework acknowledges the relational aspect of the art world, focusing on the concepts

of the artist, artwork, world, and audience. The frames, referred to as subjective, structural, cultural, and postmodern, are philosophical lenses through which one can view artwork and create a broader understanding while also engaging with contemporary art theory. The Subjective Frame explores the intuitive, unconscious, psychological, emotional, and sensory experience behind an artwork as felt by the creator or by the viewer. The Cultural Frame acknowledges community and social identity, relational aesthetics, cultural and social ideologies, race, class, gender, technological and scientific innovation, and the influence of politics, power and economics. The Structural Frame views artwork as a symbol system and uses semiotics as a means of formal relationships; it includes formal aesthetics as well as material aspects of art. The Postmodern Frame analyzes the recontextualization of art images into new forms and includes irony as a cultural critique; it reveals underlying power structures. The Frames are not mutually exclusive; they often intersect to interrogate art practices, especially contemporary ones.

Throughout its history, art education has changed significantly in many ways. From its early years in apprenticeship to the modern era and beyond, art education has been faced with the challenge of keeping up with the seemingly ever-changing field of art, a subject and practice that is notoriously hard to pin down (Eisner & Day, 2004). The main emphases today includes creative approaches that promote experimentation in art making, issues-based approaches that explore student interests and societal issues, visual culture approaches, and arts-based research (Gude, 2007; Gude, 2013; Smith, 2006). These approaches reflect the globalized, digital world that presents learners with multiple viewpoints and links to critical social perspectives.



## Illinois State University Background

Illinois State Normal University, known as Illinois State University since 1964, was founded in 1857 as a normal school. According to historian John Freed (2009), among the multiple persons who contributed to the foundation of the University, William Bissell, Jesse W. Fell, and Abraham Lincoln are worthy to note. Bissel established the Board of Education of the State of Illinois, Fell campaigned for financial support, and Lincoln served on the Board of Education and acted as the university's attorney. As the first public institution of higher education in Illinois, the purpose of the school was:

To qualify teachers for the common schools of the State, by imparting instruction in the art of teaching, and all branches of study which pertain to the common school education; in the elements of the natural sciences, including agricultural chemistry, animal and vegetable physiology; in the fundamental laws of the United States and the State of Illinois, in regard to the rights and duties of citizens, and such other studies as the board of education may, from time to time, prescribe. (Freed, 2009, p.21)

Freed (2009) summarized that the curriculum of many 19<sup>th</sup> century universities emphasized classical languages and mathematics. He stated that with the technological advancements, industrialization, and urbanization that occurred in the 20<sup>th</sup> century there was a push to include modern languages, natural sciences, and mechanical arts. To meet the educational needs of the 20<sup>th</sup> century, ISU developed departments and programs in the following colleges: the practical agricultural and mechanical college, the normal college for education, the college of law, the college of medicine, the college of arts and sciences, and the collage of ancient and modern languages.

The 20<sup>th</sup> century marked great change for the University. Champagne (1978) chronicled the remarkable period of rapid growth beginning in the late 1950's. He described that within a short 15-year time span, Illinois State University went from a normal teaching college in the rural Midwest to a "large multipurpose institution whose high-rise buildings dominated the skyline" (p. 2). During this time, student enrollment doubled from 3,100 to 6,200 and the university planned for a huge expansion by creating a West Campus addition and erecting eleven new buildings. Normal was dropped from the name on January 1, 1964 to make ISU a liberal arts college to grant undergraduate as well as graduate degrees. By 1968 student enrollment had doubled again, from 6,200 in 1958 to 13,000 in 1968. The burst in student population affected all areas of the university. More land, teachers, buildings, and program options were added to support the growth of the school and its students. As the university flourished it stayed committed to its original mission of preparing teachers for elementary and secondary education. To this day, according to Reed, it is "one the few schools of its kind in the nation" (p. 5).

ISU continued to expand substantially in the subsequent years, and 21st century university practices are still in alignment with initial founders' aspirations for the normal school to develop into a comprehensive university with a variety of departments that was capable of adapting and advancing to meet the growing educational needs of Illinois. Today, the Central Illinois community of Bloomington-Normal is still home to ISU, but in addition to teacher education, the university now offers a versatile range of areas of study as well as degree programs at the bachelor's, master's, and doctoral levels. According to the Graduate student catalog (2014-2016), there are 36 academic

departments and schools offering 160 major/minor options for over 20,000 registered students. The departments and schools are organized into six colleges: Applied Science and Technology, Arts and Sciences, Business, Education, Fine Arts, and Nursing. The Commission on Institutions of Higher Education of the North Central Association of Colleges and Secondary Schools accredits Illinois State University. Across the university all teacher preparation programs are accredited by the National Council for Accreditation of Teacher Education and are certified by the Illinois State Board of Education (Illinois State University, 2014).

CHAPTER III  
METHODOLOGY  
**Data Collection**

In completing the study chronicling the history of Illinois State University art education preparation program, primary resources, published works, and surveys of alumni and former faculty from the program were utilized. Because human subjects were used for the surveys, the Institutional Review Board (IRB) needed to approve the study. The IRB approved the study on October 15, 2015 and gave it a protocol number 2015-0329.

The researcher conducted interviews with past/present faculty members at ISU to document the largely oral history of the art education program. The participants had the right to ask that their identities remain confidential for the purpose of this study. The interviews were transcribed and copies were given to the participants for approval before publication of the study. Additionally, the researcher created an electronic survey for program alumni dating back 20 years in order to assess the success rate of the art education program based on a job obtainment in or related to the field. The survey asked alumni why they chose the ISU art education program, what they found memorable about it, what they felt was successful, and what could be improved. Alumni participants had the right to have their identities remain confidential, to refuse to answer any or all of the questions, and to leave the study at any time.

In addition to the interviews the researcher reviewed university yearbooks, catalogs, governances, archives, course syllabi, and other related documents and literature to understand the past and to contextualize changes in the art education program at ISU with other political and social events that were taking place in the art/education world at their respected times.

### **Participants**

The researcher interviewed two ISU art department retired/present faculty members for this study. Both of the participating professors taught courses in the art education program for a duration of time during the selected years of review of this history. Participant one was Dr. Linda Willis Fisher. She worked as a Professor at Illinois State University from 1988-2011. During her time at ISU she taught a variety of courses including, Art 100.01: Art Workshop - for Elementary Education Majors, Art 205: Art for the Classroom Teacher, Art 211: Media and Techniques for Secondary Schools, C & I 250: CORE I Elementary Education - The Arts, Visual Art Component, C & I 260: CORE III Early Childhood Education - The Arts, Visual Art Component, Art 309: Professional Art Education Sequence, Art 351.27 & 451.26: Special Projects in Art Education, Art 398.05: Professional Practice in Teaching Art, Art 399.02: Supervision of Student Teachers (K - 12 Art), Art 402: Issues in Art Education, Art 403: Curriculum in Art Education, Art 499: Master's Thesis. The second participant was Wayne Beckner. He began his career at Illinois State University in 2001 and is currently employed as an Associate Professor in the School of Art. In addition to supervising student teachers, Beckner has taught Art 201: Media, Techniques & Inquiry for Elementary & Middle

Level Schools, Art 204: Arts for Elementary Schools, and Art 309: Professional Art Education Sequence.

For the perspective of former students, 160 art education undergraduate and graduate alumni from 1994-2014 were contacted. Alumni were contacted three times between August 2015 and February 2016 through the use of their public listings at the ISU Alumni Office as well as through private emails address that have been shared with current ISU art education faculty and/or students. They were asked to fill out an online questionnaire to gauge the success rate of the art education problem at Illinois State University.

### **Demographic Information**

The setting of this historical study was Illinois State University, a Midwestern college located in the twin cities of Bloomington and Normal, Illinois. According to the Bloomington-Normal Economic Development Council (2015), the town is a fast-growing metropolitan area within McLean County with a combined population of 171,166.

The seven top economic contributors include State Farm Insurance Companies, Illinois State University, Country Financial, Unit 5 schools, Advocate BroMenn Medical Center, and OSF St. Joseph Medical Center. In addition, local industry also includes farming, mining, construction, and manufacturing.

The campus is positioned among Interstates 74, 55, and 39; U.S. Route 150; and Illinois Route 9, making it a transportation hub with a diverse racial and ethnic populace. The latest University census (2014) estimates a total student enrollment of 20,615, comprised of 18,155 undergraduate and 2,460 graduate students. In addition to Illinois, the university services students of 40 other states, the District of Columbia, and 61 other

countries. There are 3,639 University employees and 1,247 departmental faculty members. The College of Fine Arts includes music, theatre, dance, and visual art and employs 179 professors, administrators, and staff members (Illinois State University Fast Facts, 2015). The number of undergraduate and graduate students in the Art Education Program at Illinois State University varies from year to year. In the past five years it has fluctuated between 36-48 total students (Michael Willie, personal communication, 4/12/15).

### **Limitations**

Limitations of the study included difficulty in obtaining sufficient primary source historical information. The researcher was unable to locate comprehensive evidence in such areas as course syllabi, course offerings, professorships, and evidence of teacher candidate work concerning the programs' past, resulting in gaps in the written history. The researcher also had difficulty authenticating primary sources. Some of the sources used did not include information on the authors and/or year of creation. Multiple selected past/present interviewees declined or may not be able to participate in the study that limited the perspectives from past/present Illinois State University faculty members included in the history. Additionally, response rate from the Alumni Survey was only 45%, causing interference with the validity of projected findings.

### **Summary**

The past can inform the present. The researcher, being a current graduate student and undergraduate alumnus of the art education program at ISU, hoped to gain perspective and understanding of the current state of the university's art education program by creating a living record of the program's existence from its foundation. The

resulting record could serve as a reference about contemporary and former practices of the teacher preparation program at ISU. The highlighted social, cultural, and political changes in the field of art education complement the chronological changes documented in the ISU art education sequence. Through identifying and interviewing selected faculty members and alumni, the researcher was able to analyze their responses and identify instructional themes and values within the program. ISU's art education program has been chosen because of the researcher's connection to it. This research inquiry was highly dependent on primary sources such as: faculty members, department heads, and alumni students. Their accounts of the employed methods, policies and procedures of the program were vital to creating a thorough historical record of the program.



## CHAPTER IV

### ANALYSIS

#### **Overview**

The purpose of this study was to describe the ways in which the art teacher education program at Illinois State University has evolved through the years and analyze how these changes reflect the changes in pedagogy in the larger world of education. This study included an analysis of the successes and changes in the Art Education undergraduate and graduate sequence at ISU from its founding to the current era. The unique ways in which ISU's Art Education Area functioned was researched through the use of archived materials, interviews with past and present faculty, and survey data from alumni students. In order to guide the research, the researcher developed the following questions: How has the art education program changed from its founding to the present at Illinois State University? What are the themes and characteristics of the program? What are the external/internal forces that precipitated changes in the program?

#### **Art Education Preparatory Program: The First Century**

In 1857 the University was founded as Illinois State Normal University (ISNU), which was the very first public institution of higher education in Illinois. At its founding, its single purpose was teacher education. This purpose was carried on for an entire century before the university expanded its degree offerings. The university's primary function was always to prepare students to be elementary, secondary, and college

teachers in their selected areas of study. As the university expanded, so did its function to provide education for students to pursue professional careers in a larger scope of professions to include those outside of teaching.

Extensive documentation concerning art teacher education during the early years of the normal school could not be located. One of the earliest documents that was uncovered was a brochure from 1923 that described an exhibition of education students' artworks ("Annual Exhibit," 1923) from which an inference can be made that by 1923 there was some type educational program tracked for the visual arts. It can be confirmed that by 1938 there was a strong art teacher education program with six faculty members and twenty-five student majors (Butler, 1990). The 1939-1940 Undergraduate Catalog specified, "the entire work of the university is designed for the preparation of teachers and the various curricula are professional in nature" and that students completing 128 credit hours in any of the four-year curricula programs at ISNU receive a Bachelor of Education and teacher licensure (p. 56). Art education majors were required to take the following courses: Art 102 (Art Processes), Art 107 (Art Appreciation), Art 111 (Introduction to Art I), Art 112 (Design and Color), Art 113 (Modeling), Art 114 (Figure Drawing), Art 211 (Advanced Design), and Art 224 (Art History). These courses covered skill in curriculum development, studio technique, and content knowledge in art history and teaching methods (Illinois State Normal University, 1939).

By the early 1940's there are documented meeting minutes from the art staff to review at the Dr. Jo Ann Rayfield Archives building, an entity of ISU. These minutes included discussions on the possibility of offering graduate work in the field of art education, which received unanimous approval by staff (Fairchild, 1943). This

information further confirmed that art teacher education had a strong position in the university's history. These notes also shed light on the organization and curriculum of the early art education program. Many of the 1945 monthly minutes included conversations by the art faculty that highlighted the need for more observation hours for art majors before student teaching and the need for the integration of more experimental work in art media into the art curriculum for undergraduate students (Fairchild, 1945). In September 1946, the Art Department's request for additional required observation of art classes was approved by the university and become a prerequisite to student teaching. In the same year, the Art Education Area began a Curriculum Laboratory. The Curriculum Laboratory, which is still in existence today in room 204 of the Center for the Visual Arts, was essentially an informal library that housed books, magazines, articles, and other artifacts related to teacher preparation in the field of visual art. The text books used in the undergraduate art education courses, *American Landscapes in Watercolor (1984)* by Dehn, *Oil Painting for Beginners (1946)* by Taubes, *Art for the Schools of America* by Gregg (1947), and *Art in the Elementary School (1942)* by Williams, were also housed in the Curriculum Laboratory (1946, Fairchild). The Laboratory would serve students as a reference center for their required observation hours and student teaching. They had free access to the room and the variety of materials, including actual works of art by children, curriculum guides, copies of art tests and evaluation examples. Additionally, in 1946 the Art Department requested a kiln, approved a workshop course to enrich student opportunities in the area of craft, and reformatted one of the art education required courses (Art Fundamentals 111) to focus on color, design, composition, drawing, and

lettering. Such changes suggested positive growth for the program and link the evolution of the program objectives to trends seen in the larger world.

The emphasis on handicrafts and design at ISNU in the mid-century was not a coincidence. It coincided with the Arts and Crafts movement that occurred a bit earlier in the 19<sup>th</sup> century and made its way to North America around 1910. The ideals of the movement can be seen infiltrating the ISNU in the previously mentioned student craft exhibition of 1923 as well as in the course offerings and alterations occurring in the late 1940s. Course offerings such as Art 124 (Metal Crafts), Art 201 (Crafts for Elementary Schools), Art 211 (Crafts for Secondary Schools), and Art 209 (Weaving) in the teacher education program at ISU reflected the position of the times (Illinois State University, 1948). Additionally, during the period of time directly following WWII, self-expression was a popular trend in art education. Dunahoo (1993) cites the increase in creative interest as a reaction against the oppressive social and political climate surrounding the war. Art education at this time was used as a means for encouraging the expression of personal ideas, emotions, and feelings that were genuine in nature.

The document, “Application for Permission to Offer Graduate Work” (1948) stated that in 1948 the number of faculty in the Art Department changed from six to eight full-time professors. These persons included Dr. Louis Hoover, Marion Campbell Allen, George Barford, Dr. Gkady L. Bartle, Dr. Marion G. Miller, Alice Roxanne Ogle, Mary R. Parker, Dr. Donald Leroy Weismann. Student enrollment was also on the rise, putting pressure on the university to find adequate physical space for classes. Needing five rooms, the Art Department was forced to spread out in various locations around campus. According to the National Association of Schools of Art Evaluation Self-Study (n.d.),

studio courses were available through the Art Department in the 1950s, but the university only offered degree programs in the area of Art Education. It would not be until 1977 that an undergraduate studio degree in Fine Arts would be made available to attending students. Studio courses at this time were designed to impart technical skill in a range of media for art education and instruction in the classroom. Art education courses were offered at three separate buildings, including the Industrial Arts Building, the North Hall, and the Federal Building. In spite of the space challenges, the rise in student population and staff reflected positively on the programs status, according to Art Department documents: “The reputation of the department is rapidly being established in the preparation of teachers of art education in elementary schools, secondary schools, and colleges... The department is especially well equipped to prepare teachers, supervisors, and consultants in art education” (“Application for Permission,” 1948, p. 7).

Additionally, through the Application for Permission (1948), the Art Education Area made a request to offer graduate work. The submission included a detailed report of the proposed five-year curriculum guidelines leading to a Master’s of Science degree. The proposal included an outline of nine semesters averaging 15-18 hours of course work per semester. Prospective students would begin this program during their freshman year of college and continue past the fourth year of schooling (the typical time to complete an undergraduate degree) for an extra year to complete the necessary graduate requirements. The first four years covered general courses in English, science, math, and history. The education courses required included Educational Psychology 115, American Public Education 211, Secondary Education 220, Philosophy of Education 203, School and Community Relations 204, and Student Teaching and Special Methods 210.

Additionally, during the first four years of the program, MS students were required to take an introductory courses in the following studio areas: color and design, drawing composition, life drawing, perspective drawing, lettering and illustration, watercolor painting, oil painting, and sculpture (1948, “Application for Permission”). The fifth year had a more specified focused on professional teaching and research including Art 327: Guidance, Art 401: Introduction to Research, and Art 412: Seminar in Curriculum Construction. Studio courses were not required in the fifth year, but students were encouraged to explore a variety of media and had the option to do so with elective course hours (1948, Application for Permission”). . The master’s program in art was designed for further preparation of art teachers in the areas of continuing development and skill in the visual arts, gaining a deeper understanding of visual arts history, and exploring the place of visual arts in current life and education (Hoover, 1964).

The 1950’s brought a variety of changes to the Art Education Area that included a double major of art teacher education and studio study, plans for a new cutting edge art building, and an array of experimental endeavors aimed at developing and cultivating relationships with alumni, students, and art teachers outside of the university. The new double major allowed students to build skill in art making technique, knowledge in art procedures, and experience in a wider range of media while still working towards teacher preparation for art education. The course load was more rigorous with a requirement of 128 credit hours and a minimum of 60 hours in art (a combination of studio, theory, and history) and 10 hours of student teaching (Miller, 1952). The double major proved to be very popular among the student body at the time. The double major never became a required element of the art teacher education program, but to the same token it never lost

its appeal and/or popularity among art teacher education candidates at the university. In the current day, the double major is offered in a more streamlined fashion within the sequence, which will be discussed later.

To cultivate relationships among working teachers and the larger community Dr. Louis Hoover, Director of Art at ISNU, began a weekly radio art class for children in 1953. The radio class was designed to assist classroom teachers/parents in carrying out art programs that provided age appropriate activities (“Office of Field Services & Radio Station WJBS—1230”, 1953). The idea was to have teachers and/or parents play the radio broadcast in the classroom or in their home and have the children participate by following the directions given orally by Dr. Hoover. It was marketed for children from grade three through junior high. Participants planning to follow the weekly radio arts class were encouraged to mail a letter of interest to Dr. Hoover, who in return would mail activity sheets corresponding to each of the weekly broadcasts for the duration chosen by the participant. The researcher is not aware of the program’s longevity. There is no archived data concerning the radio arts class after 1953.

education program at ISNU (It was not until 1964 that Illinois State University dropped Normal from its official name). Another celebratory event of the 1950’s included the construction of a new Fine Arts Building. Completed in 1959, the Centennial Building of Fine Arts provided ample space for courses and studio work, new art equipment, and state of the art technology for students who planed to develop careers in art education (“Art at Illinois State Normal University”, 1959). The new building included two art galleries, a student lounge, large lecture rooms equipped with slide and motion picture projection machines, ceramic facilities with both gas and electric kilns, a sculpture studio

with abundant power tools and machinery, a jewelry studio, two craft workshops, a life drawing studio, a printmaking studio, a dark room, a weaving studio, a painting studio, and multiple seminar rooms. It is important to reiterate that as of the time, all undergraduate students in the Art Department were projected to receive education degrees, as there were no offerings in art at the university that were considered non-teacher tracked at this time. The “Art at Illinois State Normal University” flyer (1959) clarifies stating, “every graduate will have a teaching degree, which makes it possible to teach at any grade level—elementary through college” (p.1). The abundance of art studio spaces and resources for this program was remarkable. Taking this into consideration when reviewing the resources made available at ISNU to students really exposes the uniqueness of the art teacher preparation program and supports its reputation as one the leading intuitions in the nation (“Department of Art Pamphlet”, 1961).

ISNU continued to provide unique community opportunities in the arts throughout the late 20<sup>th</sup> century. In 1959 art education students sponsored a children’s art festival in cooperation with the Illinois Elementary School Association. The following summer, ISNU, opened its doors to local high school art students with a program called *Summer Studio for Superior High School Art Students*. The week-long art camp provided selected high school students the opportunity to work with established artists and art teachers, explore new art media, and use the facilities as well as the tools and equipment at the university. Participating students actually got to work in the studios of their chosen media, such as the jewelry studio, the printmaking studio, and/or the ceramics studio, for example. Although the summer program did not occur annually (it was most recently revived for the summer of 2000) it was an amazing and distinctive program offered by



ISU from time to time. In addition to having free access to all of the university's art facilities and equipment, participating high school students were invited to live in the dorms for the week and use the university dining halls ("Summer Studio", 1960).

Programs such as this and events like art festivals helped foster community pride, teach people new things, and build the already positive reputation of ISNU's art education program.

### **Art Education Preparatory Program: The Late 20<sup>th</sup> Century**

In the 1960's the Art Education Area began focusing on growing their degree offerings for art education. At this point, they offered both a Bachelor's of Science in Art as well as a Master's of Science degree in Art. In 1962 Dr. Louis Hoover informed the art staff that the Committee on Future Expansion of the University had approved a new building, the Graduate Center ("Progress Report," 1962). This building would be dedicated to future doctoral candidates and existing masters students. Located at 309 North Street Normal, IL, it provided office space for graduate students with teaching assistantships, studio space for graduate students working in painting, and seminar rooms for instructors to work individually or in groups with graduate level students. Additionally, plans for a new Fine Arts Library to be added to the main floor of Milner Library (located on School Street) were established.

Hoover (1964) announced that the doctoral program in Art Education at ISU would offer a Doctor of Philosophy Degree (Ph.D.) as well as a Doctor of Education Degree (Ed. D.). Current art staff holding doctorate degrees would teach the courses. The art staff holding doctoral degrees in the 1960s included Stanley, G. Wold, Frank Bedogne, Lillian Dochterman, Ruth Freyberger, and F. Louis Hoover. Students entering either of

these programs could choose between Theory and Practice of Art Education or Studio Practice. The purpose and nature of the doctoral program was “intended to develop scholarly and creative competencies so that graduates may make significant contributions in responsible positions as teachers, researches, or administrators in public schools, colleges and universities” (“Hoover,” 1964, p. 1). The Ph.D. in Art was oriented toward “the role of art in society and the historic development of art education in public schools (with) emphasis upon the development of a personal philosophy of the role of art in the democratic society” (Illinois State Normal University, 1963, p. 27). Hoover (1964) stated that the Ed.D. in art was positioned to increasing student effectiveness for future teaching or administrative responsibilities. Both degrees required dissertations, and the minimum requirement for either doctoral degree was 36 course hours. The graduate program at Illinois State University was special because the Ed.D. program was housed within the Art Department, not the College of Education as was the case in most other universities. This ensured that art would be a big focus of the graduate program. Additionally, with a concentration of either “Theory and Practice of Art Education” or of “Studio Practice” students had a wide range of flexibility to personalize their course load and to specialize in the specific area that interested them.

In 1965, with the university’s ignition of Phase II of their Higher Education Plan, the Art Department was granted permission to begin doctoral programs and received full accreditation from the North Central Association the same year (“Departmental Report,” 1968). Additionally in 1965, the Art Department submitted a proposal for non-teaching degrees in art. The proposal for a Bachelor of Art (BA) was submitted to the University Curriculum Committee and approved by the Dean. This was

a non-teacher tracked degree offered in art at ISU, and it was designed to “permit concentration in specialized area than programs (now) offered in the department” (“Departmental Report,” 1968, p. 4). The 1966-1967 course catalog noted this change with the addition of liberal arts degrees to the previously offered science degrees in the undergraduate program, stating students could pursue a B.S. or B.A with the option of teacher certification. Those interested in teacher certification must go through the teacher preparation program in their given content area. Those seeking degree, but not planning on preparing for teacher certification were required to complete one major and one minor field of study (Illinois State University, 1966).

With the addition of programs serving objectives other than teacher education, a division arose within the Art Department between the Fine Arts or Studio Area and the Art Education Area. Dr. Louis Hoover (1966) wrote an open letter to the staff stressing that art education was imperative for both teachers and artists alike. He pointed out that theory, history, and methodology were just as relevant as studio practice and that they needed equal attention in all of the programs now offered within the Department.

University of North Texas’ History of Art Education (n.d.) timeline suggests that the global social context of the time supported both imperial and creative ways of thinking and learning. With major events like Sputnik, the Vietnam War, and great advancements in technology occurring at this time, Hoover’s letter to the Art Staff reflects the perspective that progress is made through the respect of reflection of the past, observation and study of the present, and action through building new skill. Research in art education, conferences, and hands-on workshops for educators all saw a boost during the 1960s.

On September 1, 1968 Dr. Louis Hoover left his position and Dr. Fred Mills took over as the new department head for the Art Department. The Department Head is the chief administrator for the department and is responsible for overseeing all departmental policies and procedures, including selection of staff, planning of faculty schedules, development of budget, physical facilities, and effective operation of all programs within the department (Hoover, 1965). Addressing the division between the Art Education Area and the Fine Arts Area, Mills (1968) had additional correspondence with the Dean of the College of Fine Arts, Richard Bond, to help reorganize and regroup the Art Department. In his letter to Dean Bond, Mills proposed to break the Art Department into six instructional areas: Studio (Drawing, Painting, Graphics, Art History, Sculpture); Art Education: Service; Art Education: Professional; Design; General Education; and Three-Dimensional/Craft. This structure can still be seen in the organization of the College of Fine Arts today, which houses the School of Art, School of Music, School of Theatre and Dance, and School of Arts Technology. The Art Department began being referred to as the School of Art in 2000. Within the School of Art are separate instructional areas in Studio Arts (ceramics, drawing, glass, printmaking, wood/metals, expanded media, painting, photography, sculpture, and video), Graphic Design, Art History and Visual Culture, and Art Education (Illinois State University, 2016). In his first few years as Head of the Department, Dr. Mills oversaw the establishment on the College of Fine Arts, the approval of the BFA degree, the approval of the MFA degree, and the first cohort of doctoral candidates in Art Education (“Departmental Report,” 1968).

With the plethora of degree options and specialized programs in Art at ISU available,

there was a steady boost in student enrollment with 265 undergraduate art majors in the Art Department, 25 masters degree students, and 10 doctoral students in 1969 (“Departmental Report,” 1969). In 1970 there were 370 undergraduate art majors in the Art Department, 30 masters degree students, and 30 doctoral students (“Departmental Report,” 1970). In 1972, there were 468 undergraduate art majors in the Art Department, 41 masters’ degree students, and 22 doctoral students (“Departmental Report,” 1971). An interesting fact for the Art Education Area from 1970 is that 14 faculty members and doctoral students from the Art Department were asked to give papers and/or presentations at the National Art Education Association Conference in Dallas, Texas. This was the largest representation from any college or university in the country (“Departmental Report”, 1970).

Art Education professor Rick Salome recommended a large curriculum shift in 1971 for the university’s Art Education Area. Salome (1971) noticed that the instructional methodologies of the art education program at ISU had stayed stagnant from approximately 1940-1970. He cited a lack in curriculum research and development in the field as the main reason for relatively unchanged nature in practice at the university during these years. During the 30-year span, Salome noted that the majority of research studies were directed at art related skills and behaviors. Few studies were concerned with theoretical constructs surrounding innovative attitudes and strategies of efficacious teaching methods or contemporary notions about creativity in visual arts education. In an effort to advance the art teacher preparation program at ISU and fill some of the identified curriculum gaps, Salome presented a new sequenced program approach in 1971. His approach had a greater emphasis on program’s previous focus of studio

application and art theory, including art history and the philosophy of art education (in terms of its general nature, function, and effects on creativity and development). It was referred to as “the block” and had two main goals: to regulate the elementary and secondary art curriculum methods and adjust them to better fit contemporary art education issues and to develop a sequential program that was flexible and adaptive, yet structured with diverse educational experiences. ISU professor, Robert Stefl, along with Richard Salome piloted the experimental “block” curriculum with the 1972-1973 undergraduate art education teacher preparation cohort (Salome & Stefl, 1971).

The block proved to be a successful method and was utilized for years to come. The block provided a much more organized and cohesive experience for teacher preparation students at ISU. With the implementation of the block, core classes in art education were extended from one hour five days a week to three hour classes two times a week. This adjustment allowed richer lectures, discussion, field-trips, laboratory experiences, and observation and/or teaching opportunities. In contrast to traditional course and semester boundaries that often resulted in segmented practices, the longer allotted class time proposed by the block set-up offered a continuous and more integrated experience for students studying art education. Today, the block method is still used as the organizational framework of the art teacher education sequence at ISU, but objectives of the program have evolved. In the early 1970’s Salome cited teaching skills and lesson planning, studio media and procedures, major art styles/art forms, art education philosophy and methodology, knowledge of power and hand tools, and design as a process of visual organization to be the program’s key tenets (Salome & Stefl, 1971).

A close examination of the original layout of the block is a crucial piece of this thesis, as it still functions as the foundation for the art education sequence at ISU today. The block had five phases that addressed concerns for teacher preparation for grades k-12. The first two phases focused on elementary education methods while the last three phases address secondary education methods. Salome (1971) outlined the block in five phases and noted required prerequisites for prospective students. Student candidates must possess adequate knowledge in art media and tools relevant for elementary art programs, as well as pass a screening process at the end their sophomore year to gain admission. Phase One focused on building art education knowledge. Students learned about the profession of teaching. They were introduced to k-6 curriculum approaches that emphasized child development stages and individual learning. Students also learned about classroom organization and management in the elementary school. Topics such as inductive/deductive thinking, convergent/divergent behavior were explored. Through classroom observation (clinical hours) students studied methods of planning, presenting, and evaluating in elementary art education. Teaching skills were also fostered in Phase One. Students were required to complete clinical observation hours with grades 1, 3, and 5. They were assessed on their knowledge of teaching theory, variables of affecting learning, developmental characteristics of children in grades k-6, and methods of classroom interaction.

Phase Two covered procedures relevant to teaching elementary art, lesson activities in art history and art production, review and evaluation of child art forms and developmental stages, and experience in teaching a variety of age levels through clinical hours. There was a large emphasis on relating art concepts to children's needs and

interests during this phase. At the end of Phase Two students were assessed on major theories of art teaching, knowledge of methods of elementary art instruction, the purpose and value of art in elementary schools, the way in which children's interest provide basis for art learning experiences, and methods of evaluating artwork. The examination of child art forms and developmental stages in this Phase exposes the influences of prominent art educator Victor Lowenfeld (1947) and his research in child psychology and artistic expression. The inclusion of study of the child artistic stages: scribble, preschematic, schematic, drawing realism, pseudorealism, and period of decision/crisis in this section of the art education program at ISU shows how developments in educational theory can impact the curriculum of teacher preparation. Lowenfeld's contributions to art education serve as an example of how external forces can precipitate changes concerning pedagogy and teaching practices in the art classroom.

Phase Three familiarized students with the operation of audiovisual devices and other technology that could facilitate instruction. Students also learned how to operate and maintain art related equipment, such as kilns and printing presses. They addressed the developmental and personality characteristics of junior high-aged students in an effort to define behavioral objectives relevant to art. They used sequential learning to plan curriculum for levels up to 9<sup>th</sup> grade. Additionally, students delved deeper into the nature of creative behavior, opportunities for development through art, and various motivational strategies. Phase Three also included participation in Saturday Creative Art Classes where students established objectives, developed lesson plans, and instructed in small groups. The assessment period in this phase evaluated the students' abilities to identify and operate equipment and technology related to art, as well as their abilities to create



behavioral objectives, demonstrate knowledge of sequential art learning methods, describe several motivational strategies, and describe developmental characteristics of junior high-aged children.

Phase Four concentrated on learning how to operate hand and power tools appropriate for public school art programs, gaining knowledge of the design process, and learning to analyze formal properties of art forms. At the completion of the phase, students were assessed on his/her ability to operate hand and power tools, knowledge of major art styles within the last 100 years, and demonstration of informed design judgment.

The last phase of the art education block, which extended through the students junior year of college, focused on the characteristics, interests, and capabilities of senior high-aged children. Students drew on personal involvement with art problems to enrich instructional techniques, learned to demonstrate and create art making procedures relevant to senior high students, and learned how to interrelate art production, appreciation, and aesthetic evaluation into their lessons. This comprehensive approach to lesson creation that covered art production, appreciation, and aesthetics was likely an early application of the Discipline-based Art Education approach which served as another example of outside educational theory precipitating change to the art education preparatory program at ISU to reflect current curriculum trends of the time. Students were required to complete observation hours at both the junior high and high school levels and show proficiency in classroom organization, classroom behavioral management, and evaluation of student work.

In an unpublished manuscript, Salome (1971) cited that the structure and content of the Art Education Block Program were motivated by the following six areas of interest: preparing prospective teachers for classroom responsibilities through the study of methodology and art curriculum; providing opportunities for prospective educators to use knowledge of art education theory and studio skills in teaching experiences; developing personal teaching philosophies, professional attitudes, and competence in classroom and behavioral management; providing a variety of teaching experiences at the primary, intermediate, and secondary levels to ISU teacher candidates; offering opportunities for students to analyze and plan art lessons and assessments; and instilling a desire to be lifelong learners and to continually improve teaching techniques. The block organization helped the art teacher preparation program at ISU meet educational objectives in the categories of Technical Performance Behaviors, Art Education Knowledge, and Teaching Skills (Salome, 1971). After one year of piloting the block, the Art Education Area adopted this curriculum and found continued success. Speaking to the effectiveness of the Art Education program, Donald Irving (1973) remarked, “Art education on both undergraduate and graduate levels continues to be an extremely important contribution of Illinois State University. The university places more teachers in the state than any other school.” (p. 8). Additionally, the North Central Association (1973) accreditation report noted:

ISU art students exhibit competitively with professional and non-professional artists throughout the country. Their success provides some evidence of program effectiveness. The consistently superior performances of art student teachers and the positive reports of supervising teachers testify to the

accomplishments of the art teacher preparation program. Further evidence that program objectives are being achieved is based on the ability of graduating majors to secure positions in public schools, colleges, and universities even during the present slow job market (p.8)

Entering the 1970's students majoring in Art Education were required to take Art 103 (Visual Elements), Art 104 (Basic Drawing), 109 (Basic Materials), Art 113 (Life Drawing), Art 114 (Life Composition), Art 132 (Sculpture), Art 155 (Survey of Art I), Art 156 (Survey of Art II), Art 161 (Experimental Painting), Art 201 (Crafts for Elementary Schools), Art 202 (Teaching Art in Elementary Schools), Art 203 (Teaching Art in High School), and Art 204 (Junior Participation in Art), in addition to 15 elective credit hours in additional art history and/or studio courses (Illinois State University, 1971). By the 1974-1975 school year the Art Education Area added courses Art 106 (Art Foundations) and Art 309 (Professional Art Education Core) to the required course load for undergraduate students (Illinois State University, 1974). Art 307 (Art for Atypical Individuals) would be added in 1984 (Illinois State University, 1984).

In addition to revising the curriculum in the 1970's, the art education area also started a publication called *Viewpoints* that was intended to be a forum for new ideas on art education. The publication stated:

The primary purpose of the publication is to encourage dialogue among teachers of the arts in schools, colleges, and universities. The main concern of *Viewpoints* is with the teaching-learning process in the arts. . . Its primary purpose on campus is to give Illinois State University students experience in the inception and

completion of an important part of the visual arts—the creation of a printed journal (Hobbs, Kinser, & Marlow, 1973, p. 4).

“Viewpoints” was designed, published, edited and published by students and faculty in the Department of Art in the Center for the Visual Arts at Illinois State University. It addressed the many ways of teaching art and reported on research that supported the various methods being used in the field. The publication is assumed to have dissolved after 1990, as there are no records from that point on.

In 1974 the College of Fine Arts was once again relocated. Irving (1973) notes that in 1967 a new arts building was approved by Dean Bond, but it took seven years to complete the project and move the Art Department, previously housed in Centennial West, into the new Center for the Visual Arts Building on West Beaufort Street in Normal, IL. The Art Education Area is currently located and functioning there today.

Since 1977 the College of Fine Arts has offered BA, BS, BFA, MA, MS, MFA, Ed.D. and Ph.D. degrees with the “The primary objective of the Art Department is to provide quality educational experiences for men and women who seek professional art careers in teaching and the visual arts field” (Mills & Salome, 1977, p. 1). With the expansion of majors to include non-teaching interests, art students had the option to concentrate in studio arts, art history/appreciation, or art education. Art and art education majors programs are integrated. The North Central Association (1977) report states:

the art teaching methodology courses aid students in utilizing studio concepts and skills to develop teaching strategies.... Development of the art student’s critical aesthetic abilities definitely requires an integration or synthesis of concepts from work in studio, art history, and art education (p. 3).

According to the Doctoral Program Brochure (1986) the Art Education Area continued to grow through the 1980's and by 1986 ISU had the second largest graduate faculty in the country with nine full time instructors each holding a PhD or EdD. This faculty body was incredibly involved in the larger field of art education outside of the university, holding positions such as senior editor of the renowned publication *Studies in Art Education* and high-level positions in the respected organization National Art Education Association (NAEA).

As of 1986 there were over 60 graduates of the Ed.D degree who went to have impressive careers in higher education including, but not limited to, university deans, art department chairmanships, directors of art programs, and technology arts directors. In the late 1980's at the height of the program's enrollment, Susan F. Amster, William E. Colvin, Frances E. Anderson, Heather Halon, Jack Hobbs, Marilyn Newby, Barry E. Moore, Max. R. Rennels, and Richard A. Salome comprised the art education faculty at ISU. These men and women contributed greatly to the success of the art teacher preparation program at ISU. It is important to this thesis to include an overview of their scholarship and work history to better understand their great influence at ISU as well as the broader field of art education.

Susan Amster received a Ph.D. from the University of Texas at Austin. She was an active member and in National Art Education Association, Illinois Art Education Association, International Association of Exhibitions, Essex Art Association, Association for Supervision and Curriculum Development and Phi Delta Kappa. She regularly presented at these organizations conferences on the topic of art in comprehensive general education, which was the emphasis of her research work. She served as a curriculum

consultant for the Illinois State Board of Education. Additionally, she published multiple articles in highly valued art periodicals such as the *Art Education Journal* and *Viewpoints: Dialogue in Art Education*.

Frances Anderson received her Ed.D. from Indiana University and specialized in art for special populations. She was a member of the Council for Policy Studies in Art Education, the American Art Therapy Association, and the Illinois Art Theory Association. She authored and coauthored five books and published dozens of articles. She received a Fulbright Fellowship to work in South America.

William Collins received his Ed.D. from ISU. He had extensive involvement in the visual arts on both the national and international levels, receiving over a dozen grants and fellowship for this work. In addition to research, lectures, presentations, and publications Colvin also actively exhibited his own artwork. He held memberships with NAEA, the Popular Arts Association, Association for the Study of Negro Life and History, the National Conference of Artists, and Phi Delta Kappa.

Heather Hanlon received her Ed.D. from the University of Oregon. Her areas of interest included individualized instruction, interdisciplinary studies, interrelated arts, and the psychology of art. She had over 20 publications in national journals and regularly presented at professional art conferences. At ISU she worked mainly with advanced graduate students, preparing manuscripts for theses, dissertations, and publications.

Jack Hobbs received his Ph.D. from the University of Iowa and was active in both arts research and art making. He exhibited his own artwork often and was known for his detailed etchings. He published a wide array of articles and reviews for multiple professional journals. He also authored a number of textbooks, including the art

appreciation text *Art in Context* (1985), the *Visual Experience* (1990) and the more recent *Teaching Children Art* (2006). These books provide a look into areas of interest in art education at the time. *Art in Context* covered the nature and purposes of art through the lens of Western art. Collins (1986) reviewed the book and stated that it provided an overview of major artistic styles of artists. The book is separated into three parts: Perceptual Context, Human Context, and Historical Context. The first section explores how cultural perceptions shape one's understanding and interpretation of art. The second section points to the refocusing themes relevant to American and European artists. The final section of the book addresses issues related to art history that are key to the selected artworks' meaning and value. The *Visual Experience*, a textbook used in the Art Education area at ISU, focuses on the aesthetic experience of art. It presents ways to evaluate artworks through research, analysis and problem solving. More sensitive to diversity, this book presents a wider variety of art including women artists, contemporary artists, and artworks that address multicultural issues. *Teaching Children Art* is a textbook that is specifically directed at art educators, providing an overview of curriculum theory and child development stages. It discusses how art education practices came to be where they are and what that means for the art educator in terms of teaching students at all levels K-12, including those with special needs, planning for a successful art program, integrating art with other subjects, evaluating student artwork, and fostering critical thinking skills.

Barry Moore received his Ed.D. from the University of Illinois and studied child growth and development in art as well as computer-based art. He presented at NAEA

multiple times and published filmstrips, articles, and instruction programs for computer assisted art making.

Marilyn Newby received her Ph.D. from the Pennsylvania State University. The theme of her research and publications focused on art for special needs as well as historical aspects of art education. She worked as the Director of the Higher Education division for the NAEA and also served as a President of the Illinois Art Education Association (IAEA). In addition her to professorship at Illinois State University, she directed the production of the 1985 ceramic mural outside of the Center for the Visual Arts.

Max Rennels received his Ed.D. from Indiana University and began working at ISU in 1968. Like his peers, he was a member of a variety of professional associations and published several articles. His interests were in electroencephalographic research and learning perception. He was acknowledged multiple times by *Who's Who in Intellectuals* and received awards for his work as an outstanding educator.

Richard Salome received his Ed.D. from Stanford University. His research focus was elementary and secondary art education, child development in art, curriculum, and the history of art education. He published articles and papers in a variety of nationally recognized art and education magazines and journals, including *Studies in Art Education*, *Art Education*, *Review of Research in Visual Arts Education*, *Peabody Journal of Education*, *Art Education: Elementary*, and *Viewpoints* among others. He co-authored the book *The Visual Experience* (1990) with colleague Jack Hobbs. Additionally, he received various grants for his work in art education, including two major National



Endowment of the Humanities grants. At ISU he served as a professor, the Chairman of the Art Education Area, and the Senior Editor of *Viewpoints*.

Each of these faculty members established reputations as active professionals and developed their own special area of expertise. The wide breadth and depth in theory and practice they provided to the preparatory program in art education at ISU was invaluable. Their involvements with local, national, and international art and education related projects provided a rich network of opportunities to ISU students that worked under and along side of them.

The 1990's saw great strides in the area of art education. According to Anderson (1999), enrollment rates for both graduate and undergraduate art education majors were at an all time high with 60 undergraduate students and 20 graduate students by 1999. At this time, the art education program was leading the Art Department with the largest number of attending students within the Art Department as a whole. Additionally, the block curriculum set-up by Dr. Salome in the 1970's proved to be successful and was running effectively by this time (it began to also be referred to as the Art Education Sequence). The block was operating in conjunction with the Department of Art and the Department of Curriculum and Instruction in the College of Education. The way in which it worked was that students would apply for the teacher preparation program in their sophomore or junior year. They were required to fulfill requirements in a variety of areas following the block or sequence, totaling to a minimum of 124 credit hours. In 1993 this included 54 hours in Studio Art, Art Education, and/or Art History, 22 hours in Professional Development (including student teaching), and 28 hours in General Studies. After completion of the prerequisite coursework, students were placed at

cooperating schools across the state for eight weeks of teacher assignments, known as the student teaching experience. Student teachers were placed in two 8-week assignments with different grade levels within the k-12 limits to ensure diversity of practice. Successful candidates were then eligible to apply for Illinois certification through the state certification program after graduation.

Although the Doctoral program dissolved in 1994, the Master's program in Art Education continued to grow. By this time it had two tracks, one for teacher certification and another for participants who had already obtained licensure. Like the undergraduate students, art education preparatory students pursuing a master's degree went through the Art Education Sequence at ISU. They had their choice of pursuing Masters of Art or a Masters of Science. The minimum requirements included 32 hours of course work, which was broken down into 18 course hours in art education studies, including Special Projects and Master's Thesis hours and 14 hours in art or a related art history ("Art Education Brochure," 1993).

The end of the century also boasted a rich pool of additional professional opportunities at ISU that contributed to the uniqueness of art education teacher preparation program. These additional opportunities included Saturday Children's Classes (later termed *Saturday Creative Arts Classes*), Very Special Art Illinois, Visiting Artists, and the National Art Education Association and Illinois Art Education Association Student Chapter, among others. Saturday Children's Classes provided undergraduate art education students the chance to work with local elementary and junior high-aged children. It gave ISU art education students the opportunity to teach and to observe learning styles of children, as well as to develop and practice lesson planning,

implementation, and classroom management. Very Special Arts Illinois was a public program for children with disabilities. Interested students could present art experiences and related activities while gaining insight on working with special populations. The Visiting Artists program offered by ISU invited a professional artist for residency. Students could elect to take a class where they would learn how to write critical reviews, create artwork, exhibit, and attend public lectures with/by the visiting artist. Participating students would study under and meet with the visiting artist for three hours a week.

The National Art Education Association Student Chapter at ISU was and is an active organization that promotes professional development for students majoring in art teacher education. Membership to the Student Chapter allows students to attend regional, state, and national conferences and conventions as well as participate in or sponsor a variety of other arts related community events.

In 1999 a new mission statement was written to highlight the uniqueness of the Art Education Area and its faculty body. With the block sequence and the additional opportunities previously mentioned the program was referred to as, “one in which there are no duplications in other public and private university art departments in Central Illinois, and/or in the state of Illinois as a whole” (Anderson, 1999, p. 1). The mission statements asserted that the Art Education Area was “to continue as the premier Art Teacher Training program in the State of Illinois . . . to provide ongoing professional development of the highest quality for art educators [and] to provide the highest quality training in Art Education for preparing elementary and special education teachers” (Anderson, 1999, p. 2). Going into the new century this art education teacher sequence required the following courses Art 201 (Media, Techniques and Inquiry for Elementary

and Middle Level Schools), Art 211 (Media, Technique and Inquiry for Secondary Schools), Art 257 (Survey of Art III), Art 307 (Art for Atypical Individuals), and Art 309 (Professional Art Education Sequence)—two consecutive semesters. Additionally six hours from Art 224 (Metalwork and Jewelry Design I), Art 228 (Ceramics I), Art 232 (Sculpture I), Art 240 (Fibers I), or Art 255 (Glass I), six hours from Art 213 (Life Drawing), Art 226 (Graphic Design I), Art 235 (Photography I), Art 245 (Intaglio I), Art 246 (Lithography I), or Art 261 (Painting I), and at least one Art history course at the 100, 200, and 300 level (Illinois State University, 2001).

### **Art Education Preparatory Program: The 21<sup>st</sup> Century**

It appeared that the enrollment for art education program at Illinois State University had seen a steady positive rising through its history with the exception of a few small cohorts in the 1990s. Then the early 21<sup>st</sup> century saw a mixture of high and low program attendance numbers. It is important to note that it was not just the Art Education Area that entered a relaxed rate of program interest in the early 21<sup>st</sup> century. As a whole, the College of Fine Arts, saw some fluctuation in program numbers during this time. In hopes of boosting the student population, the College also chose to increase its efforts to raise funds for student scholarships as well as for graduate assistantships. A review of graduating undergraduate seniors in the program through these years helps shed light on the recorded attendee data. The number of senior art education majors enrolled in Art 309 and the associated years are as follows: 1990- 12, 1991- 13, 1992- 17, 1993- 22, 1994- 7, 1995- 8, 1996- 6, 1997- 9, 1998- 14, 1999- 14, 2000- 11, 2001- 19, 2002-15, 2003- 17, 2004-32, 2005- 23, 2006- 25, 2007-14, 2008-12, 2009-15, 2010-20, 2011- 24, 2012-12, 2013- 16, 2014-15, 2015-15, 2016-10, 2017-13 (Judith Briggs, personal

communication, May 20, 2016). The researcher cannot conclude the exact causes, but speculates that both in-house actions, such as changes in faculty and university requirements, and larger outside events, such as economics and politics may have contributed to the irregular attendance rates.

In 2001 to address this issue, Art Education Area faculty members Dr. Linda Fisher and Dr. Edward Stewart, proposed changes in the requirements for the art teacher education sequence. The faculty body in the Art Education Area during this period included Dr. Bill Anderson and Marilyn Schnecke in addition to Dr. Linda Fisher and Dr. Edward Stewart. Fisher and Stewart's proposal discussed low course hour requirements as a suspected limitation compared to other university teacher preparation programs and offered an array of solutions to enhance ISU's desirability. The document states, "Illinois State University needs to be competitive with other institutions in the state. . . . Other state institutions have programs requiring more than 124 (credit) hours" (Fisher & Stewart, 2001). Fisher and Stewart proposed a change in degree hours for ISU's program from 124 to 131. The additional hours would cover further study in the area of art history. Also proposed was the requirement for students to complete a minimum of 100-clocked hours of approved pre-student teaching experiences (which became a requirement for all teacher education candidates, not just art education majors). They also emphasized that art education students needed proficiency in 2 and 3-Dimensional processes, such as drawing, painting, photography, printmaking, sculpture, ceramics, metals/jewelry, and graphic design, and highly encouraged a double sequence in teacher education and studio arts to prepare students more effectively for teaching in public schools. In addition to the required credit hour change, there was a strong

recommendation that art education candidates peruse a double major in education and studio to show more proficiency in technical skill. Fisher and Stewart stressed that art education students graduating from the art teacher preparation program at ISU must have the appropriate experience and expertise for teaching art in grades K-12, which is summarized as sufficient skills and knowledge with art making processes and media, knowledge of art history and cultures across time and place, and knowledge of art criticism and aesthetic theories. The most notable difference from this proposal from previous art education pedagogy at ISU was the emphasis on art and artists across time and place. A new importance was put on living artist, artists of color, and women artists in the art education program. This speaks to the progressive nature of the Art Education Area faculty and their efforts to keep up with current issues in education. The block curriculum in place incorporated many Discipline-based Art Education (DBAE) ideals, but by the late 1990's DBAE had been highly scrutinized and had began to fall out of fashion. Brant (1987) addressed some of the acute viewpoints of DBAE, such as it being overly structured and ridged, especially in terms of what artworks should and should not be included in the teaching of art history. In this vein, DBAE was criticized for closely following the traditional fine arts canon, largely excluding contemporary artists, artists of color, and women artists. The Art Education Area's adjustment to include art history study that includes diverse artists and cultures through time and place showed efforts in the faculty and teacher preparation program to stay abreast of current trends in art education. The efforts made by Dr. Fisher and Dr. Stewart expanded the teacher education sequence at ISU by utilizing and expanding a comprehensive approach that supported state and new national student learning standards and teaching performance

standards that came out in 1994 for the area of the visual arts (National Art Education Association, 1994).

Continuing to stay up to date with current trends in the art and education worlds, Dr. Linda Fisher, suggested the addition of a new course in art technology. In a personal communication with Fisher (2016) she explained she researched and developed the proposed course *Technology in Art Education* in 1997-1998. She conducted her research by examining the ways in which other institutions were incorporating technology in their art curriculum. She spent a week at Brigham Young University attending “Profiles for Art Teacher Preparation: A Getty Seminar for Higher Education” Seminar, co-sponsored by the National Art Education Association, where she observed a summer session of an art education technology course. She then developed a new course for the teacher preparation program at ISU that would focus on additional knowledge and skills in technological applications related to art education. The course was designed for undergraduate students in the latter part of the art education sequence at ISU prior to their student teaching experience. The rationale stated:

Art teachers in the k-12 school setting need to have the knowledge and skills to effectively use technology for creative expression and visual communication, for instructional applications, and to access information. Such knowledge and skills will better prepare them and their students to utilize and appreciate the expanding presence of technology in our society. Art teachers also need to be able to analyze, interpret, and evaluate images created and information received through technology. (Fisher, n.d., p. 1)

The goals of the course included improved ability in understanding of computer hardware and software, the use of technology for creative expression and communication, and the use of technology to assist and enhance instruction, organization, management, and assessment.

Initially, the School of Art Curriculum Committee rejected the proposal, stating that technology could be incorporated into the existing courses. Although the course was rejected, the art education faculty still felt strongly about adding more technology components to the art education program so they reviewed the curriculum in existing courses and found ways to incorporate technology into the existing art education classes.

In 2012, Dr. Colleen Brennan, ISU Assistant Professor of Art Education, who worked as a graphic designer before coming to ISU, resubmitted a proposal for an arts technology course. At this time, the university approved Brennan's proposal. It was piloted in early 2012. It seems relevant to note that by this time, matters of Visual Culture had infiltrated education in significant ways. Smith-Shank (2007) spoke of the advances in both industry and technology in terms of their affect on the additional presence of visual signifiers in ordinary settings. With this influx of visual signifiers, students needed additionally training in both technology and visual literacy to make sense of their surroundings. It seems appropriate that by 2012, teacher education programs would offer courses dealing with such topics to stay current with the times. Brennan's course, termed Art 351.27, had a successful pilot and was strongly encouraged as an elective for art education teacher preparation students at Illinois State University. This technology course, later named *Art 212 Teaching in the Digital Art Studio*, became a requirement for freshmen entering the program in the year of 2015.



The 2011-2012 National Council for Accreditation of Teacher Education report provided updated information concerning the undergraduate and graduate Art Education Sequence requirements for the 21<sup>st</sup> century. Art Education Area faculty at this time included Dr. Linda Fisher (arriving in 1992), Dr. Edward Stewart (arriving in 1999), Wayne Beckner (arriving in 2001), Dr. Daniella Barroquero (arriving in 2003), and Dr. Judith Briggs (arriving in 2005). Their areas of expertise included Arts Integration, Children's Artistic Development, Critical Theory, Critical Thinking, Curriculum, Studio Production, Technology, and Visual Culture.

According to the report, students wishing to obtain a BS in Art with a Sequence in Art Education were required to apply for and be admitted to the university teacher program. They were required to earn a C or better in all art and education courses as well as receive a 2.8 minimum cumulative major GPA. Additionally, prospective students were required to submit a portfolio of 15-20 artworks and pass an interview by the Art Education Area faculty. After admittance, student performance would be evaluated each semester. Completion of the undergraduate program required 57 credit hours in art with 15 of those hours being in art history, 15 of the hours in art teacher education, 27 hours of required studio courses. It was required that the elective studio courses be taken in a single discipline to receive a specialization in the chosen area. Undergraduates in the program were also required to take 14 hours of professional education hours, and 12 student teaching experience hours. According to the Art Teacher Education Requirements for Certification document (n.d.) the break down of required classes in the early 2000s were as follows: Art 103 (Visual Thinking: 2D Fundamentals) or Art 104 (Drawing Fundamentals), Art 109 (3D Fundamentals), Art 155 (Survey of Art I), Art 156

(Survey of Art II), Art 201 (Media, Techniques and Inquiry for Elementary and Middle Level Schools), Art 211 (Media, Technique and Inquiry for Secondary Schools), Art 281 (Introduction to Modern Art) or Art 282 (Introduction to Contemporary Art), Art 307 (Art for Diverse Populations), Art 309 (Professional Art Education Sequence)—two consecutive sections, Art 213 (Life Drawing), Art 228 (Ceramics I), and Art 261 (Painting I). Additionally three hours from Metalwork, Wood, Sculpture, or Glass were required as well as three more hours in a selected studio area at the 300 level, and at least one 300 level Art History seminar course. It was also necessary to complete the following education related courses: English 101 (Composition as Critical Inquiry) or Communication 110 (Communication as Critical Inquiry), TCH 212 (Issues in Secondary Education), TCH 216: (Instructional & Evaluative Methods), TCH 219 (Readings in Content Area), and either EAF 228 (Social Foundations of Education), EAF 231 (Introduction to Philosophy of Education), or EAF 235 (Historical Foundations). For licensure, students needed to pass the Illinois Test of Academic Proficiency (TAP) or provide an ACT score of 22 or better, pass the Illinois K-12 Content Exam, pass student teaching with a C or better, and pass a criminal background check and TB test.

Art 212 (Technology for Art Educators) became a requirement in 2015. In the Fall of 2016, the Art History requirements for the Professional Art Education Sequence are anticipated to change to Art 155 (Survey I), Art 156 (Survey II), either Art 281 (Introduction to Modern Art) or Art 282 (Introduction to Contemporary Art), at least one 200-level Art History course (Art 275 strongly recommended), and at least one 300-level Art History Seminar.

According to EdTPA (2016) the Illinois School Code required that teacher preparation programs in Illinois begin using the Evidence-based Assessment of Teacher Effectiveness assessment system (EdTPA). The assessment was designed by faculty at Stanford University and is scored by a variety of specially selected evaluators including k-12 teachers, faculty in higher education, and administrations. EdTPA (Stanford Center for Assessment, Learning, & Equity, 2015) focuses on student learning and teacher effectiveness during the student teaching experience and requires students to plan, teach, assess, and reflect upon a unit of study within one classroom. Teacher candidates write written responses to 15 prompts, reflect on selected 20-minutes of video clips of their teaching, respond to three students' work evidence that represents a range of capabilities, and make adaptations and adjustments for students with disabilities. Prompts call for theory-based student-centered teaching and learning and the use of formative and summative assessments to provide feedback and show student growth. According to edTPA (2015), the central focus of the visual arts plans must show at least one or more concentration: interpreting art, developing work of art/design, or relating art to context. ISU, as required by the Illinois State Board of Education, as of 2015, has made passing the assessment a requirement for graduation in any teacher education program.

Dr. Edward Stewart (personal communication, June 8<sup>th</sup>, 2016) stated that the curriculum used in the Art Education Area at ISU has changed a bit to accommodate some of the vocabulary used by the assessment and to give students familiarity with the required tasks. For example, because EdTPA requires teacher candidates to submit originally made teaching materials that reflect their abilities, Art 309 covers practice in lesson plan writing, implementation/teaching (in Saturday Creative Arts Class), and

reflection of execution (through recorded video clips). Additionally, an assignment has been added to the ART 309 class to familiarize students with educational theorists. Previously, the curriculum worked with educational theories, but did not require students to associate names with concepts. Art education students create unit plans, complete with handouts with information and questions about artists, PowerPoints, formative assessments, summative assessments, artists' statements, rubrics, and teacher examples that explore artists' practice, artists' statements, critics' writing, and conceptual ideas around the work of contemporary artists. These units align with the 2014 National Visual Arts Standards (National Art Education Association, 2016) and the 2016 Illinois Visual Arts Standards that encourage teachers and students to create, present, respond and connect within the processes that include experimentation, dialogue, collaboration, exhibition, and making interdisciplinary connections. (Judith Briggs, personal communication, June 20, 2016).

Students wishing to obtain a MS (MA was eliminated in 2015) in Art with a sequence in Art Education were required to submit a portfolio with a statement of interest, official copies of undergraduate transcripts, three examples of writing to show competency, documents of professional activity, examples of personal work and (if available) student artwork completed under their supervision, and at least two letters of recommendation. The MS degree required a minimum of 32 credit hours, a Master's thesis, and the passing of a comprehensive exam. The requirement of both a thesis and an exam was a change in 2009 from the previous degree obligations that required either or (Illinois State University, 2009). The Masters sequence in Art Education emphasized theory and practice, curriculum writing, and current issues in the field of Art Education.

Courses could be completed in the areas of Studio Art, Visual Culture, Curriculum, Psychology, Special Education, Community Art, College Level Art, and/or Humanities. Regardless of the student's special interests, all candidates must complete the core requirements of Art 475 *Graduate Seminar in Visual Culture*, Art 478 *Introduction to Critical Theory*, Art 497 *Introduction to Research Methodology*, Art 401 *Foundation of Art*, Art 402 *Issues in Art Education*, and Art 403 *Curriculum in Art Education* in addition to eight elective hours.

In 2011, the Art Education Area began working closely with the University Galleries of Illinois State University. Students, mainly graduate level, gained the opportunity to work with gallery personal and assist with their educational outreach. Students developed educational materials to supplement gallery exhibitions such as lesson plans, teacher handouts, and art activities. They also helped organize and host a variety of workshops and other art education related events in conjunction with gallery and the exhibiting artists. The relationship between the Art Education Area and University Galleries has continued to grow over the recent years allowing additional opportunities that are unique in nurture to art education students in the teacher preparation program at ISU.

In 2014, the ISU Art Education Area changed its curriculum model to include the New South Wales Australia Visual Arts Syllabi constructs of the frames, the conceptual framework, and artists' practice to investigate artists, ask questions about artwork and artistic practices, and to inform art making (Board of Studies NSW, 2003). These constructs facilitated the interpretation of the Essential Questions and Enduring Understandings within the U.S. National Visual Arts Standards.

## **Art Education Faculty Interviews**

The researcher conducted interviews with past and current Art Education area faculty members Dr. Linda Willis Fisher on February 18<sup>th</sup>, 2016 and Wayne Beckner on March 2<sup>nd</sup>, 2016.

Dr. Fisher came to Illinois State University in 1988 as a graduate student after completing her Master of Arts in Education degree at Ft. Hays State University, Hays, Kansas, and a Bachelor of Arts in Education from Kearney State College, Kearney, Nebraska (Now University of Nebraska at Kearney). She received her Ed.D. from Illinois State University in 1992. She was hired as a professor for the Art Education Area following the conferring of her doctoral degree and worked at ISU until her retirement in 2010.

Wayne Beckner taught elementary art in Missouri public schools for 19 years before coming to ISU. He holds a Master of Fine Art degree in Painting and Drawing from the University of Missouri in Columbia in addition to a professional teaching license. He began his professorship at ISU in 2001 teaching undergraduate courses in art education. When Dr. Fisher retired in 2010 he took over her spot teaching additional courses for seniors in the Art Education Professional Teaching Sequence. He is currently employed at ISU.

From these interviews the researcher uncovered information relating to the integration of studio arts into the art education teacher preparation program, supplemental opportunities for teacher candidates in the program, curriculum developments in the 21<sup>st</sup> century, and perceived program strengths.

## **Integration of Studio and Art Education**

L.W. Fisher (personal communication, February 18, 2016) emphasized that art and art education majors programs were integrated at ISU. She described how art teaching methodology courses aided students in utilizing studio concepts and skills to develop teaching strategies. Alumni professor, Bob Stefal, was actually involved in teaching both the art education program area courses as well as studio courses, such as photography. This highlights a great cross over between art education and studio.

In reflection on the art teacher education program at ISU, W. Beckner (personal communication, March 16, 2016) said that a main focus was contextual content. He stated that creating contextual content was completed thorough investigation into specific artists and the creative process, rather than a taking large review of surface learning on many artists. He said that it was important that students gained in-depth knowledge about analyzing art so that they could understand what it was about, rather than merely identifying multitudes of styles. Another area he pointed to was the heavy focus of the program on studio and art history courses. Unlike some other teacher preparation programs that require 120 some credit hours, ISU requires 132 hours for the undergraduate program, ensuring that art teacher candidates have a great deal of exposure to both 2-Dimensional and 3-Dimensional art making processes as well as to a high level of art history.

## **Supplemental Opportunities for Teacher Candidates**

In my interview with Beckner, he discussed the supplemental opportunities for students in art education, highlighting the National Art Education Association (NAEA) conferences and NAEA ISU Student Chapter. He explained that membership and

participation in the organization allowed students to gain a large variety of teaching opportunities that they wouldn't have normally had. Membership in this active group is a unique part of ISU that allows students opportunities, such as attending local, state, and national conferences and events as well as options to co-present with faculty in a professional manner. He believed that the ISU art education teacher preparation program provided a professional track that did not just get students ready to teach, but that also had students think about professional development and lifelong learning. He stated that many Illinois universities don't really offer these opportunities.

### **Lab Schools, Saturday Classes, and Clinical Experience**

In my interview with Dr. Fisher, she spoke of the laboratory schools associated with ISU that students in the art education teacher preparation program were able to use for teaching experiences. She explained that the lab schools, Thomas Metcalf Elementary School and University High School, were entities of ISU. Students observed classroom teachers and completed their clinical experience hours at Metcalf and University High School in all programs across the university, not just art. She commented that there used to be more interaction with the art education program between Metcalf and University High School, but at some point it was decided that more diverse experiences, outside of those university lab schools, would better serve the teacher preparation candidates.

Dr. Fisher remarked that as of 1988 Saturday Creative Art classes had been in session for some time and were very successful for both the university and the community. She was involved in Saturday Creative Art classes in some way, either in administration or management or secondary assistance for over 20 years.



Fisher referred to the large amount of diverse clinical experience at ISU as one of the things that made it a unique program. She said there has always been a strong emphasis on getting students into the schools and that these types of experiences were built into almost every art education course. In fact, Art 307, which used to be called Art for the Atypical, was reformatted to include more clinical experiences for students and it is now called Art for Diverse Populations. Prior to this change, watching videos and movies of unusual situations was how students completed diverse clinical hours. Students were not actually physically experiencing situations or seeing how children with special needs were taught in the schools. The art education faculty has always been very attune to keeping current with teacher practices and realized that their program needed to incorporate more real life classroom training.

### **Curriculum Developments**

Fisher spoke of the Central Midwest Regional Laboratory or CEMREL, which was a curriculum program popular in the 1970s prior to DBAE. CEMREL was a national program that developed premade curriculum materials and kits for teachers to use. These materials came in classroom sets, and for art education they focused a lot on art elements (line, color, value, shape, texture, form, space) and principles, (pattern, unity, rhythm, contrast, balance, movement, and emphasis). Fisher explained that CEMREL was a big deal, since it occurred before the digital age. Everything at this time was typed, taped (using reel to reel tape players), or put on slides. Having hard copies of completed classroom sets with teacher editions were meant to be incredibly useful for teachers.

Fisher explained that, after Maryland Newby retired in 1999, she had flexibility with the curriculum for the art education teacher preparation program at ISU. With

interest in the general aesthetic of education, Fisher drew on her influences from her dissertation study to grow the program objectives beyond the focus of art elements and principles. She began introducing art history and eventually transitioned into a DBAE curriculum that concentrated on art production, art history, art criticism, and aesthetics. She cited other art educators, such as W. Dwaine Greer and Gilbert Clark, as instrumental forces in the development of DBAE in Midwestern Illinois. Harry Brody and Ralph Smith from the University of Illinois wrote a lot about aesthetics, and she incorporated their ideas into curriculum studies at ISU. She estimated that it was the early 1990's when ISU became interested in exploring DBAE in the teacher preparation program. She said it was:

basically making art, talking about art, looking at where it comes from and what it's all about in terms of time and place . . . . It's not just elements and principles, media, and techniques. There's the aesthetic approach, and over time, that I helped bring into the curriculum. The big ideas. (personal communication, L.W. Fisher, February 18, 2016)

She expanded, saying that with the aesthetic approach one is not just concerned with making things, but it also considers the socioeconomic factors in how the work fits and responds to the world around it. This type of reflection is really key in student artistic motivation, because it creates a personal connection from which one can share a specific perspective or point of view.

Fisher said that there was a large revamping of the Art Education curriculum again in 1971 when Bob Stefl introduced a new block sequence, then again in 2002 and in 2007. Fisher was working at ISU during these last two curriculum revisions and

explained that the Art Education Area faculty were responsible for aligning everything with the state and with the national visual arts standards.

Fisher described the general atmosphere of the art education teacher preparation program at ISU during the time she was employed as rigorous. She said there was a strong focus on studio skills, as they wanted graduates to have as much breadth as possible. One of the changes made in 2007 reflected this focus with more requirements of both two and three dimensional studio work. She also said that art historical and cultural components were important, referring to this as a global aspect of the program; there was an increase in the hours of art history courses required in the early 2000's. Additionally she spoke of the program's emphasis on being able to talk about and evaluate art, referring to the push in aesthetic education.

Fisher commented on outside issues that impacted the art education program. She said social awareness was really important, especially in the era of postmodernism when there was a lot of dispute between the effectiveness of DBAE. The discussion revolved around DBAE's exclusion of visual culture, which accounts for current cultural ideas expressed in visual form. As this topic rose in importance and interest in subjects across the board, it became apparent that art education and the program at ISU needed to incorporate its key tenants in their teacher preparation curriculum. Fisher stressed that the larger ideas of social consciousness really needed to be put into place in both the teacher preparation programs as well as the art programs in public schools. At ISU, Dr. Judith Briggs has begun to work towards this goal with the implementation of the New South Wales Contemporary Framework for Art Education and with the involvement of the art education program with ISU's Chicago Teacher Education Pipeline that trains teachers

for urban environments. Fisher cites the caring and personal connections among the Art Education Area students and faculty as well as professional networks available as unique characteristics of the program.

She said that all art educators today should have an awareness of the world, teaching experience, a great deal of clinical experiences, and strong studio skills with expertise in at least one area. She commented that having a BFA in addition to an art education degree would be desirable.

Beckner spoke of the impact of DBAE, a curriculum approach utilized for large portion of his time at ISU. He explained that the art teacher preparation program used a variation of this approach, referred to as the comprehensive approach. Uniquely, the program included a strong emphasis on living and contemporary artists. Going outside of the traditional cannon of fine arts that supported the accomplishments of Western, white, male artists, the program at ISU made a great deal of effort to educate their students in a way that provided a more diverse and up-to-date review of artists. Students were required to research and present artists from the current time and place. Beckner also noted that in the more recent years, Dr. Judith Briggs has really pushed these efforts incorporating a new Australian model of curriculum, the New South Wales Conceptual Framework that focuses on contemporary art and artists, visual culture, and theory.

Beckner expanded on how the program has moved with global, social, and cultural issues in the field of art and discussed how trends from the general art field and education were connected to the evolution of the teacher preparation program at ISU. He said that programs across the nation have been moving away the limited focus of just art production. He cited postmodern tenants, such as critical thinking, reflection of self, and

associated personal motivations for art as ways to approach art education that placed emphasis on students finding value through what they were making and teaching in a meaningful way. A strong concentration on contemporary artwork that investigates themes, such as social justice has become a bigger part of the contemporary art world and so naturally has made its way into teacher preparation programs including the one at ISU. Additionally, visual literacy, reading codes and signs, and interpreting meaning of visual form outside of mere aesthetic qualities is an application reflective of the larger world. Beckner claimed that a successful art educator is one who goes beyond teaching skill in art application and technique, it is one that teaches students to look for meaning, read images, make judgments, synthesize information, create connections, and develop original ideas.

### **Program Strengths**

Beckner spoke of the faculty body as one of the strengths of the program. He explained that current faculty had extensive experience teaching in public schools before advancing to teaching higher education at the university level. This type of experience helps the faculty prepare students in the program for more real world expectations and give advice on tried practical procedures that aid in the success of daily teacher duties. Another strength of the program that he highlighted was the strong network of alumni. He described how alumni from the program support ISU by pointing their high school students interested in education to ISU. He commented that the longer the span of time gets for his career at ISU, the more he witnesses the enrollment of incoming students from local teachers who used to be students in the program and explained how that positively flatters and speaks to the success and integrity of the program. Additionally the

strong alumni support and advocacy for the program offers other unique prospects in such areas as job placement. The alumni's support of the art education program at ISU and those alumni who have gone on to become working teachers and administrators reach out to the university on a regular basis when they have or hear of open job opportunities for art educators. They inform the art education faculty members of such openings and request graduating students from ISU's program, because they know those students are highly qualified and prepared for such positions and are graduates from a respected program.

### **Alumni Students 1994-2014: Survey Results**

To obtain more recent history on the art education teacher preparation Program, the researcher sent electronic surveys to alumni undergraduate and graduate students from the years 1994-2014. Although over 421 art education students graduated from the ISU art education program over the last 20 years, the ISU Alumni Office and the ISU Art Education Area only had current contacts for 160 graduates. Out of the 160 survey participation requests sent out, the researcher received 45 signed informed consent agreements and completed surveys to analyze. The response rate of this survey was 28% and made up about 11% of all of the graduates.

The main goal of the survey was to gain additional information concerning the success rate of the program over the last 20 years in terms of job placement and the unique themes and characteristics of the program. When asked, 82% of the responding survey participants replied that they have been employed as an art teacher during some duration of time since they graduated from Illinois State University. An additional 13.3% disclosed that they chose to self-employ rather than pursue a career in education.

Currently, 57.7% of alumni who responded to the survey are employed as art educators. For those who are currently employed as art educators or where employed at some point as an art educator, 97.2% of them specified that their teaching placement was with grades k-12, and 2.8% found job placements in higher education.

The surveyed alumni teach art in public and private schools throughout the state as well as in a variety of states across the country with 85.7% teaching in Illinois, 8.5% teaching out-of-state, and 5.7% having taught in multiple states. A sampling of these areas include, Columbia, MO; Broomfield, CO; Westminster, CO Peoria, IL; Macomb, IL; Mt. Vernon, IL; Lovington, IL; Blue Mound, IL; Niantic, IL; Taylorville, IL; Western Springs IL. Yorkville, IL; Chicago, IL; Bloomington, IL; New Orleans, LA; Galena, IL; Standford, IL; Skokie, IL; Plainfield, IL; Decatur, IL; Clinton, IL; and Wilmette, IL.

Participants were also asked to divulge the amount of time it took them to find a teaching position after graduation. A large majority (84.6%) reported that they secured a job placement in less than one year. It took between one and two years for 11.5% of the participants to find work as art educators and 3.8% more than 2 years. Those that did not secure teaching positions immediately worked in other sectors including retail (15.4%), substitute teaching (23.1%), the service industry (23.1%), the private sector of the arts which includes art instruction outside of the traditional educational setting and work as a contracted artist (7.7%), administration (7.7%), and continuing education/graduate school (7.7%).

To gain insight into job retention, participants were asked to disclose the duration of their teaching careers. Of the 82.2% of surveyed alumni who went into teaching, 35.9% of them were or have been employed as an art teacher for less than five years,

35.9% of them were or have been employed between six and ten years as art teachers, and 28.2% were or have been employed for over ten years as an art teacher. There were a variety of responses concerning why one chose to attend ISU for art teacher education. The top responses included the University's reputation as a teacher training institution (35.9%), location (25.6%), family or friend referral (23.7%), the campus environment (17.8%), and the faculty body (12.8%). Participant responses revealed the university's great lineage and widespread popularity as a normal school:

- I knew that Illinois State was the place to study for any aspiring educator, and after I took a tour of the art building my senior year of high school, I just knew that this was the school for me. I was impressed with the campus, the program, the instructors and the rich history and success that Illinois State has with its alumni.
- I loved the feel of the campus, the people, the teachers, and the town.
- I knew that Illinois State University had a great reputation for teacher preparation, had a great feel to the campus and was affordable.
- Highly known for teacher education
- ISU has one of the best art education programs in the state. The art education staff is amazing and the class size is very small. I loved my time in the art education program.
- ISU is known for their teaching programs, and I wanted to make sure I majored in art ed. at a university with a developed program.

Survey participants were also asked to list any distinct characteristics and/or unique features of the Art Education program at Illinois State University. Out of the



75.6% of participants that responded to this question 55.9% stated that they found the faculty in the art education area to be unique in terms of education, professional activity, and mentorship ability. Second to faculty, clinical opportunities were mentioned in 29.4% of responses. With the a wide array of clinical experiences students gain throughout the program, survey participants specified student teaching and Saturday Creative Art Classes most often in responses. Another 20.6% of the responses specified small class sizes and personal attention as unique opportunities of participation in the art education teacher preparation program at ISU. Rigorous curriculum garnered response of 20.6% of participants, who assessed their education to be above par in terms of preparation for art teaching standards. Extra opportunities to teach and engage in professional development, such as Saturday Creative Art Classes and the National Art Education Association ISU Student Chapter received 17.6% mention in the distinct and unique characteristics of the art education program at ISU. The networking availability to make professional connections also received attention with 14.7% of participants noting this as a positive and unique advantage of the program. Support for these beliefs were highlighted in the following survey responses:

- I really appreciated my entire program. From the smaller class sizes, all of my wonderful, insightful and inspiring professors who not only were great teachers to me, but true mentors and great supporters of me. I truly felt as if I was a part of a family, and everyone worked together to support and celebrate one another. I am convinced I would have never had as wonderful of an experience in any other program, or at any other school. I always felt supported and I always felt that the work I did and the projects, research we

completed (etc.) was worth my time and truly beneficial to my preparation for graduating and pursuing my career;

- The Saturday School component of the 309 class was intense but really helped prepare future teachers for the demands of the profession. In addition, the program was small, creating a family dynamic between the participants.
- Professors had national reputations and connections to a wide variety of schools and teachers.
- The faculty is exceptional.
- My professors worked my tail off, but definitely cared about me as a person and their knowledge of the classroom was tremendous.
- Professors that are approachable, knowledgeable, and care about their student's success in the program.
- Very rigorous program that helps teachers prepare for writing goals and objectives. Teaches students creative problem solving. Small program allows for individualized attention from professors.
- ISU had an award winning student organization recognized by the [Retired members of the] National Art Education Association. The department insured that the undergraduate students attended the convention every year.

Survey participants were also asked to discuss what they found successful about the program and what they felt could use improvement. Of those consenting to take the survey, 73.3% responded to this question. Areas indicated as successes of the program included job preparation, the faculty, curriculum writing, and clinical experiences. Areas in need of improvement that were indicated included classroom management training,

desire for additional clinical hours, more special education and diversity training, and preparation for school politics, such as dealing with administration and student's guardians. Additionally, a notable amount of participants remarked on the university's scheduling conflicts for required courses in the art education sequence to be an area for improvement.

Overall the results from this survey were extremely positive. The survey showed high rates of employment in the field of Art Education for participating alumni as well as evidence that the overwhelming majority taught at the k-12 level in Illinois. Additionally, a large majority reported that they did not have difficulty finding job placement, with most securing work in less than one year after graduation. Alumni respondents discussed the unique themes and characteristics of the program at Illinois State University with great regard and enthusiasm for the education they received. The top responses for choosing Illinois State University for their education included the school's reputation as a teacher training institution, the school's location, positive referrals from family or friends, the campus environment, and the faculty body. Survey participants were also asked to list any distinct characteristics and/or unique features of the Art Education program at Illinois State University. Among their responses included accolades of art education faculty and mentorship ability, quality of clinical experiences in the program, the small class sizes and personal attention, extra opportunities for professional development (including Saturday Creative Art classes and the National Art Education Association Student Chapter) and rigorous and informed curriculum on current teacher practices among others.

## CHAPTER V

### DISCUSSION AND RECOMMENDATIONS

#### **Conclusions and Implications**

This thesis was an attempt to better understand the historical context of the art teacher education program practices at Illinois State University (ISU) within the larger environment of art education. In order to focus and guide this study the following research questions were formulated.

- How has the art education program changed from its founding to the present at Illinois State University?
- What are the themes and characteristics of the program?
- What are the external/internal forces that precipitated changes in the program?

The researcher examined external forces affecting art education practices with a historical review of art education pedagogy through the ages, finding that teacher education programs can be influenced by the fluctuating values of American society. In addition to the general review of art education as a whole, the researcher also extensively examined one specific art education teacher preparation program, that of ISU. The research included a review of archived documents, surveys with alumni, and interviews with past and present faculty members of the ISU Art Teacher Education Area to document the largely unrecorded history of the art education program.

This study added to historical research in the area of art teacher preparation by chronicling the history in terms of practices at ISU. The study was an examination of how the art education program at ISU has changed from its founding to the current day, identified some of the themes and characteristics of the program, and explored the external and internal forces that precipitated changes in the program. Examining areas such as faculty accomplishments and contributions, program and degree requirements, job placements, and alumni opportunities can assist in gauging the success rate of the art education teacher preparation program.

### **Timeline of Art Education Events**

This thesis reviewed historical and political events that have shaped the field of art education and art education at ISU, beginning in 1923. Moving into the 19<sup>th</sup> century things such as the Aesthetic Movement, Impressionism, Romanticism, and Modern Art shifted the focus from a utilitarian purpose to a value of aesthetic qualities. Another factor that contributed to educational reform in the 19<sup>th</sup> century was the Arts and Crafts Movement that promoted the concept of joy in labor, dignity of work, and utility of design (Cumming & Kaplan, 1991). These ideals found a place in the art classroom until the 20<sup>th</sup> century brought a new focus on psychology and child development. Learning was viewed as a complex process that was affected by one's prior experiences. Progressive Art Educators used art to support children in the navigation of new experiences and helped them express their meanings (Efland, 1990). Creative self-expression was valued in art education through the mid-century with an emphasis on developing the child's innate abilities (Zimmerman, 2009). The majority of the later half of the 20<sup>th</sup> century in America was rife with social and civil right issues. Events such as

the Vietnam War, Watergate, and major social movements prompted reform in the American school system. The importance of discipline-oriented forms of study began to challenge individual and expressive approaches used in art education past (McWhinnie, 1972). A prominent curriculum approach in the field at this time was Discipline-based Art Education, which utilized the categories of art criticism, art history, art production, and aesthetics. The late 20<sup>th</sup> century also experienced multiple supplemental public programs that supported education in the arts, such as the Getty's educational services, the South West Regional Educational Laboratory (SWRL), and the Central Mid-Western Regional Educational Laboratory (CEMREL). As the affects of the post-modern world rose, DBAE and the previous stated supplemental programs began to faze out and new concepts such as visual culture, social justice, and arts-based research became areas of importance in art education. With many innovations in technology and a new perspective that art could "raise critical consciousness, foster empathy and respect for others, build community, and motivate people to promote positive social change" (National Art Education Association, 2015, p.1) art education moved into a place that supported learning in a more global and diverse way (Freedman, 2004, Rolling, 2013, & Smith-Shank, 2007). Freedman (2007) expanded on this idea stating, "In contemporary contexts, creative production [needs] to be thought of less as creative self-expression and more as the development of cultural personal identity" (p. 211). Zimmerman (2009) supports this position by arguing that today's art education needs to be society-centered as visual art provides opportunity for individual expression as well as cultural practices and technological communications. In a contemporary view of creativity she describes it as a "complex process that can be viewed as an interactive system in which relationships

among persons, processes, products and social and cultural contexts are of paramount importance” (p. 386). Visual culture, arts-based research, and multicultural education are at the forefront of today’s art education movement. This brief review of history delineates the ways in which the purposes of art education and its practices have changed through time.

### **Curriculum Changes**

Illinois State University’s art education teacher preparation program has gone through a similar evolution that grew concurrently with the social, cultural, and political changes in the larger world of art and education. This can be seen through the program developments and the changes and curricular focuses. An abbreviated overview of the curriculum developments in Art Education at Illinois State University included a focus on Industrial Drawing at the University’s founding, followed by notions of Progressive education and a focus on handicraft. This can be seen in the University’s early course offerings that included drawing and mechanical arts (Freed, 2009). In the early days of the program students studying to become art educators were required to complete 128 credit hours to receive a Bachelor of Education and teacher licensure. Required courses covered skills in curriculum development, studio technique, and content knowledge in art history and teaching methods (Illinois State Normal University, 1939). The ideals of the Arts and Crafts movement can be seen influencing the program with elective course offerings such as Art 124 (Metal Crafts), Art 201 (Crafts for Elementary Schools), Art 211 (Crafts for Secondary Schools), and Art 209 (Weaving) that supported design and high craftsmanship (Illinois State Normal University, 1948). An additional requirement change occurring in the 1940’s was an increase in credit hours for clinical observation.

Progressivism was marked with an increase in research and empirical study in art education where child development and science became large areas of interest. Connections among the physical, intellectual, and emotional growth of children and artistic development were made and creative-self expression became the dominating approach to art education. Richard Salome's (1971) research for his proposed changes to the art education sequence in 1971 at ISU noted the previous strong influence of creative-self expression in the required departmental courses. His notes also addressed the shift in educational practice that was emerging with a focus on cognitive goals. Developing disciplines within art education was a way for art to compete on the same level as other core subjects. His block curriculum served as an early version of the Discipline-based Art Education approach that would come into fashion in the early 1980's. It included the areas of art production, appreciation, and criticism. It also addressed other educational reform matters that would become important in the late 1980,s such as social and cultural studies within art education. Cultural influences were viewed as having a much larger role in perception and understanding than previously thought, making such studies vital to a quality art program that supported learning on a more global level. Zimmerman (2009) clarified that there was a shift in thought concerning creativity. The prior idea in the creative-self expression method was that creativity was a "comparable ability particular to individuals no matter that their origins were" (p. 385). By the late 1980s and early 1990s research was emerging suggesting that creativity was more of a social construct than an inherit ability and that ethnic, cultural, and racial issues affected notions of creativity. Examining and meeting the needs of a broad variety of people became important. This type of teaching that provided students with knowledge about their own



history and culture as well as those of others was known as multicultural education. In the block sequence, Salome (1971) accounted for such issues by expanding student educational experiences, emphasizing art history in the preparatory sequence, and directing pedagogical practices towards critical questions concerning the philosophy of art. In this way, the ISU curriculum exposed students to a more diverse collection of the larger array of worldwide beliefs and values. The block is still used today, however with the addition of more clinical experiences and required courses in art history and studio practice, the sequence it has a greater focus on diversity, culture, and global thought.

In the late 1960's and into the 1970's supplemental public art programs emerged, such as the Central Midwest Regional Laboratory (CEMEREL), which made available comprehensive art lessons and materials for teachers (Wygant, 1993). Illinois State University incorporated these materials in their teacher preparation program for some time and stored them in the Curriculum Laboratory (still in existence today) for the use of other local educators to borrow on loan. Additionally, the 1974-1975 school year the Art Education area added courses Art 106 (Art Foundations) and Art 309 (Professional Art Education Core) to the required course load for undergraduate students (Illinois State University, 1974). Art 307 (Art for Atypical Individuals) was added in 1984 (Illinois State University, 1984). The addition of Art 307 promotes a visual arts education that is inclusive, rather than exclusive, at ISU. It also shows concern for the role of art and the importance of teaching creativity in special populations as a tool to reach all students (Zimmerman, 2009). These requirement changes reflected government mandates with a developing focus on students with disabilities in the art room.

In the early 1990's Linda Willis Fisher expanded on the DBAE model that was currently being utilized in the Art Education area by incorporating a the discipline of aesthetics. Fisher provided "looking at where [art] comes from and what it's all about in terms of time and place" (personal communication, L.W. Fisher, February 18, 2016) as a need for the deeper exploration of this discipline. Throughout the 21<sup>st</sup> century there have been a variety of additional changes to the original block sequence in efforts to keep up with pedagogical changes in the field. In 2001, Dr. Edward Stewart and Dr. Linda Willis Fisher proposed requirement changes that emphasized diversity in artists, putting an importance on living artist, artists of color, and women artists, as well as emphasis on the contextual content of artwork.

In the post-modern era and the growing popularity and advancement in smart technologies made being able to interact with digital media a necessity. The art Education area reposed to this societal change by proposing a technology course in 2002 and again in 2012. The course became a requirement for all students in the art education sequence in 2015.

The department continued to fuse contemporary issues and movements of the larger world to provide a program that is current and informed. In 2014, Dr. Judith Briggs began implementing notions of the New South Wales contemporary framework, a pedagogy that engages multiple approaches to reasoning in terms of artistic value and meaning through a framework of viewpoints. In addition, she has begun increasing the amount and type of diverse clinical experiences by involving teacher candidates with such things as the ISU Chicago Teacher Education Pipeline that integrates an urban focus into course materials. The changes implemented by Dr. Briggs follow the contemporary

art education movement by addressing multicultural education where art education is approached with more concerns for society as a whole. Her approach uses new practices that incorporate global considerations while connecting creative processes with research and theory in the art teacher preparation program at ISU.

### **Degree Offering Changes**

The master's program in art education was approved in 1962 and was designed for further preparation of art teachers in the areas of continuing development and skill in the visual arts, gaining a deeper understanding of visual arts history, and exploring the place of visual arts in current life and education (Hoover, 1964). Soon to follow, in 1964, was the doctoral program in art education at Illinois State University with degree options of Doctor of Philosophy (Ph.D) or Doctor of Education (Ed.D). Both degrees required dissertations and the minimum requirements of 36 course hours. The doctoral program dissolved in 1994.

In 1965, a Bachelor of art degree (B.A.) was approved. The 1966-1967 course catalog describes this change as an addition of a liberal arts degree option to the previously offered science degrees in the undergraduate program and clarified students could pursue a B.S. or B.A with or without the option of teacher certification (Illinois State University, 1996).

All of these degree additions at ISU came during the very progressive times of the 1960s in terms of academia and culture with events in the larger world such things as the Russian satellite Sputnik, the Vietnam War, great advancements in technology, and a variety of social movements. The higher education atmosphere became politically

charged in response to these events. During this time, “higher education became a source of science and technology” (Kerr, 1991. p 147).

In 2015 the MA Degree in Art Education was eliminated. The current Masters sequence (M.S.) in Art Education emphasizes theory and practice, curriculum writing, and current issues in the field of Art Education. The core requirements include Art 475 Graduate Seminar in Visual Culture, Art 478 Introduction to Critical Theory, Art 497 Introduction to Research Methodology, Art 401 Foundation of Art, Art 402 Issues in Art Education, and Art 403 Curriculum in Art Education. The minimum requirements include 32 hours of course work, a comprehensive exam, and a thesis study, with an option for teacher licensure.

### **Program Enrollment**

With Dr. Hoover’s recommendation in the 1960s to have a comprehensive Art Department (with no official division between the art education and studio areas), it was challenging to gauge accurate student enrollment numbers for art education exclusively. Student enrollment records were often recorded department wide (combining the major areas). For example, in 1970 there were 370 undergraduate art majors in the Art Department, 30 masters degree students, and 30 doctoral students (“Departmental Report,” 1970). In 1972, there were 468 undergraduate art majors in the Art Department, 41 masters’ degree students, and 22 doctoral students (“Departmental Report,” 1971). From 1990 on the researcher was able to locate data pertaining to the number of art education seniors by year. This data is limiting because it reflects a partial sampling that does not account for underclassmen or graduate students. However, the senior cohort

numbers suggest that the art education program found steady or rising student population rates in general with the exception of a few outlying years.

### **Limitations**

In addition to enrollment information, the researcher was limited in finding dated and detailed history on faculty members and the classes they offered, course syllabi, and degree programs and their requirements. This inhibited the comprehensive chronicling of the Area's history. In addition, less than comprehensive quantitative data from ISU art education alumni detailing the efficacy of the program and its implications in their professional experience, served as an additional limitation of this study. Finally, difficulty in authenticating primary sources and a low to moderate range of participation for both the faculty interviews and alum survey responses affected the researcher's study.

### **Summary**

With the existing records that were uncovered, the researcher can imply links among the unique themes and characteristics of the program and its success rate as a leading Illinois preparatory teacher program in the area of art education. The researcher found that ISU art education alumni had a very high rate in job placement and job retention for program graduates. Additionally, job placement typically occurred between one and two years after graduation. Survey results exposed a variety unique program themes and characteristics. The most recurrent theme from the survey that made the art education area unique was that the faculty body that was found to be distinctive in terms of education, professional activity, and mentorship ability. Second to faculty, diverse clinical opportunities were seen in a positive light. This was followed by small class sizes and personal attention. Rigorous curriculum, assessed to be above par in terms of

preparation for art teaching standards and extra opportunities, received mention in the distinct and unique characteristics of the art education program at ISU as well.

### **Recommendations**

The researcher recommends an annual history of the art education program be completed, documenting information including: faculty lists; courses offered with syllabi; enrollment data; and lists of student completion. This would assist in future understanding regarding the history of the Art Education Area at ISU and its relation and correlation to the larger global art education climate.

The researcher also recommends a normalized and empirical department-wide survey that goes out in regular intervals to alumni, asking for job placement information and reflection upon their educational experience at ISU's Art Teacher Education program. This would assist in a more data-driven opportunity for reflection upon the efficacy of the program's goals to train and place teachers in positions relating to art education. In order to responsibly move forward within the art education program, it is necessary to record information that relates to the current state of the program.

The continuation of reassessing program goals in order to stay current with contemporary developments in art education and the training of teachers for the 21<sup>st</sup> century classroom is also recommended. For long-term analysis, these annual reflections could be documented for future recall. This will provide a big-picture view of the eras and themes throughout the art teacher preparatory program.

Attending or hosting workshops, conferences, and lectures in the area of art education, to keep up with current issues in art education, could potentially assist in promoting and catalyzing the implementation of new techniques, practices, and

pedagogies in curriculum and instruction in the area of visual arts education. It could also help to continue the strong reputation of the program within the professional community.

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APPENDIX A  
ILLINOIS STATE UNIVERSITY ART FACULTY  
INTERVIEW QUESTIONS

1. Tell me about yourself and your history as an Art educator. What is your training and background in the field?
2. Tell me about your work experiences in art education and/or related fields. Where and what have you taught and for how long?
3. During your time at Illinois State University, what was the undergraduate preparatory program in Art Education like? What was the graduate program like? How were the programs structured?
4. What were the requirements to receive an undergraduate degree in Art Education? What were the requirements to receive a graduate degree in Art Education? What were the requirements to become an Illinois certified Art teacher?
5. How were art education students trained in pedagogy? What curriculum approaches were utilized? Please describe these approaches in detail. What types of textbooks were used?
6. What supplemental programs were offered?
7. During your time at ISU, what outside issues, globally, socially, and/or culturally impacted the Art Education program? What was going on in the general

8. education world at that time? What was going on in the general art world at that time?
9. What do you find distinctive about the art education program at Illinois State University?
10. What were the pedagogical priorities of the Art Education program at the time that you were there?
11. What areas of the Illinois State University Art Education program do you think are the most successful? What areas do you think could be improved upon?
12. Were you an art educator at Illinois State University? If so, do you still have any of your teaching resources such as course syllabi? Would you be willing to provide me with a copy of such resources?

APPENDIX B  
ART EDUCATION ALUMNI ELECTRONIC  
SURVEY QUESTIONS

1. Have you ever been employed as an art teacher?
2. Where were you employed?
3. How many years were you employed at this job?
4. Are you currently employed as an art teacher?
5. How long did it take for you to find a teaching position?
6. If you found a teaching position in another state what did you have to do to be licensed in that state and state how difficult was it?
7. If you did not obtain a teaching position immediately after graduation what did you do while you were looking?
8. Are you self-employed in a profession?
9. What is your occupation?
10. How many years have you been self-employed?
11. Why did you decide to attend Illinois State University for your teacher education training?
12. Please list any distinct characteristics and/or unique features of the Art Education program at Illinois State University.

13. What did you find successful about the program? What do feel could use improvement?
14. Do you have anything you would like to share with us that might help us improve the program?
15. Do you have anything else you would like to tell us?
16. If you agree to be contacted further please list your preferred contact information.