

A PROGRESS REPORT
ON THE HISTORY OF
ART EDUCATION AT THE
OHIO STATE UNIVERSITY

BY
MARY ERICKSON
AS AN
INDIVIDUAL STUDIES COURSE
FOR
DR. ROSS NORRIS
APRIL 20, 1972

FORWORD

In the search for hypotheses which might help to account for the historical pattern of development of Art Education at the Ohio State University, I have borrowed the concept, status, from the social sciences. In particular in my research into the history of Art Education, I have taken note of evidence which seems to shed light on the status of the field as it is related to the dominance of men or women, faculty or students.

Because of the degree of progress so far achieved in this study, the evidence and explanations offered in this report are concentrated in the early years of the institution.

Perhaps the most striking revelation in the study of the history of art education at the Ohio State University is the absence of art education as a formal unit of faculty until 1968, sixty-three years after the first course in art education was offered,¹ and ninety years after Thomas Mathew, the university's first professor in art, officially recorded his department's service to potential public school teachers.

Art appeared first in the university's curriculum (then the Ohio Agricultural and Mechanical College) one year after the institution's 1873 opening. Thomas Mathew was sole faculty member in the Department of Freehand and Mechanical Drawing which was one of only nine departments in the entire university. A distinction in instruction for men and for women was apparent in the department's first year of existence.

Several gentlemen students receive lessons in lettering, as being important to them in engineering and kindred professions. Some of the ladies are studying illuminated lettering.²

From the outset, men students' participation in drawing classes was associated with other fields of study.

The next year, 1885, the status of drawing relative to other fields was made obvious. In his report to the president, Mathew mentioned that instruction in drawing was arranged...

...without interfering with the necessary³ preparation for their imperative studies.

Mathew further acknowledged the subordination of his department, when he justified a request for additional funds by appealing to the supportive function of his department.

As a pleasant accomplishment, drawing is very desirable, but the ability to draw in connection with professions or mechanical trades, in money value can hardly be over-estimated.⁴

Once again we find a distinction between drawing as a skill for a trade (associated with men students) and some other sort of drawing, in this case drawing as an "accomplishment."

In 1878, in spite of the fact that appeals for money were based on the needs of the men students, it was the women of the college who, almost as a general rule, included drawing within their studies.

At present two thirds of the ladies of the institution⁵ spend more or less time in the department.

Next in his report, Mathew delineated further what constituted that "other sort of drawing"--other than as a trade skill.

Many who are preparing themselves for teaching are anxious to devote as much time as possible to picture-writing, which though one of the oldest is still one of the most valuable for conveying ideas.⁵

Thus in opposition to trade-skill drawing, we find "illuminated lettering," "a pleasant accomplishment" and now "picture-writing."⁷

The following year this division in instruction within the department was clarified. Mathew reported that his department had had an enrollment of 180 students...

...having received instruction in branches useful either in their technical studies or useful for teaching in the public schools...⁸

In 1879 all instruction in the drawing department was seen as potentially "useful." Later in the same report, the connection between the "other, non-trade-skill" sort of drawing and its usefulness to public school teachers was revealed.

Some of the lady students have made floral designs, drawn and painted from nature, very carefully and well executed.

For many the department will no doubt give the means of obtaining a livelihood, should circumstances require it. The large percentage of lady students taking drawing, and the interest shown in the branches of applied arts as taught in the department should insure for it the same facilities which are accorded to departments in which young men are fitted to become their own bread-winners.

The link which connected the "other sort of drawing" and the public school teacher, was a feature they had in common---they were both womanly activities.

Mathew, still in need of funds, finally here attempted a justification on the grounds that his department was useful to the livelihoods of both men and women. This last plea was not successful however. The necessary funds were not forthcoming and Mathew had to resort to supplying equipment for the department out of his own pocket.⁹ Mathew resigned at the conclusion of that year.

Under the university's first art professor, drawing for men students was seen as preparatory to other professions. Drawing for women, on the other hand, was seen as an accomplishment which could be put to use in public school teaching. And this accomplishment included what then existed as an interest in the fine arts. A better understanding of Mathew's frustration in trying to operate with these assumptions about the role of a drawing department,

might come from a brief look at an ongoing issue then being debated by the Board of Trustees. At this point in time in the development of university policy, two camps--the narrow and the broad constructionists, were vying for control of the institution. One camp saw the university strictly as it was originally conceived: an agricultural and mechanical trade school. The other camp saw a much broader role in society for the institution. Any interest in fine art, for its own sake, was decidedly out of the question for narrow constructionists. And although Mathew had couched his justification for "other than trade-skill" drawing in utilitarian terms (useful to teachers), the Board, through its budget allocations, seems to have disagreed about its usefulness.

The intentions of the Board were made explicit in its 1880 annual report, in which its projection for the future direction of the department was set forth, and in which it introduced its choice of a department head to replace Mathew. The new department of Art (as it was renamed)...

is not designed to make it a school for the culture of liberal of fine arts, so much as for technical instruction in the useful arts....¹²

William Mason, the new head of the new department, was a graduate of the Massachusetts Normal Art School--the school of which¹³ Walter Smith, only a few years earlier had been made principal. Mason's notion of drawing seems to have been similar to Smith's.

Drawing is rather an exceptional study, but although its principle areas are as exact and demonstrable as those of any other¹⁴ study, the practice of the art is limitless.

Not only the Board of Trustees but President Orton thought highly of Mason's background.

His (Mathew's) place is filled by Mr. W.A. Mason, a graduate of the Normal School of Boston. The statement of this fact is equivalent to saying that Mr. Mason has enjoyed the best advantages of learning the theory of industrial art (sic) to be found in the country.¹⁵

The President's and Board's apparent narrow constructionist stance regarding the art department was reflected in Mason's title--Assistant Professor of Industrial Arts.

Mason's students were separated into two classes, similar to the division in instruction visible during Mathew's stay. Both men and women (42 in all) were enrolled in his Free-hand Drawing class, while only men (13) enrolled in Projection Drawing. Thus in spite of the change in policy which favored the industrial arts, the enrollment figures seem to indicate a strong interest in "that other sort of, non-trade-skill drawing."¹⁶

After only two years Mason resigned. The work of the department was continued, though only partially, by assistants assigned to the head of the Mechanical Engineering Department; until, in 1885, Joseph N. Bradford was appointed Assistant Professor of Drawing and Mechanical Engineering. The temporary

placement of drawing classes under the supervision of the head of the Mechanical Engineering Department, foreshadowed the later orientation of the department, for Bradford (who remained with the university for the next fifty-eight years) was a graduate from Ohio State's own Mechanical Engineering Department. In 1885, Bradford's department was formally placed in the School of Engineering (which later became the College of Engineering.)

The continued association of women with the fine arts is visible in the following 1890-1 catalogue entry.

The university is open to both sexes. There is, however, no special course for women or special study...such as music or painting: but in the latter the assistant in drawing will receive private pupils.

This statement might be taken to suggest that these feminine fine arts interests were provided for as an accommodation by a faculty whose primary concern was elsewhere.

As early as 1894 a course in Ancient Art was offered at Ohio State, not in the Art Department, but in the Department of Greek.¹⁸ Considering the established role of the contemporary Art Department, this does not seem unusual.

Meanwhile, university presidents as early as W. H. Scott began to speak in favor of a chair in Pedagogy.¹⁹ In 1896 under the brief administration of James Canfield, a Department of Pedagogy was established, within the College of Arts, Philosophy and Science. In 1900, during the long reign of William Oxley Thompson--an outspoken advocate of the field of education--the name was changed to the Department of Education. And seven years later the department was expanded into a full-fledged College of Education.

Still in the College of Engineering, the Art Department, in 1900, merged with the Department of Architecture.²⁰

In the Ohio State University's first summer session,²¹ in 1905, Emily Bracken, under the auspices of the Department of Architecture and Drawing, taught three courses including the institution's first Art Education course--Theory and Practice of Teaching and Supervising of Art in the Grade and High Schools. The following year the department split into the Departments of Architecture, Engineering Drawing and Drawing. Also in 1906 Bracken was appointed sole faculty member in the new Department of Drawing. Fifty-two courses were officially in Bracken's department. They consisted of most of the fine arts courses and three courses in Art Education.²² It was not until 1910 that a more controllable numbering system for courses was adopted.

In the following year with the establishment of the College of Education, Bracken's Drawing Department was transferred into the new college and renamed the Art Department. With this move a division of instruction long visible in earlier art departments was made official. Drawing, useful primarily as a supportive skill within other professions, was at last completely divorced from that "other sort of drawing." As it turned out that "other drawing" came to include fine arts and art teaching. Not surprisingly, these two fields already associated with women students were

taught by the first woman faculty member of any Ohio State Art Department till that date. Emily Bracken was also the first Art Department faculty member with a strong background in public school art teaching.²³

The first seven years of the new department's existence were dominated by a faculty with backgrounds in education.²⁴ All six faculty members within those years were women. In fact from 1907 until 1950, of the thirty-one women appointed in the Art Department, twenty-one of them revealed a background in education. After 1907 it was twenty years before the first man with a background in education was appointed. Between 1907 and 1958, of the fifty-one men appointed in the department, only eight of them had backgrounds in education. Thus we find the interests fine arts and art education initially dominated by women faculty.

Gradually the area of fine arts began to break its ties with the College of Education. In 1922 the Department of Art was renamed the Department of Fine Arts.²⁵ Up until 1930 all graduates in fine arts were entitled to state provisional certification without further examination. In 1930 certification policy came to an end. The degree in fine arts was changed to a Bachelor of Fine Arts, while the Art Education degree remained a Bachelor of Science in Education.²⁶ The divergence of interests of education and the fine arts increased until in 1945 the Department of Fine Arts was changed to a more autonomous School of Fine and Applied Arts, still administers within the College of Education. Finally in 1968, the separation of fine arts from education was completed with the formation of the College of the Arts. Within this newly formed college, emerged the first clearly, official organizational unit of Art Education faculty, distinct from other faculties--the Division of Art Education.

In 1972, this new faculty unit, unlike its earlier counterparts, consists largely of men faculty, ten out of eleven. The majority of its students are women. Perhaps significantly, the one remaining woman is more closely affiliated with the College of Education than with the Division of Art Education.²⁷

In addition to reporting research progress into the historical pattern of development of Art Education at the Ohio State University, it is my intention with this paper to begin to formulate hypotheses which might help to account for this particular pattern of development. Toward this end I have borrowed a concept from the social sciences, status--in particular, the status of academic units serving primarily women students, and the status of academic units with primarily women faculties.²⁸ For the moment, let us assume that an academic unit's being associated with women, results in a lower status for that unit. This hypothesis might well provide the core for a plausible explanation of the particular pattern of development of Art Education at the Ohio State University.

Women students were associated with the fine arts²⁹ and education interests within the early Art Department. If this resulted in a lowering of status, it is easier to understand why funding in this area was difficult. As the department increasingly allied itself with the College of Engineering, a "man's field," the department received Presidential and Board of Trustees support,

and it prospered. When the College of Education was formed, the lower status fine arts courses were immediately transferred to the new college--a move which might be seen merely as a natural combining of feminine occupations. Through the years as Fine Arts grew more and more respectable, its faculty consisted more and more of men. Perhaps because of the double association of Art Education with women (fine arts and education) its reputation and dominance by men faculty was slower in developing.

If the assumption is true--that an academic unit's being associated with women, results in a lower status for that unit, implicit or latent acknowledgement of this assumption on the part of art educators, students, administrators, public school officials or any other relevant groups, might help to account for the particular position in which the field of Art Education finds itself today.

FOOTNOTES

1. For the purposes of this paper an Art Education course is defined as one whose title clearly indicates an Art Education content, such as Theories and Practice of Art Education.
2. O.S.U., Fourth Annual Report of the Board of Trustees of the Ohio Agricultural and Mechanical College to the Governor of the State of Ohio for the year 1874, Nevins and Myers, Columbus, 1874, p. 688.
3. O.S.U., Fifth Annual Report of the Board of Trustees..., Nevins and Myers, Columbus, 1875, p. 62.
4. ibid, p. 62.
5. O.S.U., Eight Annual Report..., Nevins and Myers, Columbus, 1878, p. 36
6. ibid, p. 36.
7. PROBLEM: What was meant by "illuminated lettering," a "pleasant accomplishment," and "picture-writing?"
8. O.S.U., Nineth Annual Report..., Nevins and Myers, Columbus, 1879, p. 42.
9. ibid, p.42.
10. O.S.U. Pay Voucher, 1880. Settlement to Mathew for equipment used in drawing department, minus rent.
11. PROBLEM: Can one attribute Mathew's resignation directly to his funding difficulties?
12. O.S.U., Tenth Annual Report..., G.J. Brand and Co., Columbus, 1881, p.7.
13. Frederick Logan, Growth of Art in American Schools, Harper and Bros., New York, 1955, pp. 67-69.
14. O.S.U. Tenth Annual Report, p.
15. ibid, p.17.
16. PROBLEM: Why did Mason resign?
17. O.S.U., Catalogue, The Westbote co., Columbus, 1891, p. 87.
18. PROBLEM: How did Art History develop at O.S.U.?
19. H. G. Good, The Rise of the College of Education at the O.S.U., Ohio State University, 1970, pp. 1-32.
20. PROBLEM: Why did the Art Department merge with the Department of Architecture?

21. PROBLEM: What was the relationship of the opening of summer sessions to public school teachers' needs?
22. Appearing under the heading ART were these three courses:
 1. A Course for Teaching of the Primary Grades
 2. A Course for Teaching of the Grammar Grades
 3. Special Course
23. Student at the Chicago Art Institute; University of Chicago; Summer School, Ilvich Mass.; N.Y. School of Arts and Teachers' College, Columbia, University; Chicago Review School for Teachers; Public Schools; Supervisor of Art Instruction, Sterling, Illinois; Circuit Supervisor of Art Instruction, Louisville, Kentucky; University of Tennessee.
24. For the purposes of this paper, having a background in education is taken to mean that the faculty member came to O.S.U. with a degree in education and/or had public school experience.
25. PROBLEM: Why was this name change made?
26. PROBLEM: What relationship between Art Education and the School of Fine Arts developed with this distinction in degree?
27. Her degrees are in education rather than in art education or fine arts. Her field of specialization is early and middle childhood, and she is salaried and bugetted by the College of Education.
28. PROBLEM: How do other academic units seem to have been effected by clear domination by either men or women students or faculty? (Agriculture and Home Economics). Have other educational fields evidenced changes in staff similar to those found in Art Education? (Music Education and Language Arts Education).
29. Perhaps early fine arts programs were training the dilletante, which reinforced the frivolousness of their reputations.

DEPARTMENT OF FREE HAND AND MECHANICAL DRAWING
(UNIVERSITY)

DEPARTMENT OF ART (UNIVERSITY)

DEPARTMENT OF ART
(SCHOOL OF ENGINEERING)

DEPARTMENT OF PEDAGOGY
(COLLEGE OF ARTS, PHILOSOPHY AND SCIENCE)

DEPARTMENT OF EDUCATION
(COLLEGE OF ARTS, PHILOSOPHY AND SCIENCE)
DEPARTMENT OF ARCHITECTURE AND DRAWING
(COLLEGE OF ENGINEERING)

DEPARTMENT OF ART
(COLLEGE OF EDUCATION)

DEPARTMENT OF FINE ARTS
(COLLEGE OF EDUCATION)

SCHOOL OF FINE AND APPLIED ARTS
(COLLEGE OF EDUCATION)

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May 3, 1974 meeting, Board of Trustees

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President Enarson presented the following recommendations:

I. GENERAL RECOMMENDATIONS

A. Establishment of a Department of Art Education

Upon the recommendation of the College of The Arts, the College of Education, and the Council on Academic Affairs, the University Senate on April 9, 1974, approved departmental status for the Division of Art Education.

Presently the Division of Art Education offers programs leading to a Bachelor of Art Education, Master of Arts, and Doctor of Philosophy degrees. The Division is presently teaching over 1,300 credit hours each quarter, including Summer Quarter. Thus this Division meets all criteria to be an academic department under Rule 13.0501.

President Enarson recommended that a Department of Art Education be established effective July 1, 1974, in accordance with the University Senate's recommendation.

Upon motion of Mr. Safford, seconded by Mr. Harrod, the Board of Trustees approved the above recommendation by unanimous voice vote.

May 6, 1978



Dear Presidents Club Member:

This limited edition of a signed and numbered print was printed by our Handpress operation on Mulberry paper using a Washington Press. The Handpress is operated jointly by the Department of Art Education and the Printmaking faculty of the Department of Art, College of the Arts, for printing limited editions of prints and books.

This commemorative print was designed by Sidney Chafetz. Professor Chafetz has been teaching and making art at The Ohio State University for 30 years. He has exhibited regularly in national and international shows since 1947, including more than 100 one-man shows in galleries and institutions in New York, London, Paris, and other locales. His works are in collections in the United States, Canada, Mexico, South America, Europe, Africa, Israel, and Japan, including the permanent collections of the Library of Congress, the Cincinnati Museum of Fine Arts, the Cleveland Museum of Art, the Philadelphia Museum of Art, the New York Public Library, the National Woodblock Institute, Tokyo, and the Dahlem Staatliche Museum, Berlin.

Rodger Wilson, a Master of Arts candidate in art education was responsible for producing the print in the Handpress. Professor Kenneth Marantz, chairman, Department of Art Education, and Professor Robert Stull, chairman, Department of Art, coordinated the project.

We hope you will find pleasure in this commemorative gift of your day with us.

Sincerely yours,

A handwritten signature in cursive script, reading 'Andrew J. Broekema'. The signature is written in dark ink and is positioned above the typed name.

Andrew J. Broekema, Dean
College of the Arts

AJB:1b

Art: Intellectual process that widens perceptions

By Kelli Newman

Joe Jones spent a sunny Saturday afternoon indoors diligently pasting sports figures and cars on a piece of poster-board. Beside him, his 10-year-old son Joey worked just as hard.

They are two of 225 students, ages 3 to adult, participating in the Department of Art Education's Art Workshops.

Jones says he's taking drawing and painting "to set an example for his three children who are taking (other) classes." Jones says "the classes have worked out great."

Rowena Ashton, manager of data processing at the Instructional Research Computer Center, enrolled her 3-year-old daughter Lauren in the class.

Ashton thought the class would be a good way for Lauren to learn colors and how to express herself through art.

However, Lauren has learned more than her mother anticipated. By going to class, meeting new people and sharing with classmates, "Lauren has learned to get along with new children," Ashton says.

The program, which is in its 20th year, exposes participants to a variety of art forms, widening their perceptions of what art is, says Judith Koroscik, assistant professor of art education and director of the program. Two generations of students have participated in the workshops. This quarter they have children of former students.

Some of the classes also involve story telling and field trips, such as to the Columbus Museum of Art and a local dairy

farm to generate ideas.

"We hope that children and adults will understand art is an intellectual process and it does require thinking," Koroscik says.

The classes are taught by undergraduate students as a part of their teaching requirement in the art education program. The student teachers select their own themes, such as clowns, and all the lessons revolve around that theme. A supervisor reviews the teachers weekly.

Mike Sparto, an undergraduate student teacher from Columbus, teaches Jones' class. He enjoys teaching the class because the students want to be there.

"It's given me some actual first-hand experience before I go into the real world of teaching," he says.

Names of the sessions, the age group, and activities include: "Discover the World of Art," ages 3 to 5, drawing, painting, collage, sculpture and printmaking; "Explore the World of Art," ages 6 to 8, drawing, painting, sculpture, ceramics and printmaking; "Experience the World of Art," ages 9 to 12, drawing, painting, ceramics, sculpture, mixed media and printmaking; and "Encounter the World of Art," ages 10 to adult, a choice of drawing and painting, or sculpture and ceramics.

The art workshops are offered every quarter, except autumn. Summer quarter classes will be held from 1-3 p.m. Tuesdays and Thursdays, July 2 to July 23. The cost is \$21 with a registration deadline date of June 19.

For more information on the art workshops, call 292-7183.



Photo by Lloyd Lemmermann

WITH A LIGHT TOUCH, Monique Robertson, 7, uses an ink wash for a piece for the Saturday Art Class program. Monique is the daughter of Herb and Freda Robertson of Columbus.



THE DEPARTMENT OF ART EDUCATION



The Ohio State University offers a unique program to combine an education degree and an arts degree. The curriculum in art education is offered by the Department of Art Education in the College of the Arts and the College of Education. The Bachelor of Art Education degree program includes three options: certification to teach in public

schools, alternative professional studies, and liberal studies in art education.

The Master of Arts degree is available to offer stimulation for practicing teachers as well as to provide possible new directions in art education for those who want to go beyond their original goals. For those

who wish an even more advanced degree, the doctoral program permits students to build a course structure particularly suited to their research and teaching needs.

Michael Parsons is chairperson of the department.

Art students learn by doing

By Pat Hagen
Lantern staff writer

There are two rules in Terri Troy's Saturday Art Workshop classes at Hopkins Hall — no running around and no painting other students.

Troy, a senior from Columbus majoring in art education, teaches two classes of 4- and 5-year-olds every Saturday as part of the workshop. Sponsored by the Department of Art Education, the workshop helps prepare future art teachers and art therapists.

"Our college students know art and they are very interested in teaching art," said Pamela Gill Franklin, director of the Saturday Art Workshop.

She said she thinks the Department of Art Education provides students with a strong background in art. "We just have to teach them how to make it practical," Franklin said.

Approximately 300 children between the ages of 3 and 14 enroll each quarter, Franklin said. Some-

times a parent and an older child will take a class together in drawing or sculpture, she said.

Kenneth Marantz, a former director of the art workshop, said the program is a basic and distinctive part of the total teacher education program.

"I would go to the stake before changing my mind about that," he said.

Art education majors are better prepared now because of more prerequisites; the art workshop increases the value of the students' experience, Marantz said.

Students often appreciate the workshops more when they see their practical value. They think the workshops are hard work, Franklin said, but after student teaching they are very happy to have had this experience.

In another classroom at Hopkins Hall, Laura Butler, a senior from Akron, is showing a class of 3- and 4-year-olds how to make animals out of clay. Saturday was Butler's first day of teaching.

"I had forgotten what little kids

looked like. They're so small," Butler said.

Some of the 3-year-olds gently squeezed the chocolate-colored balls of clay back and forth between their fingers. Others pounded the clay with their fists.

Butler had to remind a few that the water cups on the tables were for dipping their fingers and not for drinking.

By the end of the class period, most of the clay elephants, turtles and bunnies were barely recognizable to most adults, but to Butler they were all just fine.

Discontinued art courses upset student

By Kristin Sindiong
Lantern staff writer

The Department of Art Education has decided winter quarter will be the first time in 20 years courses will not be offered in jewelry and metalsmithing, and at least one student is upset with that decision.

Doug Wilford, a senior majoring in fine arts with emphasis in jewelry and glass blowing, said it is discouraging to see the university discontinue the courses.

"I know students who are in the middle of their studies, and these courses are important to them, and now the university is saying, 'Well, you can pick something else,'" said Wilford. "We support the university, but the university's interests seem to be more important than the students'."

Wilford said he needs only three more credit hours to receive his arts degree, but sympathizes with the students who wanted to take more jewelry and metalsmithing classes.

"They were always popular classes. They had to turn people away," said Wilford.

Bonnie Kubasta, shop supervisor for jewelry

and metalsmithing in the Department of Art Education, said about 50 students usually were enrolled each quarter in the courses, which were all taught in a studio with hands-on experience.

Kubasta said this is her fourth year as shop supervisor, but now her position has been terminated. Kubasta has time remaining on her contract, but has not been offered another position at Ohio State.

The discontinuation of the courses came with the early retirement of Donald Duncan, associate professor in the Department of Art Education, who has taught all of the courses for the past 20 years.

"The department decided in May 1988, jewelry and metalsmithing courses would no longer be offered when Duncan retired," said Robert Arnold, associate dean, College of the Arts.

Kubasta said she was officially notified of Duncan's retirement in the middle of November, but said she was aware of it before then.

"The change for Don Duncan is good, but it came at a bad time with very short notice," said Kubasta.

After reviewing the classes, the department decided there are other areas that need the resources more than jewelry and metalsmithing, Arnold said.

Michael Parsons, chairman of the Department of Art Education, said the resources traditionally given to the courses will be used to improve the areas of teacher education and the department's work with public schools.

"This is a positive event," said Parsons. "The university is responding to a change in the environment. The department's priority is in teacher education."

"The university stops offering certain classes all the time," said Parsons. "It's no more than that."

Duncan's retirement came earlier than expected, Parsons said.

Duncan said he took advantage of an early retirement program offered by the university.

Although Duncan said he is disappointed the courses have ended, he hopes that as time progresses, there will be more focus on the arts and that a variety of art courses will be available to the campus community.

Workshop focuses on new methods in art education

Ohio art educators and administrators who are trying to make art as important as math, history or science will complete a three-week long workshop Friday at the Fort Hayes Metropolitan Education Center in Columbus.

The Ohio Partnership for the Visual Arts: Regional Institute for Educators is holding its third summer in-service program to implement a new approach to art education. The approach teaches how art functions in society and how that function differs in other cultures.

"Teachers want to get away from macaroni art and focus instead on teaching children about the cultural and historical contributions of art," said Donald Glenn, administrative associate for the Department of Art Education at Ohio State.

Traditionally, art education has taught creative expression and studio skills such as drawing and painting. The new approach, called Discipline-Based Art Education, teaches children how to value, analyze and interpret works of art using content and

FINE ARTS

GAIL MILLER

strategies from art criticism, art history and aesthetics, according to Jill Markey, area-site coordinator for faculty-membership of OPVA.

Glenn said over 110 teachers from all over the state are joining art administrators and educators from Ohio State, the Wexner Center and the Columbus Museum of Art for the program. Presentations will be made by Robert Stearns and Patricia Trump from the Wexner Center; Robert Arnold, associate dean, Arts Administration and associate professor of Art Education at Ohio State; local artist Aminah Robinson; and nationally known arts educator, Edmund Feldman.

The Columbus Museum of Art, has been involved with the OPVA since its inception, said Susan Spero, docent (volunteer) coordinator at the museum.

"Docents (volunteers) attend for three reasons," said Spero. She said that it allows the volunteers to talk with students, is a good way for teachers and volunteers to get to know each other, and increases teachers' awareness of museum resources.

The OPVA is funded by the Getty Center for the Arts in Education, with matching funds or in-kind services from the Ohio Department of Education, The Ohio Arts Council, the Toledo Museum of Art, The Cleveland Museum of Art, Cleveland State University, the Canton Art Institute, and Columbus, Dayton, Lima and Cleveland schools, Glenn said.

"The Getty sponsors the OPVA over a five-year period," Glenn said. "OPVA receives close to a million dollars for the program."

Ohio is one of six institutes in the nation sponsored by Getty, that are involved in teaching Discipline-Based Art Education. The others are in Florida, Minnesota, Nebraska, Tennessee and Texas, Glenn said.

Teachers learn how to help kids with art

Department teaches art skills

By Leslie Zucker
Lantern staff writer

The OSU Department of Art Education is teaching local public school teachers new techniques to help their students understand art as well as produce it.

The department formed a partnership with the Ohio Department of Education, the Ohio Arts Council, the Columbus Museum of Art and seven public school systems, including Columbus, which is the lead school district.

The partnership put on a summer teaching institute for the last three weeks to teach its art and regular classroom teachers from all grades new ways to integrate analysis of art with studio production.

Paul Sproll, 44, a graduate teaching associate in the department, said there has been a growing awareness that art programs should help students understand art in a more meaningful way, rather than just teaching them to produce.

"Here (at the institute), what they're trying to do is provide lifelong learning skills that enable the students to appreciate art," Sproll said. "I think that more and more, if art education is to get its rightful place within the curriculum, we cannot be concerned with just production."

THE PARTNERSHIP was formed when OSU Associate Professor of Art Education Nancy MacGregor applied for and received a grant from the Getty Center for Education in the Arts. She received the grant in April 1988.

The grant money, along with money given by sponsors, is used to fund the summer teaching institute and a yearlong program designed to strengthen and improve art education in Ohio's public schools.

MacGregor said she wants to continue the partnership and implementation of the techniques for four more years.

She said the Getty Center's goal is to change art education in the United States, and Ohio has one of five regional institutes funded by the Center.

Doris Guay, who observed the new teaching techniques being used last year when she was project coordinator for Columbus Public Schools, said the art works became central to many classrooms and important to students.

SHE SAID works of art began appearing all over the school and were used in new ways, even in classes that did not teach art.

"There were some Georgia O'Keefes (paintings) sitting up in one teacher's classroom and she was discussing anatomy and health. All of a sudden she

remembered that there were pieces of bones in there," Guay said.

The class had already looked at the paintings in terms of Georgia O'Keefe. But then the class looked at the paintings in terms of anatomy, she said.

Sproll said the new techniques teach students not just to describe works of art, but to analyze their meaning.

He said this way students who can't produce art will still gain an appreciation for art.

"NOW STUDENTS who go through this sort of program will be equipped to be sensitive about

art and about art in society when they leave school," he said. "Even if they never pick up a paint brush again they will be more decided, be able to understand, give reasons, judgments, learn to compare and contrast."

He said the teachers think of creative ways to involve the students in analysis, such as dividing students into groups to decide whether or not to buy a piece of art.

One group may have a realistic piece and the other an abstract piece, and each must justify its decision about the value of the piece.

Symposium brings art and cultural exchange

Twelve Japanese educators invited to discuss issues in art education

By Monica Ch'ng
Lantern staff writer

Twelve Japanese art educators from Joetsu and Hyogo Universities in Japan are at Ohio State to participate in a Japanese-American symposium on current issues in art education.

The Japanese group is comprised of seven art professors, three art teachers and two doctorate students.

THE SYMPOSIUM, running today

through Thursday, is sponsored by the OSU Department of Art Education.

Janet Montgomery, coordinator of events and a graduate student from the Department of Art Education, said the idea was first initiated by Kenneth Marantz, a professor from the Department of Art Education.

"Both of us knew a Japanese art educator who expressed his desire to learn more about Ameri-

can art education," Montgomery said. "Therefore, we decided to organize a symposium for an exchange of information and ideas on current issues in art education."

THE SYMPOSIUM will enhance participants understanding of the American and Japanese cultures, she said.

Lois Petrozich-Mwani, a faculty member in the Department of Art Education will be giving a speech on multi-cultural issues today.

"The talk is about why a certain culture performs, makes or creates art work in a particular way, or whether or not this art concept is also used in America," she said.

BESIDES THE discussion and talks scheduled for the symposium, participants will also visit the Columbus Museum of Art, Kidron Livestock Auction and Riverfront Jazz.

Montgomery said Japan was chosen for the cultural exchange because it has become an important and accessible country to Americans. She said the Department of Art Education hopes to eventually expand the project to include other countries.

Hank Russell, director of unified art for Columbus Public Schools, said the symposium will enable people with the same interest but from different countries to meet and exchange ideas.

SUMMER ART WORKSHOPS

The Department of Art Education at The Ohio State University is offering classes in the visual arts for children and adults. The classes will present students with art learning activities in an enjoyable, educational, and accessible environment. All interested persons, including the handicapped, are invited to enroll. Class size is limited, so submit your application early to ensure getting your first choice.

Location: Department of Art Education, OSU
Days of week: Tuesday & Thursday
Times: 1:00 p.m.–3:00 p.m.
Dates: July 18–August 3 (6 sessions)
Cost: \$25.00

DISCOVER THE WORLD OF ART (Ages 3–5)*

Students will be introduced to several of the following art processes: drawing, painting, collage, sculpture, and printmaking. This variety of arts experiences will provide opportunities for the development and expression of ideas through visual means. Focus varies quarterly with instructor.

EXPLORE THE WORLD OF ART (Ages 6–8)*

Students will explore a range of learning experiences encompassing several of the following art processes: drawing, painting, sculpture, ceramics, and printmaking. These experiences are designed to encourage the expression of ideas through use of art materials and to facilitate the understanding of how similar ideas have been expressed by artists throughout history. Focus varies quarterly with instructor.

EXPERIENCE THE WORLD OF ART (Ages 9–12)*

Students will be given opportunities to work in a variety of the following art processes: drawing, painting, ceramics, sculpture, mixed media, and printmaking. Such experiences will parallel those used by artists from different times and places. They are designed to encourage creative expression of ideas and to develop student appreciation of visual forms produced by others. Focus varies quarterly with instructor.

ENCOUNTER THE WORLD OF ART

This concentrated study will provide students with an understanding of both traditional and experimental methods used by artists from selected methods. Students' development in expressing ideas through visual means will be encouraged as they examine the special characteristics of one of the following art processes. Focus of each class varies quarterly with instructor.

4.1 Drawing & Painting (ages 10–adult)*

4.2 Sculpture & Ceramics (ages 10–adult)*

Note: Our ability to offer both sections of **Encounter the World of Art** is largely dependent upon the number of applications received. Also, classes are not geared specifically to adult levels, but rather to each student's readiness for art learning.

* Every effort will be made to provide individual classes for students of similar age.

Fill out this application form by indicating first and second choices for students age 10–adult. You will be sent a confirmation notice about the classes with specific information on the location of classrooms a few days before the workshop begins.

Please phone (614) 292-7183 for more information.

Please remit the cost of the lessons (\$25.00 per student) with the application by June 26, 1989. Make checks payable to: *The Ohio State University*. Mail the application and remittance to:

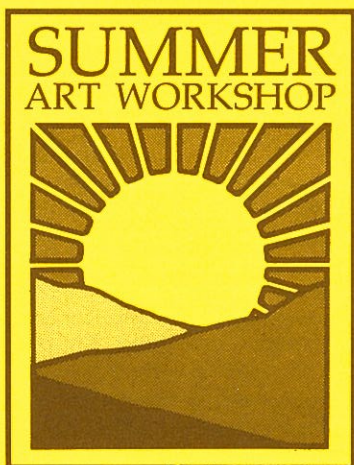
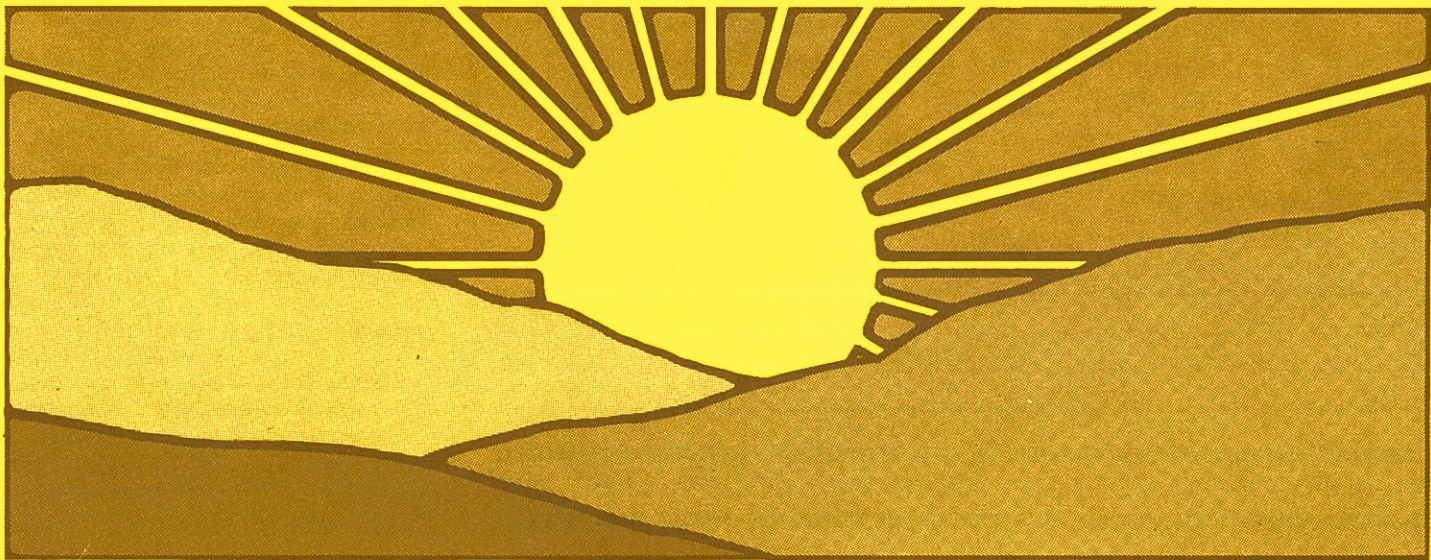
Department of Art Education
 The Ohio State University
 340 Hopkins Hall
 128 North Oval Mall
 Columbus, OH 43210

SUMMER ART WORKSHOP APPLICATION FORM

NAMES	AGE	FIRST WORKSHOP CHOICE	SECOND WORKSHOP CHOICE
1.			
2.			
3.			

PARENT _____ PHONE (Home) _____
 ADDRESS _____ PHONE (Work) _____
 CITY _____ STATE _____ ZIP CODE _____

(This activity is not sponsored by the Upper Arlington Board of Education.)



College of the Arts

Department of Art Education
340 Hopkins Hall
128 North Oval Mall
Columbus, Ohio 43210

RAYMOND A. GOERLEN
UNIVERSITY ARCHIVIST
UNIVERSITY ARCHIVES
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2875 TURTLE PARK PL
COLUMBUS, OHIO 43202

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0225-311488-361

*Created by
June 1
Becker
Kearney*

Art award

The Institute for the Advancement of the Arts in Education at Ohio State has recently been selected as one of Twelve Model Arts Education Programs in Ohio by the Ohio Alliance for Arts Education, working in partnership with the Ohio Department of Education and the Ohio Arts Council.

The 12 programs selected represent excellence and diversity in arts education throughout Ohio. Funding from the Ohio Alliance will provide more service to these programs, including regional one-day workshops and on-site consultancies in school districts and communities throughout Ohio.

10B
The Columbus Dispatch
Monday

JANUARY 28, 1991

OSU institute recognized

The Institute for the Advancement of the Arts in Education at The Ohio State University and the Youth Discovery Series at Fort Hayes, part of the Columbus City Schools, have been named Model Arts Education Programs in Ohio by The Ohio Alliance for Arts Education, working in partnership with the Ohio Department of Education and the Ohio Arts Council.

The alliance helps establish the arts as an integral part of education in Ohio. Funding from the alliance will provide one-day workshops and on-site consultations in school districts and communities throughout the state.

Other arts education programs selected were: Muse Machine, Dayton; Cleveland Museum of Art; Dayton Art Institute, Dayton City Schools; Appalachian Children's Theatre House; and The Karamu House, Drama for Youth Project.

Workshop



CHILDREN'S ART

Summers

Wexner Center for the Arts
The Ohio State University

Department of Art Education
College of the Arts

Department of Art Education

College of the Arts
The Ohio State University
340 Hopkins Hall 128 N Oval Mall
Columbus, Ohio 43210

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Permit No. 711

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OSU

CHILDREN'S



The Department of Art Education in the College of the Arts at The Ohio State University is offering Summer classes in the visual arts for children and young adults.

Summer Workshop

Conducted by student teachers pursuing a degree in art education, the classes will present students with learning activities in an enjoyable, educational, and accessible environment. As part of the program, all students will visit and study contemporary art at the Wexner Center for the Arts. Also, tours of the Wexner Center for the Arts will be available for adults during Summer Art Workshop time. All interested persons, including the handicapped, are invited to enroll. Class size is limited, so submit your application early to ensure getting your first choice.

Tuesdays & Thursdays 2-4 p.m.

June 30–July 16

Discover the World of Art

ages 5–7

Young students will be introduced to several of the following art processes: drawing, painting, collage, sculpture, printmaking. This variety of art experiences will be presented to the students as opportunities for the development and expression of ideas through visual means. Focus varies quarterly with instructor.

Explore the World of Art

ages 8–10

Students will explore a wide range of learning experiences encompassing several of the following art processes: drawing, painting, sculpture, ceramics, printmaking, papermaking, and fiber. These experiences are designed to encourage the expression of ideas through the student's use of art media and facilitate an understanding of how similar ideas have been expressed by various artists. Focus varies quarterly with instructor.

Experience the World of Art

ages 11–14

Students will be given opportunities to work in a variety of the following art processes: drawing, painting, sculpture, ceramics, mixed media, printmaking, and fiber. Such experiences will be paralleled with those of artists from various times and places. They are designed to encourage creative expression of ideas and to develop students' responses to visual forms produced by others. Focus varies quarterly with instructor.

Encounter the World of Art

ages 15–17

This concentrated study will provide the student with an understanding of both traditional and experimental methods applied by artists of various cultures. Students' development in expressing ideas through visual means will be encouraged as they examine the special characteristics of one of the following art processes: drawing, painting, sculpture, ceramics, mixed media, printmaking, paper making, bookbinding, fibers. Focus varies quarterly with instructor.

Every effort will be made to provide individual classes for studies of similar age where enrollment numbers permit.

Contact Sam Short at 292-7183 for more information.

Fill out application by indicating first and second choices for students age 5 through 17. You will be sent a confirmation notice about classes with specific information on the location of classroom a few days before the workshop begins. Please remit the cost of the lessons (\$34.00 per student) with the application by **June 12, 1992. Make checks payable to:** The Ohio State University. Mail applications and checks to: The Department of Art Education, 340 Hopkins Hall, Columbus, Ohio 43210. Phone: 292-7183

Student's Name:

Age:

Parent's Name:

Address:

City:

Zip:

Phone:

Saturday Art Workshops

OSU
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Department of Art Education
College of the Arts
The Ohio State University
340 Hopkins Hall 128 N Oval Mall
Columbus, OH 43210

Saturday Art Workshop

The Department of Art Education in the College of the Arts at The Ohio State University is offering Saturday morning classes in the visual arts for children and young adults. Conducted by student teachers pursuing a degree in art education, the classes will present students with art learning activities in an enjoyable, educational, and accessible environment. As part of the program, all students will visit and study contemporary art at the Wexner Center for the Arts. Also, tours of the Wexner Center will be available for adults during Saturday Art Workshop class time. All interested persons, including the handicapped, are invited to enroll. Class size is limited, so submit your application early to ensure getting your first choice.

Saturdays January 25 - February 29

Discover the world of art

ages 5-7

Young students will be introduced to several of the following art processes: drawing, painting, collage, sculpture, printmaking. This variety of art experiences will be presented to the students as opportunities for the development and expression of ideas through visual means. Focus varies quarterly with instructor.

Explore the world of art

ages 8-10

Students will explore a wide range of learning experiences encompassing several of the following art processes: drawing, painting, sculpture, ceramics, printmaking, papermaking, and fiber. These experiences are designed to encourage the expression of ideas through the student's use of art media and facilitate an understanding of how similar ideas have been expressed by various artists. Focus varies quarterly with instructor.

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Encounter the world of art

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This concentrated study will provide the student with an understanding of both traditional and experimental methods applied by artists of various cultures. Students' development in expressing ideas through visual means will be encouraged as they examine the special characteristics of one of the following art processes: drawing, painting, sculpture, ceramics, mixed media, printmaking, papermaking, bookbinding, fibers. Focus varies quarterly with instructor.

Every effort will be made to provide individual classes for students of similar age where enrollment numbers permit. A limited number of scholarships are available to students.

Contact Sydney Walker at 292-7183 or 292-8795 for more information

Fill out the application by indicating first and second choices for students age 5 through 17. You will be sent a confirmation notice about classes with specific information on the location of classroom a few days before the workshop begins. Please remit the cost of the lessons (\$34.00 per student) with the application by **January 6, 1992. Make checks payable to: The Ohio State University.** Mail applications and checks to: The Department of Art Education, 340 Hopkins Hall, Columbus, Ohio 43210. Phone: 292-7183.

Student's Name:

Age:

Parent's Name:

Address:

City:

Zip:

Phone:

Session 1
9:30 - 11:00 am

or

Session 2
11:30 am - 1:00 pm

1st workshop
choice time:

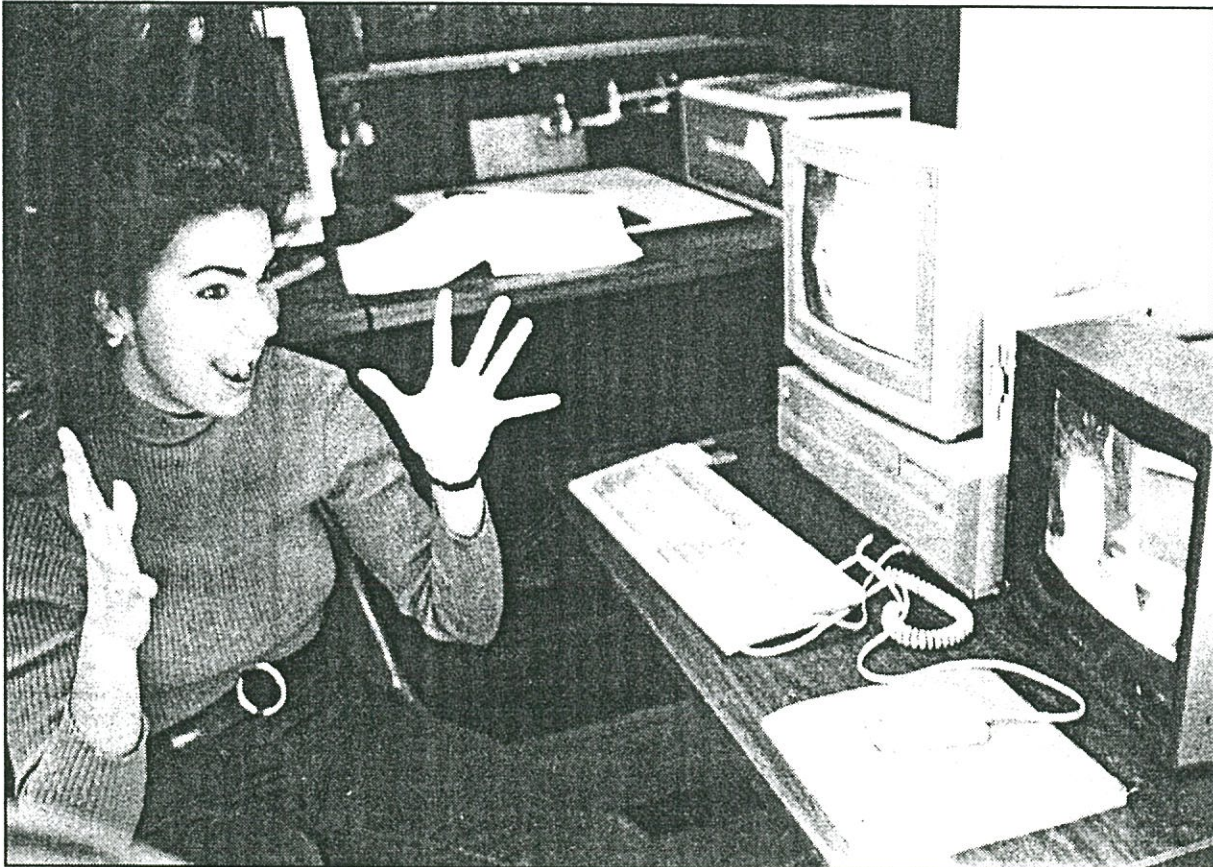
2nd workshop
choice time:



Bruce McFadden/the Lantern

Unique Perspective

Susannah Van Horn, a junior in **art education**, uses her hands to see the work of artist Ann Gazelle who is blind. Gazelle is a visiting instructor and handed out blindfolds to her students. Gazelle has been an artist for 10 years and has been commissioned by Very Special Arts Ohio to use her work in a nationwide art show.



Taehyun Kim / the Lantern

Look at me

Laurie Stanek, a senior in textiles and clothing, poses in front of a digitizing camera during Art Education 252 class.

OSU trustees approve master's program

By Tyler Day

Lantern staff writer

The College of the Arts finally received approval from OSU Board of Trustees to implement a new master's degree program that has been evolving for eleven years.

The Ohio Board of Regents will vote on whether to add the master's degree of art policy and administration to the curriculum of the Department of Art Education. The board is the planning and coordinating body for state funded higher education.

If the board approves the program, it will be available to students this fall, said Constance Bumgarner-Gee, associate professor in Art Education.

The two-year program combines course work from the School of Public Policy and Management and the College of the Arts.

The purpose of the program is to

give students a broad background in art policy, which is how the local, state and federal governments support the arts, Bumgarner-Gee said.

Bumgarner-Gee said it will aid students not only in understanding public art policy, but also in learning ways in which they can have an impact in the field.

The curriculum for the program exists as a field of specialization in the Department of Art Education, Bumgarner-Gee said.

The funding of the program will have little effect on other programs in the College of the Arts and the School of Public Policy said Karen Bell, Associate Dean of the College of the Arts.

Because the courses are already established there will be no need to create new courses or to hire new faculty members, Bell said.

She said the development of the master's degree program was has-

tened by two endowments that have been in existence for about two years.

The Barnett Endowment and the Lawrence and Isabel Barnett Fellowship fund nearly a million dollars, Bell said.

Bumgarner-Gee said the endowment funds an annual lecture series and a biennial symposium. The lectures bring the art policy and administration program national attention, she said.

The fellowship will provide a graduate student with tuition, fees and an annual \$9,000 stipend for two consecutive years, Bumgarner-Gee said.

The master's program differs from other nationwide programs because of its emphasis on policy and education, Bumgarner-Gee said. She said most of the existing programs emphasize business.

OSU student's art displayed locally

Jagdeep Kang
Lantern staff writer

An Ohio State doctorate student who has shared his art with Europe, Cuba and the former Soviet Union is now showing in Columbus.

Anku Golloh was born in Ghana, a small country located in the tropical zone of West Africa. He worked for the Ministry of Cultural Affairs in Ghana and came to the United States in 1992 to pursue his doctorate in Art Education.

"His paintings are a reflection of his African heritage," said Jacqueline Chanda, associ-

ate professor in Art Education at OSU.

The changing color of leaves with the passing seasons inspired Golloh to paint 'Fall Quarter', one of the several colorful paintings on display at the Shepard Branch of the Columbus Metropolitan Library from July 1-August 24.

"The painting (Fall Quarter) was inspired by the American landscape because in Ghana we don't have such trees," Golloh said. "I had seen pictures of leaves changing colors, but I never thought it actually happened."

Chanda said 'Hausa Horse-

men' is her favorite of Golloh's paintings.

"The painting is a group of Nigerian tribesmen on horses coming towards you from the scene," Chanda said. "You can feel the power of the pounding hooves and the dust."

The illusion of aggression in Golloh's paintings comes from the use of a spatula, instead of a brush, and color contrast, Chanda said.

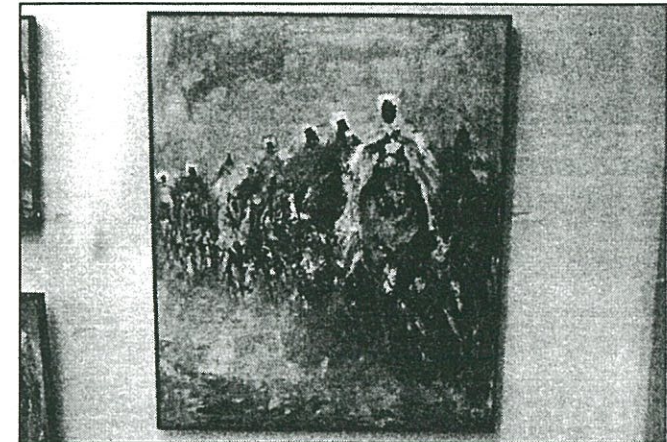
"I feel a lot of strength and emotion in his paintings," said Jessy Howard, viewer of Golloh's paintings. "It is like revisiting Africa."

Golloh hopes to expand his audience's impression of African art.

"They need to see (my exhibit) to understand contemporary Africa," Golloh said. "African art goes beyond the masks and the pottery. There is something more."

Golloh said he is fascinated by the abstract and his works are mainly an exposition of this form of art.

The Shepard Branch is at 790 N. Nelson Rd. For more information about this exhibition, call 644-2220.



Brian Reinhart/ the Lantern

"Hausa Horsemen" by Anku Golloh, on exhibit at the Shepard Branch of the Columbus Metropolitan Library.