



Dr. Diana Korzenik

## June McFee Award Acceptance Address

Diana Korzenik

*Dr. Christy Park introduced Dr. Diana Korzenik, professor and chairperson of art education at the Massachusetts College of Art, as "an educator who applies herself with vigor and passion to research, writing, teaching, and advocacy." Korzenik has published extensively in art education journals, magazines, and in publications of other disciplines, and is internationally recognized for her scholarly research in 19th century art education and her recent book, Drawn to Art. She has served on editorial boards for art education journals and is active in state and national organizations to strengthen art education in the classroom. "Like Dr. McFee," Park concluded, "Diana Korzenik is a leader in the field, and her intelligence, energy, and devotion to art education have influenced students, colleagues, and the community at large."*

As I accept this award, I want to reflect on how I've come to understand the role of work in my life. Thanks to several supports in my life, to the women's movement, and the changes in the culture at large, I have discovered how work may be viewed as a part of one's personal life and that in it, our **adult needs** deserve to be met—along with serving the needs of our students. We who spend so much time thinking of the needs of children owe it to ourselves to look at our own needs. We would do well by the children, adolescents, and adults we teach, to take time to recognize and focus upon some of our own needs. It is that theme of **adult needs** of art educators that I address.

I see my lifetime work, thus far, as being shaped by my personal needs. Even my two presentations at the NAEA conference reveal how I use research as work, to address issues and interests in the field amongst my colleagues, and also to work out quite personal needs I have. I don't see them as separate. One paper, titled *The Claims about America: A Nation Without Art* concerned the historic American ambivalence about art. I experienced that. Most people have. My efforts were devoted to sorting that out and to making peace with that fact. The other paper, "Henry Walker Herrick, Feminist Art Educator" concerned Herrick's wish to be a mentor and his pursuit of a life that enabled him to be that. The other night as I sat at dinner with my mentor and teacher, Rudolf Arnheim, I realized again how deep was both my need for a mentor and my wish to be a mentor, how the gifts I've received from teachers are what made me a teacher and how the wish to be that to others keeps fueling my daily work.

As we talked, and as I sketched for him the organization of my course: *The History of Art Education*, I suddenly recognized how my course's form was directly inspired by his device of requiring a Log Book of all students in that course of his I'd taken at graduate school, *Art and Visual Perception*. Students' tasks were to write, write, write for the length of the entire semester in that Log Book in order to personalize, give examples from their own lives, of each general phenomenon about which Arnheim lectured. Arnheim taught us how writing helps you think, helps you find out what is in your mind, and helps you see that there are general patterns and personal lives. Only when concepts enter the realm of personal lives, are they owned.

In work, I've looked to satisfy other needs too, particularly the need for intelligent, curious, and good-humored colleagues. Wherever I have worked, I stayed or left because of the quality of stimulation and pleasure that I got simply from seeing the people every day. I refer to students, administrators, and fellow teachers. The whole faculty of the Massachusetts College of Art has worked at becoming deeply committed to the work of education. We talk about art, go to exhibits and lectures together, argue together about teaching and every other thing, and even write together as our monograph, *Art Education Here* attests. I believe this condition is one toward which every educator should strive and to which every educator is entitled. When I taught in New York City's Public School 80 Manhattan, I felt the same way. Some of my fellow teachers enjoyed talking about the

kids and their art. Many did not. Had I found a community in that school, perhaps I still would be teaching there. It was a school I often loved. My disappointments there taught me what to wish for the rest of my work life.

My wish for everyone is that they feel entitled to make their school a place they want to be. Too often we act as if our schools (whether elementary, junior high, high school, or college) were not ours. We feel but transitory passers-through. That's no way to live nor is that a way to make a place where anyone else wants to spend their time. One of my 6th grade students from Manhattan understood his importance, and expressed it in a poem which ended, "Where would this school be without you and me?"

Another need I have pertains to our field of art education. We all have a need to feel valued. We need to feel our contributions are valuable. For innumerable reasons, our field is of preeminent importance and interest to our culture right now. Sometimes we act as if we didn't know it. If there is any single wish I hold for our field it is that we understand how much we are needed. There are a wealth of rationales for art having its place in education today and our error is in not recognizing that. As I wrote in *Arts Education and Back to Basics*, there are so many valid things that art education does for students. Art can be the basis of assimilating knowledge of the academic subjects—history, English, or math. Our field has been doing this for over a hundred years. Art also may be a solid route to job and career preparation. Art is also the route to aesthetic response: the reflection upon what you see, and the expression through your own images of how you think and feel about that. Art is also the route toward forming community, empowering newcomers, accommodating differences in learning style, and in sensory strengths and deficits.

But art can't to all things at the same time. And you don't damn the most recent thing you've just done to convert to the latest new trend. The profession of art education will have matured when it knows it has many approaches for helping people. Each new idea is only that, a new idea, or perhaps an old idea dressed up. It doesn't invalidate previous ideas. My hope is that through researching our profession's past, we can restore our scope of options. Then we can be firmer in knowing and stating our individual privately assessed reasons for teaching **however** we teach in our particular setting.

In the end, the need for a mentor, for a community of colleagues sharing an enterprise we value, and for a profession that esteems itself are all interrelated. People feel good at any work when they exercise their professional judgment. One way of feeling good about one's self is becoming and being the authority in the finding out of the needs of our students, and our community, and using the most appropriate tools of our profession in service of those needs. We're in a wonderful field. Let's enjoy it.



## Elma Lewis School for the Arts

At the recent NAEA Women's Caucus presentations, Edmund Barry Gaither, Museum Director of the National Center of Afro-American Artists, spoke of Miss Elma Lewis, a third generation Bostonian, who founded a school in 1950 for the children of black professionals to develop social grace through the dance. Her conviction of the need for such an institution, he stated, was eventually realized. Until that time, there was no school for Blacks in the fine arts. For twenty years the school was supported solely by parents of the students. Acquiring additional instructional facilities, the program became more comprehensive over the years and included all of the arts. Primarily still a school and museum for the black population, the programs are totally supported by the black community. The school is now run by the National Center of Afro-American Artists, a multi-disciplinary professional arts center dedicated to fostering the artistic heritage of black people worldwide. The Center operates programs at a professional level in the visual arts, music, dance, and theater for students from 6 years through adult.

The Museum of the Center is an art museum dedicated to the promotion, exhibition, collection, and criticism of black visual arts heritage worldwide. It operates programs in five areas: exhibitions, collections and conservation, publications, research, and education. Exhibitions are wide ranging, covering photography, painting, sculpture, and graphics. Among the resources offered by the Museum are its African holdings, its Afro-American prints and drawings collections, and its extensive archive of slides. The Museum's present home was originally the Oak Bend Mansion, the only 1870s building in Roxbury. For membership or information, write: Museum of the National Center of Afro-American Artists, 300 Walnut Ave., Boston, MA 02119.

## Arizona Institute

by Sally A. Myers

The Arizona Institute for Elementary Art Education began in 1986. It is the first replication of the staff development and curriculum implementation model begun in 1983 at the Getty Institute for Educators in the Visual Arts. The Arizona Institute is a statewide research and staff development program funded by The J. Paul Getty Trust, the Arizona Department of Education, the Arizona Humanities Council, and the Arizona Center for Excellence in Education at Northern Arizona University.

In the 1986 Arizona Institute, fifty-one classroom teachers, art specialists, and principals from 12 districts participated. Arizona Institute Faculty included Harry S. Broudy with consultants from all four art disciplines for additional lectures. The Directors were W. Dwayne Greer, Mary Belle McCorkle, and Sally A. Myers. In addition to these, art specialists and secondary teachers who attend the University of Arizona art education graduate program gave lectures and demonstrations and conducted workshops and discussions.

The Arizona Institute uses the approach called discipline-based art education that holds the visual arts as an essential subject in general education. According to the discipline-based approach, children learn by studying art to understand the meanings and values communicated by visual images and to express their own ideas through art experiences. All the Institute participants, classroom teachers, principals, and art specialists, learn to make and respond to visual art. The long-range goal of the Institute is to establish discipline-based art instruction as a part of the basic curriculum in every Arizona public elementary school within 10 years.

The Arizona Institute presents the visual arts as a content area that combines content and methods from four contributing disciplines: Aesthetics, Art Criticism, Art History, and Art Production. It includes the study of Aesthetics—to understand the philosophy of art, of Art Production—to convey ideas through a medium, of Art History—to understand the precedents and styles of art, and of Art Criticism—to analyze, and judge art. The evaluator, Dr. Clebe Maddox, measured attitudes of Arizona Institute participants toward art and art education. According to evaluations from pre and post test scores, and ratings of presentations, Dr. Maddox has concluded that the Summer Staff Development Program successfully reached its goals.

The Arizona Institute has two components—a three-week Summer Staff Development Program and a year-long Curriculum Implementation Program. Each is designed to achieve three goals.

### Summer Staff Development Program:

**Goal 1. Intensive Engagement with Art.** Participants listen to artists, art critics, art historians, and aestheticians describe their approach to art. They learn aesthetic scanning, a system for viewing art in which they learn to identify each work's aesthetic properties. They attend galleries and museums where they practice aesthetic scanning.

**Goal 2. Theory and Practice of Art Education.** Participants observe the process of discipline-based art education, evaluate curriculum watch teachers in classrooms using this approach with children, and practice using it themselves through peer teaching.

**Goal 3. Plans for District Implementation.** Participants develop district implementation plans for discipline-based art instruction and select curriculum.

### Curriculum Implementation Program:

**Goal 1. Extending Knowledge and Appreciation of Art.** During the school year, participants meet to hear lectures from artists and art historians, and discuss ideas for classroom implementation.

**Goal 2. Using Discipline-Based Instruction.** Participants teach art in their classrooms using a discipline-based curriculum.

**Goal 3. Implementing a District-Wide Program.** Teams conduct inservice workshops to introduce discipline-based art education to their community.



Elma Lewis