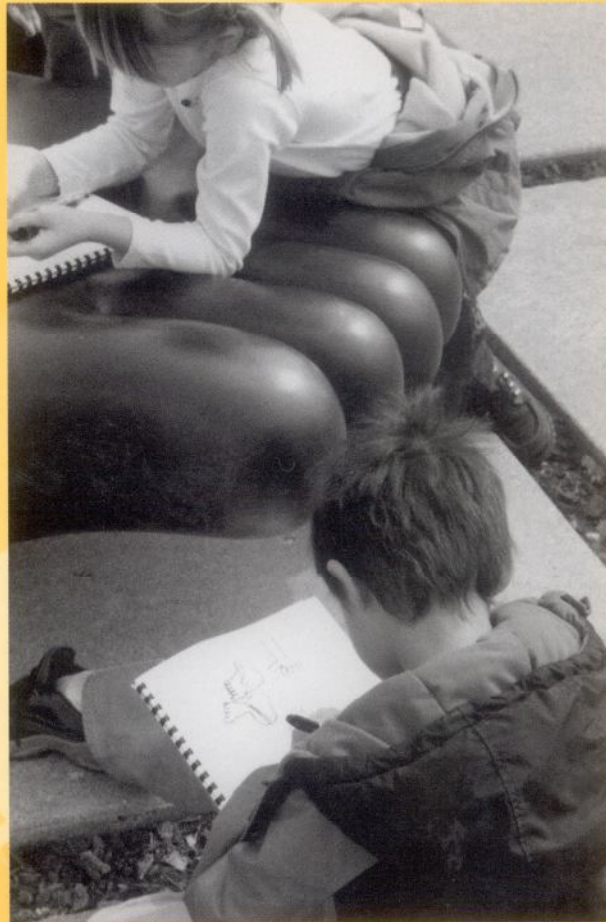


# The Arts in Children's Lives

Context, Culture, and Curriculum

Edited by  
Liora Bresler and Christine Marmé Thompson



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## THE ARTS IN CHILDREN'S LIVES

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**Context, Culture, and Curriculum**

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## FOREWORD

Long before children acquire a “proper” vocabulary for the arts, they know something of choreographed movement, orchestrated events, staged activities and the difference between music and incidental sound. As children sing, dance, draw, tell or dramatize stories they are engaged in mindful learning. Although it is easy to say, “The arts are caught more than taught,” that assertion overlooks the countless forms of arts education that children receive from unexpected and often unnoticed sources. This anthology invites readers to think again about the purposes and origins of early childhood education in the arts. The arts under consideration include the visual, literary, and performing arts of music, drama and dance, along with television, a hybrid presence in the lives of many children. The authors examine the special experiences afforded in each of the arts as well as synergistic relationships among them.

Co-editors, Liora Bresler, Christine Marme’ Thompson and others who have contributed to this volume, share a passion for understanding what and how young children learn from age three to about eight. In their collaboration, the editors have selected studies that meet the analytical demands of scholarship, capture the wisdom of teaching experience and disclose a deep knowledge of particular arts. As thoughtful teachers, the authors have a deep understanding of early childhood experience as lived in-the-moment and as the source of affinities that may be elaborated over a lifetime. As artists, they also know that the arts are carriers of tradition as much as they are vehicles for creativity and imagination. As scholars, their work is informed by dialogue with children, study of their activities in varied settings and reflection on the many conundrums involved in deciding what to teach children, when and how.

A major premise of this volume is that culture and context matter at every turn in the nurture of artistic learning. This premise calls for reflection on the artistic sensibilities that parents, teachers and others may honor (or suppress) as children move from the less formal settings of home and community into more structured environments in schools. It calls for attention to the pervasive influence of artfully contrived images and products designed just for children, from *Teletubbies*, television for one and two year olds (with a line of ancillary products from Itsy Bitsy Entertainment Company) to *Sesame Street* for preschoolers, the latter from Children’s Television Workshop the license-holder for over 5000 products. In remote regions of the world, children imitate dances seen on MTV, beamed in by satellite. In consumer-oriented cultures, infants as young as two and three months recognize branded toys.

No less important are the lessons embedded in the allocations of curriculum time and resources to arts education in schools and the character of the arts taught, or neglected, under its institutional authority. Children learn from the specialized “school arts” they see, hear, create, perform and are asked to respond to. Many of these arts reflect the decorative tastes of teachers and traditions of child-oriented dances, songs, poems, stories, plays and crafts. “Masterpieces” by “famous” artists are sometimes



present along with the latest in popular culture. The genres are often mixed, ungoverned by any obvious educational or artistic criteria.

Further, some of the most important influences on artistic development are not routinely labeled as “art,” or clearly recognized as educational in purpose. For example, I grew up in a household where drawing, painting, crafts, model making, interior redesign and architectural drafting were not unusual activities. Of these “home” arts, my teachers knew little, inquired not at all. What I learned outside of school was not seen as relevant to in-school activities or to events in a larger world of art. That is personal history, but it highlights how the artistic culture in a home and the context of family-pleasing activities can mediate the significance children attach to particular arts.

Shared contexts for learning do not, of course, ensure a shared experience. Consider, for example, my third grade classroom, by definition a communal context for learning. Even with the passage of six decades, some images remain indelible. Our classroom was graced with a three-octave pump organ for musical instruction. What remains vivid is not the music I was taught with the aid of this instrument, but that marvelous piece of furniture. It was assembled from delicate and beautifully crafted moving parts. The frame and cabinet were fashioned from wood having a fine grain resembling fluid patterns in water. I remember too, the contoured legs of the stand and bench, these ending at the floor with carved lion-like paws. In grade three, my attraction to the visual, tactile, kinetic and structural qualities of that antique surpassed my interest in learning to play it or listening to the music it made. What children register and cherish in memory can be at odds with the best intentions of their teachers.

Contributors to this anthology are attentive to subtleties in learning like these because details bring into sharp focus the networks of associative meaning that children construct as they respond to the arts and perform in the manner of artists. The studies in this book are driven by a quest for enlarged understanding of artistic learning more than a desire to prove theories. Evident here are the struggles of conscience that mark contemporary scholarship and thoughtful teaching in the arts. These artists-teachers-scholars understand that there is no mythical and universal child, developmentally programmed, who, with the “correct interventions” at the perfect moment, will unfold as an artist and appreciator of art. Their writing captures the uncertainties, ambiguities and puzzles in teaching and learning. Their recommendations comport with an ethic of “best guess at the moment,” not indisputable truths. They write with uncommon clarity, empathy for children and teachers, and with a narrative flow that makes reading a pleasure.

This book reveals the surprising complexity and wonderful subtlety of early learning in the arts. It reminds us that children themselves have more savvy about the “magic” and “mystery” of the arts than adults may realize. It demonstrates the interdependence of apprehending and creating in the arts as well as the significance of aesthetic ambiances—in homes, schools and the larger culture—as these affect tastes and criteria for judging what counts as “art.” It offers compelling and uncommon observations on the dilemmas and delights of teaching the arts.

If we look for metaphors to describe the process of learning in the arts, we might think of ripples from a stone dropped in water, or a seed taking root, or a network of filaments seeking connections with others. Where any given childhood arts activity

begins does not predict how it may end in terms of educational significance. Whatever the metaphor, arts learning is never just about learning to make pretty pictures, cute projects, singing nice songs, doing fun dances and so on. Indeed, these bland and uninspired adjectives—pretty, cute, nice, fun—almost always reflect a poverty of thought, perception and judgment about the arts.

Within the larger enterprise of education, the arts, well taught, bring into the process of learning a host of associative possibilities that do, literally and figuratively, “make sense” to children. The challenge is to look again at the arts, not only as explicit content for study in schools, but also as paths for understanding the difference between the world as “given” and possibilities for re-envisioning and re-inventing it. I hope this anthology will inspire teachers and caregivers to examine how their affinities for the arts were nurtured by the informal and formal lessons made available to them. I hope it stimulates personal reflection and collegial dialogue about missed opportunities for learning, the clichés and stereotypes that surround the arts, and how these are perpetuated. Even more do I hope that this book inspires readers to practice artful teaching of the arts.

Finally, the studies in this volume position research itself as a creative enterprise and thus properly informed by the researcher's ideational fluency, sensitivity to nuanced flows of meaning, and skill in conveying those meanings to others. For scholars interested in qualitative research, this anthology captures the vitality of arts-centered paradigms for inquiry and their potential for enriching studies beyond the arts.

Laura H. Chapman  
Cincinnati, Ohio

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## PRELUDE

For generations, most North American children spent their preschool years at home, particularly if those homes were middle class and graced with two parents, only one of whom worked outside the home. Preschools were of two varieties—compensatory programs for the children of the poor, or enrichment experiences for children of the privileged. In the great majority of cases, children simply stayed at home until it was time to enter kindergarten, playing with siblings or the children down the block, and relying almost exclusively on family and neighborhood to mediate between them and the culture. The music children listened and danced to, the poems and stories they learned, the images they saw on walls or in books or moving across video screens, the materials and toys available for their use, all the elements that contribute to children’s artistic experiences, were selected and introduced—and, at least tacitly, endorsed—by parents. No matter how insular this situation might seem, however, it is impossible to keep all external influences at bay. As parents of children who spent their early days with Mom, Dad, Aunt, or Uncle, we remember our surprise when they began to use phrases whose source we could not readily trace or attribute. The world rushes in quickly.

The tremendous increase in children’s participation in preschool education—a necessity for many families in which one or both parents are employed outside the home, a condition of contemporary life in the United States and much of the world—has expanded the life worlds of preschool children exponentially. Not only do the great majority of young children spend their days in education or care settings outside the home or in the company of paid caregivers; they spend their days increasingly in the company of other children, in a culture of their peers, absorbing rhythms and routines far different from those their parents may recall. The social changes in adult lives that have brought about these corollary changes in the lives of children have effects we have scarcely begun to recognize. As Joe Kinchloe (1998) puts it, “In the context of childhood education the post-modern experience of being a kid represents a cultural earthquake” (p. 172).

Advocates for the arts have contributed significantly to the philosophy and practice of early childhood education throughout its history. Yet the nature, value, and purpose of arts experiences in the lives of young children seem to remain puzzling and problematic to those most directly involved in teaching the very young. Conversations between scholars and teacher educators in the arts and in early childhood education occurs all too infrequently. It seems, in fact, that each group can and sometimes does forget that the other exists for generations at a time.

With the emergence of more inclusive sociocultural perspectives in education and psychology has come a recognition that young children are capable of far more than previously supposed and that the developmental process itself is far more idiosyncratic, culturally specific, and malleable, than we had thought. Recent attempts to define developmentally, or educationally, appropriate practice in early childhood education

acknowledge the possibility of actively teaching young children while preserving the element of individual exploration which has been the hallmark of excellent practice in Western early childhood education throughout much of the century just past. Many early childhood theorists and practitioners continue to perceive visual arts experiences as an inviolate realm of self-expression which should be immune to adult intervention or influence, or as a temporary expedient, a developmental phenomenon that children are destined to outgrow and discard as they develop greater facility with written languages, or as purely illustrative or descriptive in function, having more to do with science than with art.

At the same time, art educators, still relatively unaccustomed to teaching preschool and kindergarten children, frequently misjudge the terms of relationship between art and children's lives, focusing on elements of form to the exclusion of issues of meaning, and forsaking opportunities to build upon children's interests as the basis for early artistic learning. Recent developments and discussions in the fields of early childhood and art education indicate that these two groups, who between them bear primary responsibility for interpreting children's artistic experiences to the culture at large, maintain divergent, even conflicting attitudes about art and children. Despite considerable activity and interest in the arts and children in both fields, we frequently find ourselves speaking at cross-purposes.

We are in a period that is particularly promising, and at the same time perilous, for the arts in early childhood education. New perspectives on children have emerged, revealing hitherto unsuspected degrees of competence and immersion in the social world. Many early childhood educators influenced by the ideas of Bruner (1990), Vygotsky (1962, 1978), Gardner (1980, 1991), and others, have been persuaded that the arts can function as symbolic languages and, as such, can be considered central to the process of early learning. When the arts are viewed as intellectual and interpretive activities, and thus more closely related to the central aims of schooling (Bresler, 1995; Thompson, 1997), substantial possibilities for integrated learning become apparent. Simultaneously, the true complexity and intrinsic virtues of each art form seem to become increasingly well-defined.

The purpose of this anthology is to generate renewed dialogue on the role and the significance of the arts in the education of children from age 3 through age 8, at a time when such dialogue is likely to evoke substantial interest among arts educators and early childhood specialists alike. Sixteen authors whose work represents the best of contemporary research and theory on a constellation of issues concerning the role of the arts in young children's lives and learning contributed to this volume.

Exemplary early childhood programs emerge and prosper in many parts of the world, and interest in learning from the childcare and educational practices of others is high within the field of early childhood education. Many of the most innovative practices, which tend to attract the attention of researchers and teachers worldwide, are the result of a complex interweaving of circumstance, custom, deeply ingrained cultural assumptions and practices. Yet, as the world becomes increasingly accessible to each of us, the possibilities of appropriating and adapting the best of others' practices become increasingly real. The significance of the fact that our ways of parenting, teaching, and understanding of young children are inevitably filtered through a series of

personal and cultural lenses cannot be overestimated. The more familiar we become with the ways in which similar incidents can be viewed from different frames of reference, the more fully we understand that even the most basic things that children learn are socially and culturally mediated.

*The book is organized in three sections:*

1. **Context.** The settings in which children's earliest experiences with the arts occur inevitably shape those experiences and to a great extent determine what children will learn from them. Chapters describing the cultural contexts of early arts experiences amplify the cultural perspective maintained throughout the book, as authors from several cultures discuss how a particular art form and its practices are transmitted, valued, and perpetuated in the countries and communities which they have studied most extensively. Chapters describe the ways in which children's experience is mediated by the immediate culture of the schools they attend, the micro and meso levels, as well as by the culture at large.
2. **Development.** The process through which children's abilities to participate in particular art forms evolves has served as the foundation of arts education practice in early childhood years. Contemporary interest in the relationships between development and learning, and in development itself as a socially mediated process, influence interpretations of the nature of development and its centrality to early education. Chapters on development review established knowledge within a particular field, explore recent reconceptualizations of the relationships between development and learning, and offer promising directions for research and teaching.
3. **Curriculum.** The identification of arts experiences that are both artistically authentic and developmentally appropriate is a primary concern for early arts education. The tendency to sacrifice one goal for the sake of the other has been responsible for much mutual discontent between early childhood educators and arts specialists. These chapters describe exemplary approaches to conceiving and presenting art experiences that resonate with the "human sense" (Donaldson, 1978) that young children require and enhance their abilities to participate in the arts as creators, participants, and beholders.

Historically attempts to subsume all the arts in discussions of their educational integrity and prospects were motivated more strongly by political expediency than by philosophical conviction. In the United States, "arts" projects tended to attract federal funding more readily than similar undertakings, which involved only one art form. A few pedagogical texts which appeared in the 'sixties and early 'seventies (Dimondstein, 1974, e.g.) presented a search for deeper similarities of intention or structure, or presented experiences in the arts as exemplars of experiential learning. For the most part, however, the legitimacy of the notion that the arts can be grouped for educational purposes has remained largely unexamined.

Recently formulated National Standards for Arts Education (Consortium of National Arts Education Associations, 1994) recognize that the ties that bind the arts are deep and fundamental, having to do with the broad purposes and functions of

creation, performance, and reception of art forms. But in the schools and beyond, each field has its distinctive concerns, its own ways and means. The four art forms typically recognized in such discussions—dance, music, drama, and visual arts—have unique histories, purposes, and pedagogies in schools and preschools throughout the world. Interactions among arts educators are rare, often short-lived, initiated and pursued at the local level. This volume is an opportunity for arts educators to learn from one another, and an occasion in which similarities among the concerns and convictions that preoccupy educators in each art discipline may be considered for their relevance to others' situations. The inclusion of literature as a fifth art form which children encounter in schools provides an additional opportunity to compare and contrast methodologies and meanings, and perhaps to discover new possibilities for thought and practice that can be adapted for use in other disciplines.

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## Context Interlude

As Martin Buber (1965) wisely observed, *everything* educates: Everything children encounter—“nature and the social context, the house and the street, language and custom, the world of history and the world of daily news in the form of rumour, of broadcast and newspaper, music and technical science, play and dream—everything together” (p. 106)—makes an impression that gives form to their experience. The teacher is “only one element amidst the fullness of life” (p. 106), but distinguished from all others by the **intention** to influence children through her teaching, and by the **consciousness** of the special relationship which allows her to do so, more directly, thoughtfully, and systematically than the remorselessly streaming education by all things.

In the years since Buber wrote his classic essays on education, we have become increasingly sensitive to the many influences that operate even early in children’s lives, and the undeniable impact that family, community, media, and culture exert even in the nursery school.

Donaldson, Grieve and Pratt (1983) acknowledge that the early childhood years have always been a critical period in children’s construction of social selves, with significant consequence for self-concept:

It is during this time that children enter the social world beyond the family and establish themselves, more or less easily and successfully, as members of a community of their peers. . . .By the time this period is over, children will have formed conceptions of themselves as social beings, as thinkers, and as language-users, and they will have reached certain important decisions about their own ability and their own worth. This places a very special responsibility on those involved in the teaching of young children during this period, either at preschool or at school, (p. 1)

The meaning of any form of art or arts instruction is inseparable from the contexts and conditions under which it is generated and experienced (Bresler, 1998). Contexts affect both *what* is taught and *how* it is taught, shaping explicit and implicit messages and values. This section focuses on the macro contexts, including the larger culture, its customs and cherishing, out of school with their distinct structures and opportunities. In trying to highlight some of the compelling aspects of various cultures, we include dance and music in Namibia’s indigenous culture, the all-pervasive Japanese manga, as well as Native American, and Iranian musics.

The contexts in which children now encounter the arts, in which they begin to acquire the symbolic languages used by their culture to embody, explore and communicate meanings, tend to be social and school-like in many respects. Teachers who work with children in these settings cannot help but be aware that their students, even at age 3, come to them with lives already in progress, with histories, experiences, preferences, opinions based upon songs learned from favorite television shows or older relatives, dance moves perfected in sessions with preadolescent siblings or babysitters, theatrical performances improvised in bedrooms and backyards, and a visual aesthetic honed on illustrations in children’s books and parental decisions about home decor.



These experiences and the preferences they foster may be liberal or conservative. In either case, they provide a context in which teaching, conscious and willed, begins and proceeds.

The authors in this section come from different disciplines and orientations, but together they define a basic task for teachers and researchers in recognizing the validity and acknowledging the appeal of art forms and practices that originate in cultural contexts beyond the school. As Daniel Walsh and Liora Bresler suggest, we must maintain a critical stance toward “arts for children”—arts created especially for the consumption of children—just as we must remain wary of the elitism that can result from an insistence that only exemplars of “high art” are worthy of children’s time and attention. Other authors pose related and equally significant questions: In what ways are children’s experiences expanded, modified, shaped, constrained or directed by the number and nature of artistic cultures with which they are familiar? What is the teacher’s role in formal and informal settings mediating between the child and the cultures and subcultures which insinuate lessons of their own? How should we respond to the inevitable variety and the inexorable change that is part of human experience as we teach young children?

The question of influence, as Lark–Horovitz, Lewis, and Luca (1973) imply in their brief but potent description of four types of child art, is not whether adults influence children’s artistic activity, but rather how much and in what way, and with what impact on the authenticity of the child’s experience (Beittel, 1973).

The “school art style” has been discussed frequently in the literature of art education since Arthur Efland named the phenomenon in his landmark article of 1973 (see, for example, Anderson & Milbrandt, 1998; Bresler, 1994, 1999; Greenberg, 1996; Pariser, 1981; Smith, 1995). Karen Hamblen enters that dialogue as she considers the multiple ways that contemporary children and adults encounter and experience the visual arts in various art contexts. She observes the clear discrepancies that exist between the knowledge, values, and attitudes promoted in each context. The professional community, in which artists create and exhibit their work, and participate with others in ongoing critical dialogues, presents a version of art that is very different from the one represented in school art classes. In their everyday lives outside of school, children know still another kind of art, the more informal type of “local art” that thrives in the spontaneous work of children and of adults who have not been educated in professional art schools nor initiated into prevailing professional practices and theories.

Hamblen’s focus in this chapter is fixed on the nature of school art and the problems it presents. She is especially concerned, as were Efland (1973) and Bresler (1994), that what is taught and learned in the name of art is so frequently unrelated to the more enduring forms of art practiced in nonschool settings. Hamblen’s analysis of this situation is provocative and challenging, illuminating problems unique to art education as well as those which beleaguer all school subjects. She suggests that the type of informal learning that is characteristic of local contexts and traditional cultures—learning that is exploratory, concrete, experiential, and specific to individuals and situations—is honored in many preschool and kindergarten settings as young children’s natural way of coming to know the world. The challenge she presents to art

educators at all levels is to preserve the unified approach to art making that is practiced in the best of early childhood education. She urges us to recognize, honor, and incorporate the forms of art learning that characterize professional and, especially, local art contexts, to value what children can do and already do in their spontaneous art making, in order to facilitate their passage from one artistic context to the next.

Bruno Nettl expands this conversation, by introducing a perspective from the discipline of ethnomusicology. Ethnomusicologists as a professional group, writes Nettl, are interested in discovering the ways music is taught in the world's cultures, and in learning how musical systems are taught and transmitted through the generations. Ethnomusicologists based in the west are usually also, naturally, interested in the way the world's musics are taught in American and European systems of primary and secondary education. Nettl's chapter discusses the ways these two areas of endeavor can inform one another.

One important issue in Nettl's chapter is the politics of representation. School music focuses mostly on "classical music," and "music for children" (Bresler, 1998). What effect, asks Nettl, does this taken-for-granted structuring have on our presentation of world music? In his discussions with musicians in Iran about how they would wish to be represented in American music education, there was no question: by the classical repertory and performance practice. Folk music of the villages is of interest largely because it nurtured the classical—a viewpoint similar to that held by many European musicians a few decades ago. It was the classical music that integrated and also distinguished Persian culture. No one ever mentioned popular music; it was the music that least conformed to the Islamic traditions about music, that mixed the musics of the world with those of Iran in undesirable ways. Still, people clearly loved the popular music. Nettl's chapter highlights the paradox stemming from the notion that the world of music is a group of musics, or that music is a universal language, to a recognition that it's all more complex.

If Nettl addresses the tension between the classical, folk and the popular and their representation in schooling, Brent Wilson focuses on the pervasive influence of visual media and popular culture on children's drawings. This is done through a study of the graphic models available to Japanese children through *manga*, the visual narratives in comic book form that permeate Japanese culture. The *manga* style and format have been adopted in a wide variety of Japanese publications, from educational materials to advertisements to news reports to pornography. Wilson describes unique, *manga*-derived characteristics of Japanese children's drawings and reflects on the ways in which the graphic models children select and emulate shape and mirror their perceptions of self and society. He probes the collusion between commercial interests and children as consumers in the construction of national identity. As an outsider considering the extent to which voluntary drawings by contemporary Japanese children differ from what teachers and researchers in the West have come to regard as typical of children's work, Wilson provides a focused case study of the process of learning to draw within a culture where appealing and attainable graphic models abound. The phenomenon that Wilson considers is peculiarly Japanese, but at the same time it is symptomatic of a process of emulation in which all children participate as they acquire

facility with the tools and symbol systems that constitute the basic vocabularies of the arts in their own time and place.

In the next chapter, Minette Mans examines the context of indigenous dance and music in informal educational settings, exploring how young Namibian children engage with dance and music. What and when do children perform and play? How are they educated in the performing arts? Mans portrays informal, community-based arts education in Namibia. She then examines the principles on which arts education in schools are based, focusing on dance and music. In a discussion of context, it is important to remember that the “same” terms can have different meanings in different cultures. The term music, for example, must be understood in an African framework where dance and music tend to be holistically integrated and often inclusive of costume, ritual, and stories framed within a particular cosmology.

The context and its relationship with musical materials together create the fundamental cognitive and affective structure of musical learning, a complex structure which can be called the child’s musical world. Music is something children do and it is always informed by the social context or culture from which the child emerges. Music and dance involve the reciprocal influence of the child and his/her social context. The construction of ‘musical world’ of a particular culture takes place over a period of time and is embedded in their cosmology. Therefore this musical world reflects existing cultural values and beliefs, while also allowing for the active (re-)construction and change of peoples’ values, beliefs and thereby their cultures. Children quickly learn that there is music for everyday and for special occasions. They discover there is music for children, adults, elderly, males, females, commoners, specialists and royalty. Thus groups of people have constructed their musical world or models according to their ways of life, systems of production, values and beliefs—they have enculturated their social system. A musical world includes a background or field of all the music of their culture (songs and their structures, instrumental pieces, instruments used, dances and their structures), as well as all the rules (play frame) guiding the practice of the music.

Patricia Campbell’s discussion of the interplay between formal and informal learning in children’s acquisition of musical cultures continues this theme. Campbell suggests that children must be recognized as an encompassing folk group, a “super-culture” in the words of Mark Slobin (1993), who share and perpetuate common traditions in language, values, and behavioral patterns. Each member of the culture of childhood is also, as Campbell reminds us, affiliated with other, more exclusive subcultures, defined by age, stage of development, type of schooling, national origin, family group, similarity of experience and so on. Each of these subcultures has its own, constantly evolving, musical traditions, preferences, and practices. Thus, even the youngest child approaches formal music education with expectations and habits born of the process of musical enculturation which has been in progress from earliest infancy.

Describing the functions music serves for young children, and the various ways in which the cultures to which children belong contribute to children’s intuitive understanding of music and its uses in their lives, Campbell addresses the terms of the relationship between enculturation and education. Recognizing that school music, like school art, is shaped and constrained by the structures of schooling, by state mandates,

and by teachers' professional cultures, Campbell concedes that musical education provides learning that is more narrow than the learning that occurs through the process of enculturation. If it is more narrow, however, school music may also be more focused and selective, less diffuse, and easier to grasp. Campbell argues that both music educators and classroom teachers have essential contributions to make to music education, for it is teachers who consciously and intentionally select what aspects of music will be presented to children, at what time, and in what context. She urges teachers to regard children's experiences with musical cultures outside of school—the experiences children acquire living in a particular time, place, and situation—as the foundation upon which early music education should be constructed.

The decisive impact of the various contexts in which children develop and learn, the influence of family, neighborhood, school, community and culture on the experiences children have and the meanings they construct, is the focus of the five chapters that follow. Each author addresses the issue of context in terms of its relevance to learning in a particular art form—the visual arts for Karen Hamblen and Brent Wilson, music for Bruno Nettle and Patricia Campbell, dance/music for Minette Mans. Yet, as different as the perspectives and traditions of each field may sometimes seem, these chapters remind us of the deep resonance that exists among art educators concerned with young children, the shared concerns and the common problems which are addressed in distinctive ways, sometimes in ways unheard of in other disciplines. Writing of issues unique to their particular fields, these authors remind us of how much we can learn from one another.

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