A HISTORY OF ART EDUCATION
IN THE ELEMENTARY AND MIDDLE SCHOOLS OF
THE PEOPLE’S REPUBLIC OF CHINA 1949-1989:
POLITICAL CURRENTS AND INFLUENCES
IN VISUAL-ARTS EDUCATION

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
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By

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* * * * *

The Ohio State University
2001

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ABSTRACT

A historical methodology, which emphasizes political currents and influences, is applied. The history of art education in elementary and middle schools of the People's Republic of China between 1949 and 1989 is systematically applied. The development of art education is divided into three periods: October 1949-April 1966 when art education mainly adopted the model of the Soviet Union; May 1966-November 1978 when art education fully implemented the educational model of the Red Base Areas; and December 1978-November 1989 when art education started to deal with the Western art education, especially that of the United States.

The issues that are critical for an enhanced understanding of the history of art education in the PRC are intensively discussed. Art education before 1949 and after 1989 is also briefly surveyed since doing so clarifies the development of art education in the PRC between 1949 and 1989. Predictive comments on the future of art education in the PRC are put forward. In order to show how art education is carried out in the PRC, the components and functions of the art education system are detailed at both the central-government and grassroots levels. The philosophical and theoretical basis of art education in the PRC is explored. In particular, the two educational models that most influenced art education are described at length. Finally, the essence of Communist aesthetic education in elementary and middle schools and its relationship with art education are probed.
Dedicated to my parents, Weinian Jiang and Bangtan Yu, for their love, encouragement, and the information that made this study possible; to my husband Paul for his understanding and support with all his strength; and to my daughter Helen, for her tolerance of the time this study took away from her.
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TABLE OF CONTENTS

Abstract ................................................................. ii
Dedication ............................................................... iii
Acknowledgment ....................................................... iv
Vita ........................................................................ v
Table of Contents ..................................................... vii
List of Tables ........................................................... x
List of Figures ........................................................... xii

Chapters:
1. Introduction .......................................................... 1
2. Methodology .......................................................... 8
   2.1 Historical Methodology ........................................... 8
   2.2 Oral History Methodology ..................................... 15
3. A Brief Overview of the History of the Art Education before 1949 ............ 27
   3.1 Art Education in Traditional Chinese Schools (Before 1906) ............ 27
   3.2 Introduction of Western Art Education
       (1840 Until the Early Twenty Century) ...................... 31
   3.3 Education in the New Schools under the Qing Dynasty
       (1904-1911) ......................................................... 34
   3.4 Art Education in the Republic of China (1912-1949) ...................... 39
4. The Components and Functions of the PRC Art Education System ...............50
   4.1 National Political Currents .........................................51
   4.2 Fundamental Educational Policy .....................................56
   4.3 Fundamental Art and Literature Policy ..............................61
   4.4 School Regulations ..................................................69
   4.5 National Instructional Plan .........................................72
   4.6 Curriculum Criteria for Visual Arts Education ....................73
   4.7 Visual Arts Textbooks ...............................................76
   4.8 Reference Books for Teaching Visual Arts Textbooks ..............79
   4.9 Art Teacher Education .............................................80

5. The Two Education Models That Most Influenced PRC Art Education ............86
   5.1 The Educational Model of Red Base Areas ...........................87
   5.2 The Educational Model of the Soviet Union .........................98

   6.1 Art Education and the Educational Model of the Soviet Union: October 1949-April 1966 ....................................................110
   6.2 Art Education and the Education of the Red Base Areas: May 1966-November 1978 ..............................................................140
   6.3 Art Education and Western Education December 1978-December 1989 ..............................................................155
   6.4 The Fundamental Characteristics of Art Education in the PRC ..........171

7. Aesthetic Education In Elementary and Middle Schools .......................177
   7.1 The Situation of Aesthetic Education in the PRC .....................177
   7.2 The Substance and Contents of Aesthetic Education in the PRC ..........181
   7.3 Moral Education and Aesthetic Education .............................185
   7.4 Art Education and Aesthetic Education ................................190

8. Looking to the Future of Art Education ........................................201
   8.1 The Development of Art Education after 1989 ..........................201
   8.2 Difficulties in Current Art Education ..................................205
   8.3 Looking to the Future of Art Education .................................209

Bibliography .............................................................................217

Appendix A: Full-time Ten-Year School-System Visual-Arts Education Criteria for Elementary and Middle Schools (Trial Draft, 1979) ..............222
Appendix B: Compulsory-Education Full-time Elementary-School Visual Arts Education Criteria (Discussion Draft, 1987) ................................................. 233
Appendix C: Compulsory-Education Full-time Middle-School Visual-Arts Education Criteria (Discussion Draft, 1987) ................................................. 242
Appendix D: Nine-Year Compulsory-Education Full-time Elementary-School Visual-Arts Education Criteria (On Probation, 1988) ................................................. 249
Appendix E: Nine-Year Compulsory-Education Full-time Middle-School Visual-Arts Education Criteria (On Probation, 1988) ................................................. 257
Appendix F: National Overall Plan for Art Education 1989-2000 ................................................. 262
<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.1 A Course Schedule for Art Education in Elementary Teacher Schools under the Qing Dynasty</td>
<td>37</td>
</tr>
<tr>
<td>3.2 A Course Schedule of Art Education in Higher Teacher Institutions under the Qing Dynasty</td>
<td>38</td>
</tr>
<tr>
<td>3.3 Changes in the Art Education Curriculum in Elementary Schools between 1912 and 1949</td>
<td>44</td>
</tr>
<tr>
<td>3.4 Changes in the Art Education Curriculum in Middle Schools between 1912 and 1949</td>
<td>45</td>
</tr>
<tr>
<td>3.5 Changes in the Art Education Curriculum for Teacher Schools between 1912 and 1949</td>
<td>46</td>
</tr>
<tr>
<td>4.1 The Important Political Movements and Events between 1949 and 1989</td>
<td>53</td>
</tr>
<tr>
<td>5.1 An Outline of Visual Arts Study in the Soviet Schools for Ages 7-13</td>
<td>107</td>
</tr>
<tr>
<td>6.1 Provisional Curriculum and Hours for Full-time Elementary Schools</td>
<td>113</td>
</tr>
<tr>
<td>6.2 Provisional Curriculum and Hours for Part-time Elementary Schools</td>
<td>114</td>
</tr>
<tr>
<td>6.3 Provisional Curriculum and Hours for Middle Schools</td>
<td>115</td>
</tr>
<tr>
<td>6.4 Curriculum and Schedule for Elementary Schools</td>
<td>124</td>
</tr>
<tr>
<td>6.5 Curriculum and Schedule for Middle and High Schools</td>
<td>125</td>
</tr>
<tr>
<td>6.6 A Comparative Table of Curriculum and Hours in Instructional Plan for Elementary Schools in Shanghai</td>
<td>129</td>
</tr>
<tr>
<td>6.7 1954–1955 Curriculum and Course Hours for Middle Schools</td>
<td>130</td>
</tr>
</tbody>
</table>
A1: Course Hour Allocation for Type of Courses ........................................ 225
B1: Arrangement of Courses ................................................................... 235
C1: Arrangement of Courses ................................................................... 243
D1: The Proportion of Instructional Contents ........................................... 251
E1: The Proportion of Instructional Contents ........................................... 258
F1: State Prediction of the Need for Art Teachers in Small Town Central
    Elementary Schools and Above for 1988-2000 ..................................... 286
F2: State Prediction of the Need for Art Teachers in High Schools, Mid-Level
    Professional Schools, and General Higher Education Institutions
    for 1988-2000 .................................................................................... 287
F3: Budget Allocations for Instructional Equipment and Aids
    for Art Education in Elementary Schools ........................................... 288
F4: Budget Allocations for Instructional Equipment and Aids
    For Art Education in Middle Schools ................................................ 289
LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.1</td>
<td>Lesson Ten, The Appreciation of Chinese Modern Arts</td>
<td>197</td>
</tr>
<tr>
<td>7.2</td>
<td>Lesson Ten, The Appreciation of Chinese Modern Arts</td>
<td>198</td>
</tr>
<tr>
<td>7.3</td>
<td>Lesson Ten, The Appreciation of Chinese Modern Arts</td>
<td>199</td>
</tr>
<tr>
<td>7.4</td>
<td>Lesson Ten, The Appreciation of Chinese Modern Arts</td>
<td>200</td>
</tr>
</tbody>
</table>
CHAPTER 1

INTRODUCTION

It is time to write a history of art education in the People's Republic of China. I have reached this decision after learning about American art education, reviewing Chinese art education, and investigating the feasibility of the study.

The People's Republic of China (PRC) has an autocratic, centralized, and Communist social system. It was established on the mainland in 1949 and has continued to the present time. During this period, art education experienced the process by which the Communist Party took control and changed the art education system from what had prevailed before 1949, learned and dealt with the art education model of the Soviet Union;¹ implemented the educational model of the Red Base Areas² throughout the nation; recovered from the Cultural Revolution; and absorbed some ideas from Western art education, especially that of the United States. Within the 41-year period from

¹ The Soviet model emphasized formal and highly standardized education in order to produce the skilled technicians necessary for modernization. Basic knowledge and skills were systematically inculcated in the early years of schooling, followed by extensive specialization. For example, children found to have an aptitude for ballet were directed to schools that trained ballet dancers.

² The Red base areas are the parts of China controlled by the Communists before they assumed power in 1949.
1949 to 1989, Chinese art education was convulsed by many political currents and movements, experiencing the successes and failures of its experimental practices. During this time, it gradually established and formed its own system. Both the successes and failures over this period have provided valuable lessons, which have in turn shaped the Chinese educational system. They may also serve as important references for art education in other nations.

Two considerations have gone into my decision about writing a history of art education in the PRC as my dissertation. First, the study is needed. China has long had the world’s largest population. Since it opened its doors to the rest of the world in 1978, it has developed rapidly. If present trends continue, it will have the world’s largest national income around 2010. It stems from one of the world’s oldest civilizations. For these reasons, the People’s Republic of China cannot be rationally ignored whether one likes or dislikes its social system. Along with the increasing international trade and culture exchange, understanding the PRC from a variety of perspectives is likely to become increasingly important and necessary.

Second, the study is feasible. My literature review shows that no one has yet done a systematic historical analysis of visual art education in PRC and that the historical resources for this study are available. In addition, my personal experiences in China provide me with a solid foundation for understanding the Chinese art education system. I was born in China and lived there most of my life. I have eighteen years of formal Chinese schooling and seven years of working experience related to art and education. This
background has given me a solid understanding of China’s language, history, culture, traditions, politics, and society.

**Scope of the Study**

Today's Chinese art education in the normal schooling system can be divided into three categories. They are school art education, professional art education, and teacher art education.

School art education takes place in various types and different levels of schools for non-art professionals. It usually includes art education in kindergartens; art education in elementary and middle schools; and art education in high schools, mid-level professional schools, and general higher education institutions. Among these three groups, kindergartens have no art courses, but its instructional content involves various art education activities. Art education courses in elementary and middle schools are offered as required courses. For high schools, mid-level professional schools, and institutions of general higher education, art education courses are provided only as electives.

Professional art education takes place in various types and different levels of schools with the purpose of training art professionals. It includes mid-level art professional schools, higher art institutions, art majors in mid-level professional schools and higher education institutions, etc.

Teacher art education seeks to train teachers. It has its own system and characteristics that distinguish it from the above two categories. Teacher art education can also be sorted into two groups: art education for art teachers and art education for teachers in other majors. Art teacher education trains students to be pre-service art
teachers. It includes art teacher schools, art teacher colleges, the art education major in teacher schools and teacher colleges, and art professional schools and colleges. The art education requirements for other majors vary depending on the level of the teacher education. The other majors are required to take art education courses in mid-level teacher schools. By contrast, in higher teacher institutions, they take art education courses as electives.

Besides these categories of art education in the formal school system, art education in Mainland China takes such other forms as private professional art training within families, art education in workshops, and art education in communities. This study limits its focus to one of the three groups in the category of school art education: art education in elementary and middle schools; that is, grades one through nine.

Art education in the elementary and middle schools of the People’s Republic of China includes education in both music and the visual arts. This study is limited to visual art education.

China has a long history and a splendid artistic and cultural tradition. Art education itself has a long history of development, including ancient art education, early modern art education, and art education under the Republic of China as well as art education under the People’s Republic of China. This study largely confines itself to the period from the founding of the PRC in October 1949 to December 1989. It does provide a brief overview of art education before 1949 in order to provide background material. Furthermore, it provides a brief forward look at art education after 1989.
History can be written from different perspectives. In Communist China, politics is called the commander and the soul of everything. Without exception, the development of art education under the PRC is essentially a history of putting Communist ideology and political currents into school art education practices. Without dealing with political issues, the study has no way to reach the core of Communist art education. For this reason, this study emphasizes the political currents and influences in elementary and middle school art education.

**Purposes**

I intend to use historical research in this study in order to accomplish the following tasks:

- to tell the history of art education in the elementary and middle schools of the People's Republic of China;
- to understand the PRC art education system in the elementary and middle schools;
- to explore how national political currents affected art education in the elementary and middle schools; and
- to generalize the primary characteristics of art education in the elementary and middle schools in Chinese Communist society.

**Research Questions**

I formulated study questions that center around my primary concerns about visual art education history in the People's Republic of China. Doing so increases the likelihood
that the results from the historical research will achieve the purposes of the study. In my study, I have addressed the following questions:

- Does any school art education tradition exist in China?
- What was the condition of school art education when the People’s Republic of China was funded in 1949?
- What is the school art education system of the PRC, how was it established, how did it develop, and how was it implemented?
- What were the ideological ideas and educational models for guiding and directing school art education in the PRC?
- What happened in school art education of the PRC between 1949 and 1989?
- How did national political currents affect the development of school art education?
- What are the fundamental characteristics of school art education in Chinese Communist society?
- What is the substance of school aesthetic education in PRC and its relation to art education?
- What are the trends in school art education after 1989?

**Significance**

As I mentioned earlier, this study fills a gap since little historical research has been done about school art education in the PRC. This study is the first systematic written history of art education in the PRC. I hope to provide a clear picture of art education
system in Communist China as well as the path it took in its development. The study should provide a solid research base for art educators and scholars interested in international art education and should enhance the understanding of Chinese art education, enabling its strengths and weaknesses to be appreciated.

Historical research is a well-regarded method of elucidating the how society functions. According to Borg & Gall (1983, pp. 799-800), “[t]he findings of historical research enable educators to learn from past discoveries and mistakes; to identify needs for educational reform; and, to a certain extent, to predict future trends.” “By studying the past, the educational historian hopes to achieve better understanding of present institutions, practices, and problems in education.” It also enables solutions to contemporary problems to be sought in the past … throws light on present and future trends … stresses the relative importance and the effects of the various interactions that are to be found within all cultures … allows for the revaluation of data in relation to selected hypotheses, theories and generalizations that are presently held about the past … [and] can contribute to a fuller understanding of the relationship between politics and education, between school and society, between local and central government, and between teacher and pupil.” (Gohren & Manion, 1994, p. 45)
CHAPTER 2

METHODOLOGY

2.1 HISTORICAL METHODOLOGY

Design of the Study

"Educational research methods are forms of disciplined inquiry. They are disciplined in that they follow sets of rules and principles for pursuing investigations" (Shulman, 1988, p. 16).

In today's education research, a variety of methods exist: historical, philosophical, case studies, ethnographic field studies, experiments, quasi-experiments, and surveys. None of these methods is unequivocally better than the others in every application since "[e]ach is demanding and rigorous and follows disciplined rules or procedures" (Shulman, 1988, p. 17) but "each strategy has its advantages and disadvantages" (Yin, 1989, p. 15). For designing this study, the first thing I considered was which of those educational research methods to select.

To solve this problem, Shulman (1988) suggests that "[w]e must first understand our problem, and decide what questions we are asking, then select the mode of
disciplined inquiry most appropriate to those questions” (p. 15). Yin (1989) makes a similar suggestion that “the first and most important condition for differentiating among the various research strategies is to identify the type of research question being asked” (p. 19).

By carefully identifying the problem in my study and considering the questions I am going to ask, I decided to choose a method of inquiry designed around a historical approach. I view historical research as the most appropriate method for solving the problem and answering the questions in this study for three reasons.

First, the problem in this study concerns the past with which historical research deals. Borg & Gall (1983) state, “Historical research involves the systematic search for documents and other sources that contain facts relating to the historian’s questions about the past” (p. 799). They also point out that “[h]istorical research necessarily deals with events that have occurred prior to the historian’s decision to study them.” (p. 800).

Second, as I discussed in the earlier section, I am asking what, how and why questions, which are most easily answered using historical research. According to Yin (1989),

In general, “what” questions may either be exploratory (in which case any of the strategies could be used) or about prevalence (in which surveys or the analysis of archival records would be favored). “How” and “why” questions are likely to favor the use of case studies, experiments, or histories…. In contrast, “how” and “why” questions are more explanatory and likely to lead to the use of case studies, histories, and experiments as the preferred research strategies. This is because such questions deal with operational links needing to be traced over time, rather than mere frequencies or incidence (pp. 18-19).

Third, my investigation mainly relies on historical sources for data and analysis.

“Histories are the preferred strategy when there is virtually no access or control. Thus, the distinctive contribution of the historical method is in dealing with the ‘dead’ past—
that is, when no relevant persons are alive to report, even retrospectively, what occurred, and when an investigator must rely on primary documents, secondary documents, and cultural and physical artifacts as the main sources of evidence” (Yin, 1989, p. 19). Borg & Gall (1983) argue that

Historical research in education differs from other types of educational research in that the historian discovers data through a search of historical sources such as diaries, official documents, and relics. In other types of educational research, the researcher creates data by making observations and administering tests in order to describe present events and present performance (p. 801).

Research Setting

Archive search is the ideal way to gather official documentation for a historical study. Unfortunately, the central, provincial, and local governments of China do not allow public access to their archives. As a result, documentation in my study must rely primarily on official pronouncements published by these governments, quotations from officials with access to the archives, and such “relics” as textbooks and official documents transmitted to local officials and retained in their personal files. Official pronouncements are available from the Ohio State University Library system or through interlibrary loan from Harvard University, the University of Chicago, and other universities with large China collections. In order to obtain copies of the relics mentioned above, I have contacted local educational institutes, public schools, and individuals, and basically acquired copies of all the documents that the study needed.

Art education has never been regarded as especially important education subject in China. Consequently, official pronouncements are likely to be rather sparse. In addition, the lack of a large literature magnifies the difficulty since previous research cannot provide many insights. Fortunately, the period of this study is sufficiently close to
the present that many people who witnessed art education in the elementary to middle schools during this period are still alive. They are, of course, a very important resource for this study. Interviews will be heavily used in order to compensate for the lack of information from official documentation and from the literature. I plan first to interview my father, Weinian Jiang, a retired professor of art education, who worked on school art education research, pre-service art teacher education, and in-service art teacher training his entire professional life, and my mother, Baagtan Yu, a retired school administrator and art educator, who worked as a principal of elementary schools with about 1,500 students each for 32 years. They are prime candidates for interviews because they participated in and witnessed every political movement since the founding of the People’s Republic of China. They taught, managed, and did research on art education at the grassroots level all their professional lives from the early 1950s when they graduated from art teacher school until the beginning of the 1990s when they retired. They experienced each stage of development in art education and the change in the public school system and know the details of the art education system in the PRC. I regard the whole of their experiences as a major chapter in the history of art education in the PRC. Furthermore, they are the most accessible individuals for this study since they now live in the United

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1 Weinian Jiang: was born in 1930 and graduated from art teacher school and art college in the 1950s. He taught in elementary and middle schools, teacher schools and colleges, and worked in the Hubei Province Instruction and Textbook Research Institution. In 1972, he was the chief editor of the first visual art textbooks for elementary schools, middle schools, and teacher schools in Hubei province. When retired in 1990, he had attained the position of art education professor, president of the art education association of Hubei Province, and honor positions as a consultant and examiner in the committees for editing, examining, and approving various versions of visual art textbooks.

2 Baagtan Yu: was born in 1933 and graduated from art teacher school in 1953. After two years of teaching, she became an elementary school principal in 1955, she held that position until she retired in 1987.
States. During the process of writing the dissertation, I contacted many persons in China to obtain necessary materials. My study was done entirely in the United States, however.

Steps for Inquiry

I employed the sequence for this historical study recommended by Borg & Gall (1983). Briefly, they recommend, "Define the problems or questions to be investigated, search for sources of historical facts, summarize and evaluate the historical sources, and present the pertinent facts within an interpretive framework" (p. 803).

The stages that Cohen & Manion (1994) suggest for doing historical research are similar to those of Borg & Gall (1983):

[Begin] with the selection and evaluation of a problem or area of study. Then follows the definition of the problem in more precise terms, the selection of suitable sources of data, collection, classification and processing of the data, and finally, the evaluation and synthesis of the data into a balanced and objective account of the subject under investigation" (p. 47).

In AE 705, a historical research graduate course, Efland recommends similar steps for historical research.

To follow this model, the first step was to define the problems or questions to be investigated. I have completed this step and discussed the problems and questions for this study in previous sections.

The second step is to search for historical sources and facts. Borg & Gall (1983) point out that historians discover data through a search of historical sources and that the first thing a researcher needs to do is to identify and classify these sources. For this study, the historical resources covered documents, quantitative records, oral records, and relics, the four categories which Borg & Gall classified as historical sources (p. 806).
According to Borg & Gall (1983, p. 806), documents are written or printed materials. Based on this definition, the documentary sources in this study included yearbooks, newspaper accounts, diaries, quotations from archives, legal records, periodicals, notebooks, government reports, institutional files, and public school records. Those sources were classified into two distinctive types: (a) intentional documents, which were prepared specifically as historical records; and (b) unpremeditated documents, which were not prepared with the intention of being historical records. As Borg & Gall (1983) point out, the “distinction between intentional documents and unpremeditated documents may be important to consider when evaluating the source for authenticity and genuineness” (p. 806).

Quantitative records could be considered a subcategory of documents. For this study, however, they were gathered as an independent group. This record included yearbooks of educational statistics, instructional plans, and compilations of numerical data. They provided a valuable source of facts.

Oral records are spoken words. As I discussed above, they were important historical sources for this study. I used interviews to gather information from individuals who have experienced and witnessed the development of art education in the PRC.

According to Borg & Gall (1983), relics are objects whose physical or visual properties include information about the past. For this study, they included textbooks, drawings, and original documents held in personal files.

Following the search for sources of historical information, I summarized and evaluated the sources. The sources were sorted into two groups: primary sources and secondary sources. According to Borg & Gall (1983), “[p]rimary sources are defined as
those documents in which the individual describing the event was present when it occurred. Secondary sources are documents in which the individual describing the event was not present but obtained his description from someone else, who may or may not have directly observed the event" (p. 807). Efland (1996) points out that awareness of the strengths and weaknesses of these two types of historical sources improves historical studies. Because there is a lack of literature for the study of PRC art education in elementary and middle schools, most of the historical sources for the study were primary.

The third step is to present the pertinent facts within an interpretive framework. Borg and Gall point out (1983) that history means interpretation. Carl Kaestle (1988) indicates that history is a challenging and creative interaction, which is part science and part art. He observed that when historians say

history is a science, they mean that historians follow certain common procedures of investigation and argument, a fact which allows them to agree on some generalizations about the past.... When they say that history is an art, they mean that some generalizations remain "an act of creative interpretation," and that the writing of history is subjective to a considerable degree (p. 61).

To interpret the historical facts, Borg & Gall (1983) make some suggestions. First, documents, quantitative data, and relics should be viewed critically in the search for historical facts. In particular, the researcher should be skeptical about the genuineness, credibility, and accuracy of historical sources since the source may be biased and may have forged the document and intentionally falsified the information. For this reason, the researcher should generate and test hypotheses critically questioning each source.

Second, in interpreting the historical facts, "[i]f you choose to do historical research, you will need to become aware of your biases, values, and interests as they
relate to the historical problem or topic that you selected. Biases, values, and personal interests allow you to ‘see’ certain aspects of past events, but not others” (p. 819).

Third, historical events should be interpreted within at least two different frameworks even if one of them is preferred. Using more than one framework enables the historian to crosscheck findings, thereby preventing preconceptions from creeping into the analysis. Doing so also improves the historian’s understanding of the past.

I close this section with this statement from Kaestle (1988): “There is no single, definable method of inquiry and important historical generalizations are rarely beyond dispute. Rather they are the result of an interaction between fragmentary evidence and the values and experiences of the historian” (p. 61).

2.2 ORAL HISTORY METHODOLOGY

What is Oral History?

According to Starr (1977), oral history “is primary source material obtained by recording the spoken words—generally by means of planned, tape-recorded interviews—of persons deemed to harbor hitherto unavailable information worth preserving” (p. 440). The purpose of oral history is then to obtain such a record "for libraries or other repositories to hold for the benefit of scholars of this and succeeding generations" (Starr, 1977, p. 440), and to preserve "a cultural heritage, much of which does not appear in history books but adds a personal dimension to our so-called objective history" (Stokrocki, 1995, p. 16).

Originally, oral history was a method of telling stories in pre-history, the period before the invention of writing. In China, especially its rural areas, this method remains
important for the telling of stories and the intergenerational transmission of folk acts and cultures. According to Starr (1977), Herodotus, whom Cicero called "the father of history," used oral history in gathering information about Rome in the 5th century BC.

The Oral History Project, which Professor Allan Nevins launched in 1948 at Columbia University, is regarded as the beginning of organized activity in oral history research. Since then, the oral history movement has grown rapidly, achieving considerable acceptance and leading to the establishment of the Oral History Association (Roddy, 1977, p. 2).

How does oral history differ from traditional methods of performing historical research? According to Stokrocki (1995), "Besides the obvious factor of interviewing live people instead of reading their memoirs or unpublished letters, the difference is only a matter of stance and intent" (p. 16). Oral history can be written from the point of view of either the participant or the observer. The intent of oral history can be "an apologia, a pleading, or an attempt to collect the whole and reflect on it later. What is done with the research determines its significance" (p. 16).

The Intellectual Paradigm Shifts

According to Professor Efland (1995), historical research raises many questions such as the following:

- "Is history a chronological of facts about people, events, or institutions?"
- "Is it a story about origins and developments, causes and effects?"
- "Do the facts speak for themselves, or do they have to be interpreted in the light of other facts about a given social or educational context?"
• “What happens when there are conflicting interpretations of the same facts as my examples have shown?” (p. 63)

He goes on to argue that “such questions transcend the bounds of research methodology and deal with philosophies of history. Moreover, differing views of history suggest different research objectives and approaches to research as well” (p. 63). Some of these questions relate to research methodology, while others concern one’s philosophy of history. Moreover, philosophical views of history often affect research objectives, approaches, and methodologies.

Take Revisionism as an example. According to Strokrocki (1995), it first appeared in the nineteenth century as a reaction against the earlier history, which had focused on royalty and the rich (top-down history). Influenced by Karl Marx, revisionists wrote about the exploitation of other groups under capitalism and the evils of the bureaucratic system. Because little had been written in the earlier histories about ordinary persons and few of them were literate, written sources such as letters and dairies were quite limited. Therefore, revisionists studied the lives and ideas of ordinary persons (bottom-up history) using interviews, the observations of participants, and other social gathering techniques. They then compared popular views and behavior with the opinions of the leadership. The theoretical basis for these oral historians came from Marxism. The revisionists’ philosophical view of history determined their objectives (to write about exploitation under capitalism and the evils of the bureaucratic system), their bottom-up research agenda, their use of oral history, and their grass-roots approach to their research.

The scholars in the oral history program at Columbia University defined oral history as “primary source material obtained by recording the spoken words—generally
by means of planned tape-recorded interviews—of persons deemed to harbor hitherto unavailable information worth preserving” (Starr, 1977, p. 440). They regarded the tape recorder, computer, and other tools of the age as permitting a “conscious effort to utilize technology to counter the inroads of technology” (Roddy, 1977, p. 2) and as being “more than a tool, less than a discipline” (Roddy, 1977, p. 2) and “at the same level as archaeology” (Roddy, 1977, p. 2). As a result, in “the Columbia-Starr School of Oral History, the answer holds the upper hand, and the answers go mostly unchallenged by the questioner” (Roddy, 1977, p. 3). Moreover, “no transcript gets tampered with once it has been read over and initialed by the interviewee” (Roddy, 1977, p. 2).

To illustrate inappropriate uses of oral history, Joseph Roddy points to Studs Terkel’s *Hard Times: An Oral History of the Great Depression in America*. Roddy complains that “Terkel has taken his questions out of the transcripts and then chopped, spliced, and polished the answers to give each interview a coherent narrative shape and tone” (Roddy, 1977, P. 2). He then quotes Starr, the director of the Oral History Research Office for over twenty years, as arguing that “[t]he major part of what Terkel learned from all those he interviewed, he left on his cutting room floor” (Roddy, 1977, p. 2). Even worse, in Roddy’s opinion, Terkel’s preconceptions of what he wanted to hear from his subjects skewed his results.

Starr (1977) has explained some of the benefits and pitfalls that arise from using oral history as source material:

The verbatim record of what oral historians obtain is thus in one respect unique, in comparison with other forms of primary source materials. It is deliberately created solely for historical purposes. It can capture and preserve life stories that would otherwise be lost, by eliciting oral testimony from many on a single topic. It can convey personality, explain motivation, reveal inner thoughts and perceptions—serving scholars in much the same way as private letters and diaries.
An oral history memoir is based on recall, and thus lacks the immediacy of these, but it can be fully as intimate, more reflective, and, if the questioner knows what to ask, quite as useful to the researcher. Obviously it is also quite hazardous for the researcher, since memory is fallible, ego distorts, and contradictions sometimes go unresolved. Yet problems of evaluation are not markedly different from those inherent in the use of letters, diaries, and other primary sources. With *caveat emptor* ever in mind, the scholar must test the evidence in an oral history memoir for internal consistency and, whenever possible, by corroboration from other sources, often including the oral history memoirs of others on the same topic. (pp. 440-441)

Lawrence Goodwyn has described the philosophical views underlying the oral history program at Duke University:

"[O]ral history is the merger of sheer investigative journalism and the apparatus of historical scholarship. And it is best used as a supplement to the historians existing tools. Its use is limited. And like most embryonic methodologies, its track record is mixed. I’d say its principal difficulty at this juncture is that it is being utilized as a substitute for serious historical work. And I’d say it is useful for the social historian because it provides a means of acquiring the perspective of the inarticulate, or perhaps the articulate whose opinions have not been preserved." (Roddy, 1977, p. 3)

For this reason, the oral historians at Duke University first formulate the question to which they wish an answer and thoroughly investigate it using traditional methods based on written documents. Only then and after creating a framework for oral investigation, do they use interviews. They confine their interviews only to persons who actually participated in the events under investigation. In summary, the “approach is problem-centered [and] rooted in a historical question” (Roddy, 1977, p. 3).

The scholars in the Oral History Program at North Carolina regard “all the prevailing accounts of the American experience as histories of Great White men—with all the exclusion conveyed by each of the three words” (Roddy, 1977, p. 4). Their goal was instead to “look at the world the workers made, and the world the industrialists pressed on them” (Roddy, 1977, p. 4). They therefore wish “to collect first-person
interviews with those who have been excluded from the mainstream of American life” (Roddy, 1977, p. 4) Based on their research, they conclude that “written sources are not likely to be any more believable” (Roddy, 1977, p. 4) and that “oral history exists because so few now leave much written evidence of their lives” (Roddy, 1977, p. 4).

According to Mike Mullins, the project director of the Appalachian Oral History Project, his program does not take the point of view of the rich and powerful but rather of ordinary persons, who have been largely ignored. It records a bottom-up history in which ordinary persons have “the chance to tell their own story” (Roddy, 1977, p. 5). Many of the persons interviewed, however, “do not feel that their lives have been worth living” (Roddy, 1977, p. 5). For this reason, he feels that an important purpose of each interview should be to give the interviewee a sense of self-worth. Whether it results in a successful article or book should be secondary. He contrasts his oral history program with many others whose scholars would regard “a lot of the information we have here on over 3500 hours of tape [as] worthless, no good” (Roddy, 1977, p. 5)

The discussion above indicates that the oral history field has been making inroads into historical research. The different approaches to oral history have somewhat different philosophical bases, serve somewhat different functions, and have different strengths and weaknesses. Which approach one adopts should, therefore, depend on one’s philosophical view of history, what one’s objectives, intentions, knowledge, and experience are, and on the nature of the study.

After taking all of these considerations into account, I adopted Duke’s approach. For the most part, my study is not actually an oral history. Rather, it is strongly problem-centered and can largely rely on written documents. I used oral history primarily as an
additional source in order to provide grass-roots information not available in the written historical sources. Following Duke's approach to oral history, my study started with questions I have been asking myself and did not stop until I have uncovered the answers provided by written documents. I began by doing the traditional work that a non-oral historian would do, by reading the available written sources, and by using the information so obtained to focus my oral investigation. I interviewed only persons involved in art education during the period under investigation. I, the interviewer, took control of the interviewing, making sure that I ferreted out the information missing from the written documents.

I also incorporated elements of Columbia's approach into my study. I tried to avoid drawing conclusion on the basis of preconceptions, which may turn out to be false. I also checked whether the oral history memoirs are internally consistent and compared the information so obtained with that obtained from written documents.

**Why I Select Oral History Methodology?**

I adopted oral history for five reasons. First, oral history has been widely accepted in academic research. Oral histories have been supported, catalogued and thoughtfully evaluated. Many universities have oral history programs, offering courses in oral history and training numerous oral historians.

Second, oral history has been justified philosophically and methodologically. I can therefore claim some justification in using it in my study.

Third, my investigation requires its use. Written documents are not entirely informative about what really happened at the grass-roots level in Chinese art education.
under the People's Republic of China. In my opinion, interviewing suitable persons was the best way to solve this problem.

Fourth, my training in archaeology has given me experience in carrying out oral history. My first experience in writing an oral history occurred in my first year of middle school. A special movement, called *Education from Recalling Past Suffering and Thinking over the Source of Present Happiness*, was underway at the time. The instructional approach was to use oral histories of the poor in order to educate students. Our school selected six students as a group, led by two Chinese teachers, to visit the poor in the People's Commune. The persons interviewed had to satisfy two criteria: they were poor farmers before 1949 and someone in their families must either have died for the Revolution or have been in the military. We lived in their homes for a month, working together with them during the day and talking to them at night. We had no equipment for recording their narratives—even if their village had had electricity. As a result, we wrote down their statements word for word. Later, we wrote up these interviews as family oral histories, which were printed as textbooks and assigned to every class in the school. These family oral histories were also rendered into drawings exhibited in the schools of the city. Though we lacked any theoretical framework for carrying out these oral histories, our experiences were nonetheless formative for such young students.

As an archaeology major in undergraduate and graduate study in China, I had other opportunities to carry out oral histories. For example, I interviewed the persons living near archaeological sites in order to learn about the sites. Without those interviews and the guidance provided by local persons, archaeological field work would be much less successful.

22
Fifth, the information gained from oral sources may suggest a different set of questions and perspective with which to approach the written sources again and to interpret the data.

Interpretation

Stankiewicz (1995) has argued that historians cannot avoid injecting values into their writing since values are crucial to the meaning and significance that the audience attaches to it. Stokrocki (1995) elaborates on this point and relates it to oral hisory in the following statement.

Interpretation is a process of understanding the meaning of an event or a string of events, which constitute a life history. Oral history is the recording of information in the form of reminiscences by a narrator with first hand knowledge. The narrator is the first interpreter. The oral historian, who interprets the hidden evidence in the interviews, pieces together a plausible explanation, a second interpretation (p. 18).

Thus, in the parts of my study that use oral history, my interpretation was the second one. Furthermore, it was the artful part of the history. Finally, it involved my values, interests, intentions, training, knowledge, and experience and was influenced by the audience for whom I intend it.

Professor Efland (1995) has warned of the three main fallacies that can plague historical interpretation:

- Presentism—the tendency to assume that the present ways of viewing things was also prevalent during the historical period in question;
- Isolationism—the tendency to study the history of art education in isolation from its embedding contexts; and
• Iconoclasm—the tendency to assume that the educational heroes in past historical accounts should not be regarded as heroes at all, but as actors or agents who promoted a particular social class perspective or agenda, and by that means succeeded in conferring certain advantages upon themselves or on the social classes for whom they acted (pp. 08-69).

I did my best to avoid these in my interpretation.

How to Carry out Oral History

I have already discussed this issue to some extent. Stokrock’s (1995) article Oral History: Recording Teaching Folklore and Folkways is a gold mine of specific methods and sequences for use in oral history research. It provides a systematic introduction and discusses oral historical research methods in detail as well as offering sound suggestions. For example, she tells how to conduct a series of oral interviews; how to write oral history reports; how to compare oral histories; how to evaluate the content and performance of interviews; how to deal with differences in gender, educational level, culture, class, age, and ethnicity; and how to treat the reminiscences of old persons. Not all of these suggestions are suitable for my study, however. I nevertheless used them as a guide to examine the issues in my study. I also adjusted the methods and procedures of oral history research on the basis of my needs.

Starr (1977) points out, oral history has weaknesses that have prevented it from having the impact upon the scholarly world that one might reasonably have expected. The experience has been all too common everywhere—difficulty in “convincing historians of the value of this new source material, which was initially received quite indifferently or as a waste of time because of its inherently subjective and partisan qualities” (p. 457).
Even after academic skeptics are converted, however, "few are willing to involve themselves in the task of producing this type of source" (p. 457) unless they have books of their own in mind. For this reason, oral history has failed to receive the critical attention necessary for it to fulfill its potential:

Oral history, if it achieves the mission its votaries have set for it, will win universal acceptance as a form of primary source material, one that is quite as pervasive, and no more and no less valid, per se, than the holographic documents it purports to replace. Its most ardent champions would not contend that this is in the immediate offing, heartening as its progress has been. (Starr, 1977, p. 457)

Outline of Chapters

Borg & Gall (1983) indicated that "[t]he organization of the historical research dissertation does not usually follow the chapter line of other types of educational research dissertation.... Reports of historical research have no standard format" (p. 825). For this study, I shall let the particular problem or topic determine how the facts and my findings will be presented.

According to Borg & Gall (1983, p. 825), two standard methods are commonly used for organizing historical writing: (i) "to present the historical facts in chronological order"; and (ii) "to present the historical facts according to topic or theme" (p. 825). For this particular study, I employed both methods.

My history of art education in elementary and middle schools under the PRC includes the following chapters:

Chapter 1. Introduction
Chapter 2. Methodology
Chapter 3. A Brief Overview of the History of Art Education before 1949
Chapter 4. The Components and Functions of the PRC Art Education System
Chapter 5. The Two Education Models that Most Influenced PRC Art Education


Chapter 7. Aesthetic Education in Elementary and Middle Schools

Chapter 8. Looking to the Future of Art Education
CHAPTER 3

A BRIEF OVERVIEW OF THE HISTORY OF ART EDUCATION BEFORE 1949

3.1 ART EDUCATION IN TRADITIONAL CHINESE SCHOOLS (BEFORE 1906)

China, one of the four ancient civilizations of the world, has a long history and splendid culture. The development of its distinctive musical instruments, calligraphy, and fine arts are regarded as the crystallization of its culture. That culture owes much to the Chinese tradition of paying great attention to education, including art education.

Schooling in Ancient China

China has attached great importance to schooling since ancient times. About the 21st century BC, Chinese schooling began to take shape. The rural schools of the Zhou Dynasty (11th century BC — 221 BC) compare favorably with modern universal schooling. By the Han Dynasty (206 BC — 25 AD), two types of schools had come into existence: schools run by private individuals and schools run by the feudal government. Both types of schools were divided into ones delivering elementary education and ones
delivering higher education. The middle school did not appear until it was introduced at the Shanghai Nanyang Public School in 1897 (Chinese Education Encyclopedia, 1985). With the issue of the document A Memorial to the Throne about the Regulations of Jingshi University in 1898, China set up the current structure of schooling, which consists of higher education institutions, middle schools, and elementary schools (Chinese Education Encyclopedia, 1985).

Since 1903, the Qing Dynasty introduced a new school system nationwide, which imitated those of Europe and Japan, and girls, for the first time in Chinese history, were allowed to go to schools (Li & Wang, 1994). Then in 1905, an imperial edict end the imperial examination system from 1906 onward. This system had been a central feature of China for 1300 years and had served as the mainstay of the feudal school system (Li & Wang, 1994). It is important to distinguish between the new school system and the feudal school system because art education had very different characteristics under the two. This study therefore calls the former the new school system and the latter the traditional school system. The subsections below detail some of these differences.

Art Education in Traditional Schools of China

In reviewing ancient Chinese history, one can find no words or phrases in use with the same meanings as the English phrases art education and aesthetic education. In reality, however, China had a long history of art education in its traditional schools. Art education existed for at least two thousand years in tradition schools. Art education was manifested in at least two ways. First, calligraphy was an independent course in traditional
schools. Calligraphy is a special type of art that arose in China. A popular view is that calligraphy and Chinese painting have the same origin. Based on archaeological discoveries and historical studies, historians have concluded that Chinese brushes and ink were the primary tools that students used to write, draw and paint before pen and pencil came into use in China. In ancient China, government officials were selected based upon the four attributes: Shen, the person’s outlook; Yian, the person’s speaking ability; Shu, the person’s calligraphy; and Pan, the person’s ability to conduct government affairs. Great importance was attached to calligraphic skill because it was regarded as indicating not only how well the person was educated but also what the person’s personality and philosophy were. For those reasons, traditional Chinese schools paid great attention to calligraphic instruction. Writing Chinese characters beautifully became a basic requirement for all the children in the schools. Much time and effort had to be devoted to calligraphy because learning how to handle Chinese brushes well is both difficult and time-consuming.

Calligraphy appeared as an independent course in Chinese elementary schools over two thousand years ago. Confucius (551–479 BC), the most famous Chinese teacher ever, taught calligraphy in his school (A Dictionary of Education, 1987). With many generations’ experience in teaching calligraphy in traditional schools, educators shaped theories about how to teach the subject. In particular, they formulated aesthetic criteria, instructional content, methods, and textbooks for teaching calligraphy.

Art education was manifested in a second way; namely, through the ideas and practices by which aesthetic education was carried out in the traditional schools. Chinese educators in ancient China greatly emphasized that students should be taught and trained
in an all-round way, including a large component of what would now be called aesthetic education.

In the middle of the Zhou Dynasty, teachers sought to inculcate the Six Skills, which included the following: (a) Li—politics, history, moral education; (b) Yuei—a comprehensive art course including music, poetry, and dance; (c) She and (d) Yu, training in military skills mainly are skills of shooting arrows and driving carriages; (e) Shu (tone 1), calligraphy; and (f) Shu (tone 4)—basic cultural knowledge such as reading and writing. Among those skills, Li, Yuei, She, and Yu should be acquired during higher education, while Shu (tone 1) and Shu (tone 4) should be acquired in elementary school (Chinese Education Encyclopedia, 1994).

In the sixth century BC, Confucius advocated that students be taught and trained in the full sense. He inherited this idea, which had formed at the middle of the Western Zhou Dynasty, and reformulated it as the Six Skills, which include courtesy, music, shooting, driving horses, calligraphy, and mathematics. Six-Skills theory reflected Confucius’s aesthetic educational idea, which required that the curriculum be designed so that aesthetic education was woven into every part of the curriculum. This theory and the instructional practices that went with it fuse moral, intellectual, physical and aesthetics education.

Confucius’s ideas on aesthetic education, which passed from one generation of educators to the next, evolved gradually over time as educators in later dynasties further developed them. For instance, Yan Tuizhi, a well-known educator, wrote the book Admonitions of the Yan’s Family, which served as a textbook during the Wei, Jin,
Southern, and Northern Dynasties (Third to sixth centuries AD) It discusses how to teach
and train students in the full sense. Unfortunately, the process by which these ideas on
aesthetic education evolved was frozen when the imperial examination system was
implemented.

Under the imperial examination system, the feudal dynasties selected officials using
an examination. It started in 587 AD under the Shui Dynasty and lasted through the Tang,
Song, Yuan, Ming, and most the Qing Dynasties (A Dictionary Volume of Chinese
Ancient History, 1980). During the entire period of its operation, the examination
remained essentially the same. In order to help students obtain high scores on the
examination, the traditional schools geared their curriculum entirely to the examination.
They became dependent on the examination and the agencies that prepared it. Teachers
were not serious about teaching, and students considered schools merely as steps to obtain
official positions. Under this system, only calligraphy retained its position as an
independent course in the curriculum, reflecting its importance on the examination. Other
areas of aesthetic education, which were not included on the examination, languished. This
state of affairs continued until the Qing Dynasty ended the imperial examination in 1906.

3.2 INTRODUCTION OF WESTERN ART EDUCATION (1840 UNTIL THE
EARLY TWENTY CENTURY)

After the Opium War (1840-1842), western culture and arts were gradually
introduced into China, eventually influencing Chinese education greatly. The process of
introducing Western Art and art education into China did not start in elementary schools
run by the government. Rather, they first appeared in the elementary schools run by Christian missionaries and in Chinese professional and technology schools. Moreover, in the professional and technical schools, Western Arts were originally introduced as a type of western science and technology, and art education was employed as a way to acquire western technical skills.

**Art Education in Missionary Schools**

Even before the Opium War, the missionaries were already carrying out educational activities in China. Afterwards, the western countries gradually obtained permission for missionaries to establish churches, hospitals, and schools (Li & Wang, 1994). Initially, these educational activities consisted primarily of running elementary schools, which usually depended on and were located in churches. Incidentally, quite a few of them were for girls. Most missionary schools were run by either French Catholic missionaries or American Protestant schools.

Mission schools offered art education in addition to language, geography, history, mathematics, science, and their educational core religion. Three examples are Qiming School for Girls, which was founded in 1904 and offered drawing and handicrafts; Wenji School for Girls, which was established by American Protestant missionaries in 1851 and offered textiles, sewing, and gardening; and Xuhui Middle School for Girls, which was established by French Catholic missionaries and offered calligraphy, embroidery, and sewing (Niu & Yang, 1994). Art education in mission schools did not play the role of developing students as human beings, however. Instead, it merely enabled students to

32
acquire technical skills with which to make a living. A typical example is the elementary school attached to Shanghai Xujiahui Tushanwan Foundling Hospital. The Catholic Church established it in 1849. This elementary school accepted orphans six to eight years of age. The curriculum in the first four years included religion, Chinese, Calligraphy, and mathematics. When the students reached thirteen years of age, the school taught them some technical skills such as printing, bookbinding, painting, photography, carpentry, wood carving, clay sculpture, glassing, and embroidery. The education ending when they reached nineteen years of age. They could then leave or could stay on as workers. Many chose to stay their entire lives. Some of these workers became not merely skilled artisans but also artists (Li & Wang, 1994).

The influence of the missionaries extended well beyond the mission schools. Many of them were involved in the operation of the feudal government’s schools as well as Chinese private schools. They were often instrumental in the introduction of western ideas into these schools (Li & Wang, 1994).

Though art education in the mission schools differed in many ways from what it is now, it was nonetheless significant in introducing the idea of western art education into Chinese schools. It was the first time that art courses had appeared in elementary schools, though it was offered only in the later stages of elementary education and only for the purpose of preparing students for careers.

**Art Education in Professional and Technical Schools**

From the early nineteenth century and especially after the Opium War, China underwent what is called the Westernization Movement. This movement introduced the
techniques of capitalist production in the second half of the nineteenth century. The comprador bureaucrats of the Qing government carried it out in order to preserve their rule. The Westernization Movement established professional and technical schools, sent students to foreign countries, translated foreign technical books into Chinese, and trained engineers and other skilled professionals. The new professional and technical schools consisted primarily of military academies, engineering colleges, and foreign-language schools. These schools hired foreigners, and Chinese who had graduated from foreign universities, as their faculties. In addition to some of the traditional courses, they offered courses in foreign languages and western technology. The new courses most closely related to art education were drawing, drafting, embroidery, painting, craft patterns, and pottery painting. The art courses were offered largely in order to achieve the new educational goal of “teaching industrial technology and enabling students to be experts” (Li & Wang, 1994).

Although these courses were taught only for the purpose of producing skilled artists, they also provided practice in teaching western art in Chinese schools. The schools acquired experience, a reference point, and a foundation for western ideas in art education.

3.3 EDUCATION IN THE NEW SCHOOLS UNDER THE QING DYNASTY (1904-1911)

The Ideas of Art Education

Many educational views existed at the end of the Qing Dynasty. One of the most important and popular ones was that schooling should liberate individual characters and
develop human beings in an all-round way. The scholar Wang Guowei advocated this view. His 1903 article *The Goal of Education* stated that schools should train students in the full sense using both physical education and interior education, which includes intellectual, moral and aesthetic education (Yin, 1992). The appearance of this idea demonstrates that Chinese education was again paying attention to aesthetic education and was affirming the importance and function of art education.

**Art Education Curriculum**

According to the regulations in *A Memorial to the Throne about the Regulations of Schools*, nine-year elementary education was divided into two stages: five years of lower elementary education and four year of higher elementary education. There was no requirement for lower elementary education to offer art education courses. However, schools could, based on local conditions, add drawing and/or handicraft courses. Higher elementary schools, on the other hand, were required to offer a drawing course. In addition, schools could also, based on local conditions, provide courses such as handicrafts, agriculture, and business. Five-year middle schools were also required to offer a drawing course.

Calligraphy, the independent art course in traditional schools, disappeared from the curriculum in the new elementary schools of Qing dynasty. Under the modern school system, calligraphy was incorporated into the Chinese language course, and has been taught in elementary schools as part of Chinese ever since then.
The arrangement of the art education curriculum in elementary and middle schools shows that at this point the idea of art education did not yet encompass the training of students in the full sense. The art education curriculum was not important enough to be in the required course listing for all the elementary and middle schools. Finally, art education such as drawing and handicrafts were still regarded as a way of acquiring technical skills and preparing students for careers.

Teacher Education

According to *A Memorial to the Throne about the Regulations of Schools*, two types of teacher schools existed in the Qing Dynasty: elementary teacher schools and higher teacher institutions. Elementary teacher schools trained students to be teachers and administrators in elementary schools. A total of twelve courses were included in their curricula, among which were calligraphy and drawing.

Calligraphy was an independent art education course in traditional Chinese schools. The educational reform of 1903 removed it as an independent course in the new elementary schools. It was instead incorporated as content in the Chinese language courses. Why did calligraphy continue to be an independent course in elementary teacher schools? *A Memorial to the Throne about the Regulations of Schools* explained that it remained because future teachers must still be able to teach children about it. According to the regulations, future teachers were first to learn to write in regular script, then in a
running hand,¹ and next in Xiao zhuan.² Finally, they were to learn how to teach calligraphy in the elementary schools.

How was drawing taught in the elementary teacher schools? According to the regulations, future teachers were first to receive instruction in how to draw objects, machines, nature, and live models. They were then instructed on how to teach drawing in elementary schools. They were instructed to stress position, shape, shade and color and to encourage their children to practice. Table 3.1 reports the art education curriculum and course schedule for elementary teacher schools under Qing Dynasty.

<table>
<thead>
<tr>
<th>Year</th>
<th>Calligraphy</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Year</td>
<td>Regular Script</td>
</tr>
<tr>
<td>Second Year</td>
<td>Running Hand</td>
</tr>
<tr>
<td>Third Year</td>
<td>Running Hand; Xiao zhuan</td>
</tr>
<tr>
<td>Fourth Year</td>
<td>Running Hand; Xiao zhuan</td>
</tr>
<tr>
<td>Fifth Year</td>
<td>Running Hand; Xiao zhuan, Principles and Sequences for Teaching Calligraphy</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>Drawing</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Year</td>
<td>Drawing; Implements Drawing, Machine Drawing</td>
</tr>
<tr>
<td>Second Year</td>
<td>Drawing; Implements Drawing, Machine Drawing</td>
</tr>
<tr>
<td>Third Year</td>
<td>Drawing; Implements Drawing; Principles and Sequences of Teaching Drawing</td>
</tr>
<tr>
<td>Fourth Year</td>
<td>Drawing; Implements Drawing; Principles and Sequences of Teaching Drawing</td>
</tr>
<tr>
<td>Fifth Year</td>
<td>Drawing; Implements Drawing; Principles and Sequence of Teaching Drawing</td>
</tr>
</tbody>
</table>

Table 3.1: A Course Schedule for Art Education in Elementary Teacher Schools under the Qing Dynasty. Drawn from A Memorial to the Throne about the Regulations of Schools, in Li Lintian & Wang Ping, A History of Chinese Professional and Technology Education, 1994, pp. 68-70.

¹ Running hand is a style of Chinese Calligraphy.
² Xiao zhuan is the ancient style of Chinese calligraphy that the Qin Dynasty (221-207 B.C.) adopted.
Higher teacher institutions trained students to be teachers and administrators in middle schools and in elementary teacher schools. According to *A Memorial to the Throne about the Regulations for Higher Teacher Institutions*, higher teacher institutions had four possible orientations: Chinese language and literature and foreign languages; geography and history; mathematics, physics, and chemistry; and botany, zoology, mineralogy, and psychology. The first two orientations had no art requirement, while the last two did. Table 3.2 reports the art-education curriculum and course schedule for these two orientations in higher teacher institutions under Qing Dynasty.

**The Mathematics, Physics, and Chemistry Orientation:**

<table>
<thead>
<tr>
<th>Year</th>
<th>First Year</th>
<th>Second Year</th>
<th>Third Year</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Drawing (Copy Paintings; Implements Drawing; Drawing Life and Nature)</td>
<td>No Drawing</td>
<td>No Drawing</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Handicrafts (Carpentry)</td>
<td>Handicrafts (Carpentry; Metalworking)</td>
</tr>
</tbody>
</table>

**Botany, Zoology, Mineralogy, and Psychology orientation:**

<table>
<thead>
<tr>
<th>Year</th>
<th>First Year</th>
<th>Second Year</th>
<th>Third Year</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Drawing (Copy Paintings; Implements Drawing)</td>
<td>No Handicraft</td>
<td>No Handicrafts</td>
</tr>
<tr>
<td></td>
<td>Drawing (Drawing Life and Nature)</td>
<td>No Handicrafts</td>
<td>No Handicrafts</td>
</tr>
<tr>
<td></td>
<td>No Drawing</td>
<td>No Handicrafts</td>
<td>No Handicrafts</td>
</tr>
</tbody>
</table>

Table 3.2: A Course Schedule of Art Education in Higher Teacher Institutions under Qing Dynasty. Drawn from *A Memorial to the Throne about the Regulations for Higher Teacher Institutions*, in Li Lintian & Wang Ping, *A History of Chinese Professional and Technology Education*, 1994, pp. 73-79.
The Qing Dynasty provided no pre-service training for art teachers. The purpose for including art education courses in teacher schools and institutions was to train future teachers to impart specific skills useful to their students in their careers.

3.4 ART EDUCATION IN THE REPUBLIC OF CHINA (1912 - 1949)

On January 1, 1912, Sun Yat-sen announced the establishment of a temporary government for the Republic of China in Nanjing City, and he became the first president. This date marks the foundation of the Republic of China. It continued to exist on the mainland of China until 1949 when the Communist Party took power.

The Republic of China established aesthetic education as one of the aims of its national educational policy. As a result, art education expanded greatly. The United States supported the Republic of China politically, economically, militarily, and educationally. For this reason, the United States strongly influenced the development of art education in China between 1912 and 1949.

Establishing the Position of Aesthetic Education in the National Educational Policy

The early years of the Republic of China witnessed the transformation of the traditional feudal education system into a modern educational system. New educational ideas from the West had taken root on the traditional body of learning during the last years of the Qing Dynasty. The belief in aesthetic education, however, had not been strong enough to have affected fundamental educational policy then.
The Education Department of the Republic of China began reforming the feudal educational system immediately after its founding (Chinese Education Encyclopedia, 1985). Art education was most influenced by the establishment of aesthetic education as an aim of national educational policy.

A Provisional National Education Conference was held between July 16 to August 10, 1912. Based on the views expressed there, and especially those of Cai Yuanpei, the Director of the Education Department and one of the most famous educators at the time, the Republic of China promulgated a new national education policy on September 2, 1912. This policy “lay stress on moral education.” It “supported linking moral education with business and military education and completing moral education with aesthetic education” (Educational Annals of the Republic of China, 1990, p. 1; also in Chinese Education Encyclopedia, 1985, p. 422).

The announcement of this new aim of national education represented a victory of Chinese capitalists against traditional feudal education. It entirely abandoned the educational goal of Qing Dynasty in this regard. For the first time in history, the idea of equally developing moral, intellectual, physical, and aesthetic education was adopted as fundamental national educational policy.

Inculcating an interest in art became a part of educational policy after 1912. For instance, the government announced in 1928 that citizens should be trained in the schools to have an interest in art (Chinese Education Encyclopedia, 1985). Middle School Regulations, which was issued in 1932, indicates that middle schools should “train students to have an enlightened interest in art” (Education Annals of the Republic of
China, 1990, p.72). The art-education curriculum also continuously offered art appreciation courses in elementary and middle schools until 1949.

The Ideas of Art Education

Between 1912 and 1949, many new ideas in art education appeared in China, reflecting the influence of other countries. The influence of the United States was especially important since the Republic of China adopted many elements of the US educational system. The new ideas in art education ideas can be briefly stated as follows.

1. Moral, intellectual, physical, and aesthetic education should be developed equally.

The foremost proponent of this idea was Cai Yuanpei (1868-1940). In his view, two types of education exist: education under politics and education beyond politics. Military, business, and moral education belong to the first while philosophical and aesthetic education belong to the second. Neither type of education should be emphasized at the expense of the other but rather should be developed equally. He regarded the main ideas of citizen morality to be freedom, equality, and love. Business education uses the citizen’s endeavors in making a living as an opportunity for learning and education and is thus intellectual education. Intellectual education entails the acquisition of general knowledge and skills. Military education involves learning about the military as well as physical education, which entailed developing the citizenry’s physical fitness. Aesthetic education included music, drawing, and play. It had the very important function of enhancing the morality and morale of the citizenry (Chinese Education Encyclopedia, 1985).

2. Aesthetic education should replace religion.
Cai Yuanpei opposed all religions, which he regarded as narrow, and insisted that aesthetic education could replace religion. In his view, the ultimate mission of the schools is to enable the student to detach from the everyday world and to attain the highest realm of consciousness. Philosophical education is thus necessary. Entering this realm from the phenomenological world, however, cannot be done on the basis of either theory or experience alone. Rather, it requires direct aesthetic feeling. Aesthetic feeling bridges the gap between the two worlds. Beauty is universal. As a result, it oversteps and surpasses politics. He considered military and business education as urgent tasks, moral education as providing the center, philosophical education as providing the ultimate goal, and aesthetic education as providing the bridge (Feng, 1994).

3. The art curriculum can contribute to physical development.

The Gong Du Movement, which sought to explore the relationship between the new education and the new society, advocated that schooling combine education with labor. This movement thought that drawing, music, and handicrafts should be an important part of the curriculum since they develop physical capabilities. Such development would bring real knowledge, a lofty morality, and an active and happy spirit to the students (Mao, 1988).

4. Teachers are more successful, the better they understand how children develop physically and psychologically.

According to this view, educators should carefully observe how children develop physically and psychologically, what their hobbies are, and how they think. With a deep understanding of the children’s world, they can help children to obtain correct visual and
scientific concepts and ideas. Children's books should emphasize myths and fairy tales. Textbooks should include both text and pictures, and the illustrations in these books should reflect children's lives in a realistic but beautiful way. The text should employ children's language and should be interesting and easy to understand (Feng, 1994).

**Curriculum of Art Education**

The Education Department of the Republic of China issued curriculum criteria specifying what courses the schools must offer each semester, the courses, contents, and time in weekly hours. According to those issued in 1912, the elementary and middle schools were to teach drawing and handicraft, which clearly belong to art education, and some other courses like sewing and gardening, which contain some elements of art education. In comparison with the educational reform of the Qing Dynasty in 1904, this reform increased the practical orientation of the curriculum. Specifically, it included instruction on handcrafts, gardening, and sewing, paid more attention to sports and music, and made drawing a required course.

The curriculum criteria issued in 1912 were revised times before 1949. Tables 3.3, 3.4, and 3.5 report the detailed changes that took place in the art education curriculum in elementary schools, middle schools, and teacher schools between 1912 and 1949. During this period, the curriculum in art education did not vary significantly (*Chinese Education Encyclopedia*, 1985).
<table>
<thead>
<tr>
<th>Date</th>
<th>Document</th>
<th>Lower Grades</th>
<th>Higher Grades</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan. 1912</td>
<td>The Provisional Curriculum Criteria for General Education</td>
<td>Drawing, Handicrafts, Sewing, Playing</td>
<td>Drawing, Handicrafts, Sewing, Playing</td>
</tr>
<tr>
<td>Sept. 1912</td>
<td>Decrees for Elementary Schools</td>
<td>Drawing, Handicrafts, Sewing</td>
<td>Drawing, Handicrafts, Sewing</td>
</tr>
<tr>
<td>July 1915</td>
<td>Decrees for National Schools and Higher Elementary Schools</td>
<td>Drawing, Handicrafts, Sewing</td>
<td>Drawing, Handicrafts, Housework</td>
</tr>
<tr>
<td>Nov. 1915</td>
<td>Decrees for Probationary School</td>
<td>Drawing, Handicrafts, Sewing</td>
<td>Drawing, Handicrafts, Housework</td>
</tr>
<tr>
<td>June 1923</td>
<td>The Outlines of Curriculum Criteria under the New School System</td>
<td>Visual Arts, Gong Yong Arts, Nature (Handicrafts)</td>
<td>Visual Arts, Gong Yong Arts, Nature, Gardening</td>
</tr>
<tr>
<td>Feb. 1928</td>
<td>Provisional Regulations for Elementary Schools</td>
<td>Drawing; Handicrafts.</td>
<td>Drawing; Handicrafts.</td>
</tr>
<tr>
<td>Aug. 1929</td>
<td>Provisional Curriculum Criteria for Elementary Schools</td>
<td>Fine Arts, Gongzhuo (Handicrafts)</td>
<td>Fine Arts, Gongzhuo (Handicrafts)</td>
</tr>
<tr>
<td>Oct. 1932</td>
<td>Curriculum Criteria for Elementary Schools</td>
<td>Fine Arts, Laozhuo (Handicrafts)</td>
<td>Fine Arts, Laozhuo (Handicrafts)</td>
</tr>
<tr>
<td>July 1936</td>
<td>Revised Curriculum Criteria for Elementary Schools</td>
<td>Gongzhuo (Fine Arts and Handicrafts)</td>
<td>Fine Arts, Laozhuo (Handicrafts)</td>
</tr>
<tr>
<td>Jan. 1942</td>
<td>Revised Criteria for Curriculum in Elementary Schools</td>
<td>Drawing, Laozhuo (Handicrafts)</td>
<td>Drawing, Laozhuo (Handicrafts)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>Document</th>
<th>Curriculum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nov. 1912</td>
<td>Regulations to Implement the Decrees for Middle Schools</td>
<td>Drawing; Handicrafts for Boys’ Schools</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Drawing; Handicrafts, Housework, Gardening; Sewing for Girls’ Schools</td>
</tr>
<tr>
<td>1923</td>
<td>Outlines of Curriculum Criteria for Middle Schools</td>
<td>Drawing; Handicrafts</td>
</tr>
<tr>
<td>July 1929</td>
<td>Provisional Curriculum Criteria for Middle Schools</td>
<td>Drawing; Gong Yong Arts (Handicrafts)</td>
</tr>
<tr>
<td>Oct. 1932</td>
<td>The Curriculum Criteria for Middle Schools</td>
<td>Drawing; Laozhuo (Handicrafts)</td>
</tr>
<tr>
<td>April 1936</td>
<td>Revised Curriculum Criteria for Middle School</td>
<td>Drawing; Laozhuo (Handicrafts)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Offer in the First Two Years of Middle Schools</td>
</tr>
<tr>
<td>Feb. 1940</td>
<td>Revised Curriculum Criteria for Middle School</td>
<td>Drawing; Laozhuo (Handicrafts)</td>
</tr>
<tr>
<td>Feb. 1548</td>
<td>Revised Criteria for Curriculum in the Middle Schools</td>
<td>Fine Arts; Laozhuo (Handicrafts)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>Document</th>
<th>Type of Teacher School</th>
<th>Curriculum</th>
</tr>
</thead>
<tbody>
<tr>
<td>1912</td>
<td>Regulations for Teacher Schools</td>
<td>Men's Teacher Schools</td>
<td>Required: Calligraphy; Drawing; Handicrafts.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wonsen's Teacher Schools</td>
<td>Required: Calligraphy; Drawing; Handicrafts; Housework; Gardening; Sewing.</td>
</tr>
<tr>
<td>1922</td>
<td>New School System</td>
<td>Six-Year Teacher Schools</td>
<td>Required: Drawing; Handicrafts.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Teacher Major in High Schools</td>
<td>Required: None</td>
</tr>
<tr>
<td>1930</td>
<td>Provisional Curriculum Criteria for Teacher Major in High Schools</td>
<td>Teacher Major in High Schools</td>
<td>Required: Applying Handicrafts; Applying Housework; Applying Fine Arts; Electives: Arts Orientation.</td>
</tr>
<tr>
<td>1934</td>
<td>Curriculum Criteria for Teacher Schools</td>
<td>Teacher Schools</td>
<td>Required: Laozhuo (Gardening, Handicrafts, and Housework); Fine Arts.</td>
</tr>
<tr>
<td>1935</td>
<td>Curriculum Criteria for Simply Constructed Teacher Schools</td>
<td>Simply Constructed Teacher Schools</td>
<td>Required: Laozhuo (Gardening, Handicrafts, and Housework); Fine Arts.</td>
</tr>
<tr>
<td>1940</td>
<td>Revised Curriculum Criteria for Teacher Schools</td>
<td>Teacher Schools</td>
<td>Required: Fine Arts; Gardening, Handicrafts and Practice; Housework and Practice; Electives: Arts and Applied Skills Orientation.</td>
</tr>
<tr>
<td>1947</td>
<td>Revised Regulations for Teacher Schools</td>
<td>Teacher Schools</td>
<td>Required: Fine Arts; Laozhuo (Handicraft)</td>
</tr>
</tbody>
</table>

In the early years of the Republic of China, textbooks were typically edited by private companies. They meticulously followed the curriculum criteria in editing the textbooks. After being examined and approved by the government, the textbooks were printed and disseminated to the schools. This policy, however, was altered after a few years, thereafter, only the state edited textbooks. This policy change took place between 1933 and 1935 (Feng, 1994)

**Education of Art Teachers**

Modern teacher education began in China at the Qing Dynasty's Shanghai Nai-Yang Gong Xui in 1897. This school was the first to offer teacher education (Education Annals of the Republic of China, 1990). The educational reform of 1904 then established the teacher education system. Teacher education achieved its greatest development under the Republic of China. Notable changes also took place in art teacher education. First, elementary teacher schools and higher education teacher institutions began to provide an art education major. Second, independent art education schools were established.

Teacher education occurred at two levels in the Republic of China: secondary education and higher education. Several different types of schools provided secondary education for teachers: six-year teacher schools, which enrolled elementary-school graduates; two- or three-year teacher schools, which enrolled middle-school graduates; high schools with the teaching major; teacher schools; and specialized teacher schools. The mission of secondary teacher education was to train pre-service teachers and administrators for elementary schools. These schools also served as centers for guiding the study of in-service elementary teachers in the last years of the Republic of China.

47
After 1923, higher education teacher schools either became teacher universities or were absorbed into general universities. Many universities established education departments, and some established education colleges. In the last years of the Republic of China, some independent teacher colleges were also established (Chinese Education Encyclopedia, 1985). The mission of these institutions was to train pre-service teachers and administrators for middle schools and elementary teacher schools.

1. The art-education curriculum in teacher schools

According to official documents, the curriculum criteria for teacher schools changed several times between 1912 and 1949. The curriculum in art education, however, did not change significantly. Drawing and handicraft always remained its core even though the names attached to these courses did vary.

Regulations for Teacher Schools laid out somewhat different curricula for men’s and women’s teacher schools in 1912. Drawing and Handicrafts were required at both, but the women’s teacher schools also required Housework, Gardening, and Sewing (Education Annals of the Republic of China, 1990).

Beginning in 1922, the teacher schools began to have both required and elective courses. Art education was not on the list of required courses. The electives were also divided into three groups: language and social science; math and sciences; arts and sports.

2. Appearance of the art education major in teacher schools

The art education major was offered for the first time in 1938 at the Chong Qing Teacher School. Beginning in 1941, the central government required every province to require at least one teacher school to offer the art education major and to provide special
training for art teachers. The number of teacher schools offering the art education major and art teacher training increased appreciably in subsequent years.

3. Appearance of the independent art-teacher school

The first independent art teacher school was established in Henan Province in 1944. The mission of art-teacher schools was to provide special training for pre-service art teachers, and their graduates were expected to teach art in elementary and middle schools. The number of independent art teacher schools also increased appreciably in subsequent years (Li & Wang, 1994).

Summary

Art education has existed for at least two thousand years in China. Calligraphy was an independent course in traditional schools, and the ideas and practices of aesthetic education were also carried out there. After the Opium War (1840-1842), western art education was introduced into China. It first appeared in the elementary schools run by Christian missionaries and in Chinese professional and technical schools, whose mission was to impart western technical skills. In the Republic of China during 1912-1949, art education was offered nationwide in elementary and middle schools and teacher training schools and programs were well established. The art education of the United States greatly influenced their development.
CHAPTER 4

THE COMPONENTS AND FUNCTIONS OF THE PRC ART EDUCATION SYSTEM

Visual arts education is often regarded as one of the least important courses in the curriculum of elementary and middle schools. For this reason, it has never occupied a decisive position and has had no great achievement to be paraded. Surprisingly, however, it survived every revolutionary storm and political movement and has continued to exist since the founding of the People's Republic of China. During those years, school art education slowly changed, gradually forming and shaping its system.

The current system of art education in China includes nine key components: national political currents, fundamental educational policy, fundamental arts and literature policy, school regulations, instructional plans, curriculum criteria for visual arts education, visual arts textbooks, the reference books for teaching visual arts textbooks, and art teacher training. Each component has its own developing locus and special functions in this system. They are connected to each other as a strong chain in order to ensure that the instructions from the top of the central government can be carried out at the grass-roots level; that is, in the elementary and middle schools. By analyzing
those components, we can expect to identify the structure of Chinese school art education system, clarify the relationship among these key components, and understand how the system works.

4.1 NATIONAL POLITICAL CURRENTS

In this study, the term national political current means the political direction during the time period under study. It includes two parts: the basic line and the tasks stressed by the Chinese Communist Party.

The basic line is the fundamental guiding principle of the Communist Party and the most important key policy link in China. All enterprises are required to take it as the center of their tasks and to implement it in every task. In other words, every task must be directed by the basic line and every task that enterprises have performed must embody the spirit of the basic line.

During the period 1949-1953, the first few years of the People's Republic of China, the Communist Party's basic line was to transform the so-called New Democratic Revolution into the Socialist Revolution. By the mid-1950s, the Communist Party had basically completed this transformation so that the class struggle as a violent storm was nearly over. At this point, the Communist Party's basic line changed. It sought to implement economic construction with a sequence of national five-year economic plans. It stressed the resolution of problems confronting the people. Beginning in late 1957, however, the Communist Party's basic line suddenly changed. Class struggle again became its central focus. This focus continued until 1978. The turning point was the Third Plenary Session of the Eleventh Central Committee of Communist Party in
November of that year. At this conference, the Communist Party decided to change the basic line from class struggle to economic construction and the four modernizations. This basic line has been carried out up to the present time.

For the purposes of this study, the tasks stressed by the Chinese Communist Party are defined to be the most important concrete things that it decided to do in a given period. Very often, they were political movements, or events and the elimination of enemies following the movements and events. Almost every year during the period of Chinese history under review here, the Chinese Communist Party had new tasks that it was stressing (See Table 4.1).

At any given time, there might be only a single task stressed, or there could be more than one. Furthermore, the tasks stressed derive from the basic line as a whole. The enterprises that directly deal with the tasks being stressed must accomplish them in the time specified. Other enterprises must facilitate these tasks in every way they can. For example, the Land Reform Movement was the task stressed between 1950 and 1953. This movement derived from the basic line, which was class struggle during the period of transformation. Agriculture had the direct responsibility of carrying out land reform during this period. Other enterprises such as education had the responsibility of supporting the Land Reform Movement in every way they could. For instance, the government required the schools to teach students that the Land Reform Movement was just and necessary (Lù, 1994).

The national political current is the core component of the art education system. It gives political direction to art education and stipulates the instructional contents of art education. The basic line determines the general political principles and the scope of
<table>
<thead>
<tr>
<th>Year</th>
<th>Important Political Movements and Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>1950-1953</td>
<td>Land Reform Movement</td>
</tr>
<tr>
<td>1950-1952</td>
<td>Movement to Suppress Counterrevolutionaries</td>
</tr>
<tr>
<td>1950-1953</td>
<td>War to Resist U.S. Aggression and Aid Korea</td>
</tr>
<tr>
<td>1950-1952</td>
<td>Movement against the Three Evils (corruption, waste and bureaucracy within the party, government, army and mass organizations)</td>
</tr>
<tr>
<td>1952</td>
<td>Movement against the Five Evils (bribery, tax evasion, theft of state property, cheating on government contracts and stealing of economic information, as practiced by owners of private industrial and commercial enterprises)</td>
</tr>
<tr>
<td>1950</td>
<td>Movement for Ideological Remolding</td>
</tr>
<tr>
<td>1951</td>
<td>Movement for Criticizing the Biography of Wu Xun (also called the first rectification movement after 1949; rectification means the whole Party was required to study Marxism through criticism of others and self)</td>
</tr>
<tr>
<td>1952</td>
<td>State Monopoly for Purchasing and Marketing (grain, cotton, etc.)</td>
</tr>
<tr>
<td>1953-1957</td>
<td>Movement for Socialist Transformation of Agriculture, Industrial Handicrafts, and the Capitalist Industries</td>
</tr>
<tr>
<td>1954</td>
<td>Research about the Dream of Red Building, Hu Shi and Criticizing the Art and Literature Journal</td>
</tr>
<tr>
<td>1955</td>
<td>Event of Hu Feng</td>
</tr>
<tr>
<td>1957</td>
<td>Movement for Airing of Views (through Dazibao, Meetings and Other Media) and the Anti-Rightist Struggle (the Counterattack in 1957 against the Bourgeois Rightists)</td>
</tr>
<tr>
<td>1958</td>
<td>Movement for Opening One’s Heart to the Chinese Communist Party.</td>
</tr>
<tr>
<td>1958</td>
<td>Three Red Banners (the General Line for Socialist Construction, the Great Leap Forward, and the People’s Communes) and the General Line for Socialist Construction (Go All Out, Aim High and Achieve Greater, Faster, Better and More Economical Results in Building Socialism)</td>
</tr>
<tr>
<td>1959</td>
<td>Movement against Right Opportunism</td>
</tr>
<tr>
<td>1960</td>
<td>Movement against the Revisionism of the Soviet Union.</td>
</tr>
<tr>
<td>1959</td>
<td>Event of Peng Dehuai and Huang Kecheng</td>
</tr>
<tr>
<td>1960-1962</td>
<td>Three Years of Famine.</td>
</tr>
</tbody>
</table>

1963  Three Great Revolutionary Movements of Class Struggle, the Struggle for Production, and Scientific Experiment

1964  China explodes an atomic bomb

1963-1966  Socialist Education Movement (also called the Four Clean-Ups, a nationwide movement to clean up the fields of politics, economics, organization and ideology)

1966-1976  Great Proletarian Cultural Revolution:

- Movement of Speaking Out Freely, Airing Views Fully, Holding Great Debates and Writing Big-Character Posters, Red Guard Movement, Movement for Getting Rid of The Four Olds (old ideas, old culture, old customs, and old habits)
- Movement of Clearing Class Term (clearing persons belonging to one of the four categories: landlords, rich peasants, counterrevolutionaries, and bad elements)
- Event of the Three Supports and the Two Militaries (Support Industry, Support Agriculture, and Support the Broad Masses of the Left; Military Control, and Political and Military Training—tasks given to the People’s Liberation Army during the Great Proletarian Cultural Revolution)
- The workers and peasants making up the Mao-Zedong-Thought propaganda teams entered and stayed in elementary and middle schools, and higher education institutes
- Movement for Reforming Criminals through Labor and Transferring Cadres, Intellectuals, School Graduates, etc., to work at the grass-roots level doing manual labor in the countryside or in factories

1970  Event of Lin Biao

1974  Movement for Criticizing Confucius and Lin Biao

1976  Movement for Countering the Wind of Reversing the Verdict of the Right Wing, Event of Mao Zedong’s death

1976  Event of the Gang of Four (Wang, Zhang, Jiang, and Yao); debate about the criteria for examining the truth.

1978  Third Plenary Session of the Eleventh Central Committee of Communist Party; the basic line of the Communist Party turns from class struggle to the construction of the four modernizations.

1978  Deng Xiaoping takes over power from Hua Guofeng and proposes the Four Basic Principles (adhere to the leadership position of the Communist Party, adhere to the socialist way, adhere to Marxism, Leninism, and Mao Zedong Thought, and adhere to the dictatorship of the proletariat) and the goal of the four socialist modernizations (agriculture, industry, military, and science and technology)

1983  Movement against Spiritual Pollution from the Ideology of Capitalism

1986  Event of Hu Yaobang

1987-1988  Movement of Anti-Liberalization

1989  Tiananmen Democratic Movement
instructional contents in art education, and the tasks stressed provide the instructional focus for art education at the time.

Why did the national political current play such an important role in the art education system? From the macroscopic perspective, education in the PRC is highly centralized. The Central Committee of the Communist Party makes all important policies and regulations on the basis of national political currents. As a result, policies and regulations have often changed abruptly as the national political current altered its direction. Art education like the rest of education is strongly influenced by the national political current.

From the microcosmic perspective, the people in the PRC could hear only the voice of Communist Party for most of the period under consideration in this study. Not only did the Communist Party forbid those thoughts and actions that opposed, or even merely disagreed with, national political currents. It also required every enterprise and individual to implement them. In its efforts to eliminate opposition and disagreement, the Communist Party declared millions of persons to be counterrevolutionary elements, rightists, reactionary technical authorities, and capitalist roaders and punished them severely during the political movements of those years. This fate befell persons from the very top of the government down to the grass-roots level at the very bottom. Because of the intense political pressure that these political movements created, everyone was eager to show his or her loyalty to the Communist Party by faithfully following Chairman Mao’s revolutionary line. No enterprise was exempt from such pressures—least of all the schools and individual art teachers within the schools. Therefore, art teachers carefully watched the direction of the national political currents in preparing their teaching and
designing their art activities. In addition, unlike such subjects as mathematics and the sciences, art was regarded as not only a subject in education but also an effective propaganda weapon. With this weapon, the Communist Party sought to unite the people behind its efforts to attack and annihilate its enemies.

4.2 FUNDAMENTAL EDUCATIONAL POLICY

Fundamental educational policy consists of the general guiding principles for all the tasks in the educational enterprise. Generally, it makes decisions on three aspects of education. First, it decides the position of education and the functions that it serves within the entire system of social development. Education must advance socialist construction, and socialist construction must depend on education. Second, it decides what the goal of education is to be i.e., the type of persons into which education should transform student. Third, it decides the ways in which education is to be put into effect i.e., the internal structure of education and the methods used to achieve the goal.

The Central Committee of the Communist Party has determined the fundamental educational policy on the basis of the national political currents. It has changed whenever the national political currents have changed. The most important shifts are detailed below.

Between the Nanchang Uprising\(^1\) on 1 August 1927 and the founding of the People’s Republic of China on 1 October 1949, the Communist Party proclaimed that education must serve the class struggle, furthering revolutionary wars and extending,

\(^1\) During the Nanchang Uprising, the first shot was fired against the Kuomintang. It marks the beginning of the Chinese Communist Party’s independent leadership of the revolution.
solidifying, and consolidating the bases for revolution. This period can be divided into three parts: the Agrarian Revolution, the War of Resistance against the Japanese, and the War of Liberation. Different political currents operated in each of these sub-periods, producing different fundamental educational policies.

The first part is the Agrarian Revolution, which ran from 1 August 1927 until 7 July 1937 when Japan launched a full-scale war in order to annex the whole of China. During this sub-period, the Communist Party was a small guerrilla force able to survive only in remote areas where Kuomintang control was weak. In these areas, which were economically backward and very poor as well as far from cities, the Communist Party established several red base areas (also known as Chinese Soviet areas). In January 1934 Mao Zedong, the chairman of the Communist Party, proposed a fundamental educational policy for the first time. This policy, which was to be implemented in the red base areas, applied the spirit of Communism to educate the poor in the need for class struggle and revolution, to relate education to their work, and to enable the Chinese masses to become a people with civilization and happiness.

The second part is the War of Resistance against Japan (1937-1945). During this sub-period, the Communist Party established red bases in the areas controlled by the Japanese. Given its new situation, the Communist Party changed its educational policy. The new policy was designed to arouse the masses, thereby enabling the Communist Party to expand its armed forces, to defeat Japan, and to liberate the whole of China. It was introduced in all red base areas. In his November 1937 article An Essay about the New Stage, Mao argued that everything should be for the War and in particular all educational undertakings should serve the needs of the War.
The third part is the War of Liberation (1945-1949). During the second sub-period, the War of Resistance against Japan, the armed forces under control of the Communist Party gained strength rapidly. At the end of World War II, the Communist Party was no longer a small guerrilla force. Rather, it had become strong enough to attack the Kuomintang, to prepare for the Civil War, to win the battle, and to take over power. Given this change in its circumstances, the Communist Party adopted another policy. Like everything else during this period, the role of education was to provide aid in winning the civil war.

Even though it was far from clear at the time which side would win, the Communist Party was already planning how they would change educational policy in the event of victory. In his January 1940 article *An Essay about the New Democracy*, Mao Zedong wrote that educational policy should establish what he called a new education, a new culture, and a new democracy. To this end, education should be national, scientific, and public. He reiterated this position in his April 1945 article *An Essay about United Government*. Just before the founding of the People’s Republic of China, the Chinese People’s Political Consultative Conference (CPPCC) issued a report advocating Mao’s position.²

The years since the founding of the People’s Republic of China are termed the period of Chinese socialist revolution and socialist construction. During this period, educational policy has had the following objectives: to modernize Chinese society, especially its economy; to train students, developing all of their moral, intellectual, and

² The CPPCC is a revolutionary front group of persons ostensibly from other parties but in fact under the control of Chinese Communist Party.
physical capabilities; to train students into disciplined, knowledgeable and skilled workers with the proper socialist consciousness; and to transform students into new socialist persons imbued with Communist ideals and morality. It was recognized, however, that the dead hand of the past would prevent these objectives from being achieved immediately. Rather, an extended process of establishing, changing, and developing educational policy would be required.

In March 1952, the education department of the central government issued the Provisional Regulations for Elementary Schools (Draft) and the Provisional Regulations for Middle Schools (Draft). According to these documents, the schools were to develop students fully using not only intellectual but also moral, physical, and aesthetic education (Chinese Education Year Book, 1984).

By 1956, the government had basically completed the socialist transformation that it had sought in agriculture and business. Mao then indicated in his February 1957 article On the Correct Handling of Contradictions among the People (Mao, 1989) that schools should fully develop students with intellectual, moral, and physical education, preparing them to be diligent and knowledgeable workers with a proper socialist consciousness. In September 1958, the Central Committee of the Communist Party and the State Council spelled out the educational policy of the Communist Party in About Instruction for Educational Tasks. According to this document, education should serve only the needs of proletarian politics and should therefore be directly linked to labor and production. The fully developed new persons in Communist society were to have not merely knowledge but also political consciousness and should be able to work both mentally and physically.
In order to implement this educational policy, schools should be controlled by the Communist Party.

After having become the new chair of the Communist Party, Deng Xiaoping gave an important speech in April 1978 to the National Education Conference. Here is a short excerpt of what he said:

Is there any qualitative criteria in educating people? Yes, there is. That is as what Comrade Mao Zedong said: We should enable students to be fully developed in the aspects of moral, intellectual, and physical education, and enable students to become diligent and knowledgeable workers with a proper socialist consciousness.

We want to learn well and develop modern scientific and cultural knowledge, and new technologies in various enterprises; we want to create labor productivity higher than under capitalism; we want to make our country into a strong nation with modernization and socialism; and we want to finally overcome the influence of capitalist ideology. In order to achieve these goals, we must train our laborers with high-level scientific and cultural knowledge and must train and acquire a great proletarian intellectual team with political consciousness and professional experts. Those are the requirement of the proletariat’s politics. (Chinese Education Encyclopedia, 1985, p. 529)

In September 1983, Deng Xiaoping wrote a few words of encouragement for Beijing Jing Shan Elementary School, stating that education must turn toward modernization, the outside world, and the future.

The document of the Seventh National Five-Year Economic Plan was issued in April 1986. It instructed schools in all categories and at all levels to emphasize the task of ideological and political education and to launch the fundamental educational policy of fully developing students through moral, intellectual, physical, and aesthetic education.

As a particular expression of the national political current, the fundamental educational policy is an important component of the art education system. It provides general principles for developing the curriculum and carrying out instruction. Some
examples of such principles are that art education must serve to transform New Democracy into socialism and must advance socialist construction, proletarian politics, and the four socialist modernizations. Fundamental educational policy also determines the position and role of art education within the entire educational enterprise.

Overall, aesthetic education never occupied a decisive position after 1949. In the early 1950s, it occupied last place among the four ways of implementing education identified in this period. Between 1957 and 1986, it was not regarded as a way of implementing education. After 1986, it occupied fourth place among the five ways of implementing education identified in this period. Furthermore, during all three of these periods, art education never held an important position within aesthetic education. As a result, art education played a minor role in the entire period after 1949.

4.3 FUNDAMENTAL ART AND LITERATURE POLICY

The fundamental arts and literature policy of Communist Party was profoundly influenced by Mao's May 1942 article *Talks at the Yenan Forum on Art and Literature*. This policy resulted in the persecution of countless Chinese artists and writers, many of whom were jailed, or even executed, for creating politically unacceptable artworks. It has a kinder, gentler face nowadays but in essence remains very much the same. I quote from Mao's article to provide the reader a clear sense of Mao's views, which became the core of the art and literature policy of the Communist Party. Incidentally, one can perhaps also appreciate why Mao had such a mesmerizing effect on so many Chinese for so long. I then follow the quotations with an overview (Mao Zedong, *Talks At the Yenan Forum on Art and Literature*. In *Mao Tse-Tung Selected Works*, Volume Four, 1941-1945, New
Purpose of Art and Literature

Art and literature must properly fit into the whole revolutionary machine as one of its component parts, to make them a powerful weapon for uniting and educating the people and for attacking and annihilating the enemy; and to help the people to fight the enemy with one heart and one mind. (p.64)

The Standpoint of Artists and Writers

Our standpoint is that of the proletariat and the broad masses of the people. For members of the Communist Party this means that they must adopt the standpoint of the Party and adhere to Party spirit and Party policies. (p.64)

The Attitude of Artistic Creation

Our specific attitudes towards specific things arise from our standpoint. For example: Should we praise or should we expose? This is a question of attitude. Which of these two attitudes should we adopt? We should say both and it all depends on whom you are dealing with. There are three kinds of people: the enemy, the allies in the united front and our own people, namely, the masses and their vanguard. Three different attitudes must be adopted towards these three kinds of people. With regard to our enemies, the task of revolutionary artists and writers is to expose their cruelty and chicanery, point out the tendency of their inevitable defeat and encourage people to fight our enemies with one heart and one mind and overthrow them resolutely. In our attitude towards our various allies in the united front, we ought to promote unity as well as criticism, and there should be different kinds of unity and different kinds of criticism. We must resolutely combat anyone if he opposes communism and the people and moves farther down the path of reaction with every passing day. As to the masses of the people, their toil and struggle, their army and their party, we should of course praise them. (pp.64-65)

The Audience for Arts and Literature

The audience for art and literature is composed of workers, peasants, soldiers and revolutionary cadres. There are students too, but they are different from the students of the old type in that they are either ex-cadres or would-be cadres. Cadres of all kinds—soldiers in the army, workers in the factories and peasants in
the villages—want to read books and newspapers if they are literate, and to see plays and pictures, sing songs and listen to music if they are not; they are the audience for our art and literature. (pp.65-66)

**How Should Artists and Writers Work?**

Since the audience for our art and literature is made up of workers, peasants, soldiers and their cadres, the problem arises of how to understand these people and to know them well. A great deal of work has to be done in order to understand them and to know them well, to understand and to know well all kinds of things and people in the Party and government organizations, in the villages and factories and in the armies. Our artists and writers should work in their own field, which is art and literature, but their duty first and foremost is to understand and know the people well. Many comrades love to talk about “transformation along the popular line,” but what does that mean? It means that the ideas and feelings of our artists and writers should be fused with those of the broad masses of workers, peasants and soldiers. In order to do so one should conscientiously learn the language of the masses. If one finds much of the language of the masses unintelligible, how can one talk about artistic and literary creation? If you want the masses to understand you and want to become one with them, you must be determined to undergo a long and even painful process of remolding. If our artists and writers from the intelligentsia want their works to be welcomed by the masses, they must transform and remold their thoughts and feelings. Without such transformation and remolding they can do nothing well and will be ill-adapted to any kind of work. (pp.66-67)

**Artists and Writers Should Study Marxism-Leninism and Society**

One who considers himself a Marxist revolutionary writer, especially a Communist writer, must have a knowledge of Marxism-Leninist. But some comrades still lack a grasp of the basic concepts of Marxism. For example, one of its basic concepts is that existence determines consciousness; i.e., the objective reality of the class struggle and national struggle determines our thoughts and feelings. Some of our comrades, however, reverse the proper order of things and maintain that everything ought to start from “love.” Now as for “love,” in a class society there can be only class love; but these comrades are seeking a love that transcends the classes, love in the abstract as well as freedom in the abstract, truth in the abstract, human nature in the abstract, etc. This shows that these comrades have been deeply influenced by the bourgeoisie. They must thoroughly liquidate this influence and study Marxism-Leninism with an open mind. True, artists and writers should learn to create artistic and literary works, but Marxism-Leninism is the science that all revolutionaries should study, and artists and writers cannot be exceptions. Artists and writers should study society; i.e., study the various classes in society, their mutual relations and respective conditions and their physiognomy.
and psychology. Only when these things are clearly grasped will our art and literature be rich in content and correct in orientation. (p.68)

For Whom Are Our Art and Literature Intended?

Quite true, there exist art and literature intended for the exploiters and oppressors. The art and literature for the landlord class are feudal art and literature. The art and literature for the bourgeoisie are bourgeois art and literature. China's new culture at the present stage is an anti-feudal, anti-imperialist culture of the broad masses of the people under the leadership of the proletariat. Everything that truly belongs to the broad masses of the people must now of necessity be under the leadership of the proletariat. Nothing under the leadership of the bourgeoisie can possibly belong to the broad masses of the people. Naturally the same applies to the new art and literature in the new culture. We should take over the rich legacy and succeed to the fine tradition of Chinese and foreign art and literature of the past, but we must do this with our eyes upon the broad masses of the people. We do not refuse to make use of the artistic and literary forms of the past, but in our hands these old forms, remolded and filled with new content, also become things which are revolutionary and serve the people.

Who, then, are the broad masses of the people? The broadest masses of the people who constitute more than 90 per cent of the total population are the workers, peasants, soldiers and the urban petty bourgeoisie. So our art and literature are first of all for the workers who form the class which leads the revolution. Secondly, they are for the peasants who form the most numerous and steadfast allies in the revolution. Thirdly, they are for the armed workers and peasants, i.e., the Eighth Route and New Fourth Armies and other people's armed forces, which are the main forces of the revolutionary war. Fourthly, they are for the working masses of the urban petty bourgeoisie together with its intelligentsia, who are also allies in the revolution and are capable of lasting co-operation with us. These four kinds of people form the overwhelming majority of the Chinese nation and consequently are the broadest masses of the people.

Our art and literature should be intended for the four kinds of people mentioned above. To serve these four kinds of people we must take the stand of the proletariat instead of that of the petty bourgeoisie. Our artists and writers must accomplish this task and shift their stand—gradually shift it over to the side of the masses of workers, peasants and soldiers, to the side of the proletariat, in the course of going into their midst and into the heart of the actual struggle and in the course of studying Marxism and society. Only thus can we have art and literature that are truly for the workers, peasants and soldiers, and that are truly proletarian. (pp.70-73)
How to Serve

To put it in the words of our comrades: Should we devote ourselves to elevation or to popularization? Since our art and literature are basically intended for the workers, peasants and soldiers, popularization means extending art and literature among these people while elevation means raising their level of artistic and literary appreciation.

All revolutionary artists and writers of China, all artists and writers of high promise, must, for long periods of time, unreservedly and whole-heartedly go into the midst of the masses, the masses of workers, peasants and soldiers; they must go into fiery struggles, go to the only, the broadest, the richest source to observe, learn, study and analyze all men, all class, and all kinds of people, all the vivid patterns of life and struggle and all raw natural art and literature, before they can proceed to creation.

Though man’s social life constitutes the only source for art and literature, and is incomparably more vivid and richer than art and literature as such, the people are not satisfied with the former alone and demand the latter. Why? Because, although both are beautiful, life as reflected in artistic and literature works can and ought to be on a higher level and of a greater power and better focused, more typical, nearer the ideal, and therefore more universal than actual everyday life. Revolutionary art and literature should create all kinds of characters on the basis of actual life and help the masses to push history forward.

What are popularization and elevation in art and literature? What is the relation between the two? Works of popularization are simpler and plainer and therefore more readily accepted by the broad masses of the people of today. Works of a higher level are more polished and therefore more difficult to produce and less likely to win the ready acceptance of the broad masses of people of today.

The people need popularization, but along with it they need elevation too, elevation month by month and year by year. Popularization is popularization for the people, and elevation is elevation of the people. Such elevation does not take place in mid-air, nor behind closed doors, but on the basis of popularization. It is at once determined by popularization and gives direction to it.

Thus, our elevation is on the basis of popularization while our popularization is under the guidance of elevation.

Our art and literature are intended for the masses of the people, primarily for the workers, peasants and soldiers, created for them and then be used by them (pp.75-79)
Relation between the Party’s Artistic and Literary Activity and Its Activity as a Whole

In the world today all culture, all art and literature belong to definite classes and follow definite political lines. There is in reality no such thing as art for art’s sake, art which stands above classes or art which runs parallel to or remains independent of politics. Proletarian art and literature are part of the entire cause of the proletarian revolution, in the works of Lenin, “cogs and screws in the whole machine.” Therefore, the Party’s artistic and literary activity occupies a definite and assigned position in the Party’s total revolutionary work and is subordinated to the prescribed revolutionary task of the Party in a given revolutionary period.

Art and literature are subordinate to politics, but they in turn also exert a great influence on politics. Revolutionary art and literature are part of the entire cause of the revolution, they are its cogs and screws; though in comparison with certain other parts they may be less important and less urgent and occupy only a secondary position, yet they are, as cogs and screws, indispensable to the whole machine, and form an indispensable part of the entire cause of the revolution.

Furthermore, in saying that art and literature are subordinate to politics, we mean here class politics and mass politics, not the politics of a few so-called statesmen. Politics, whether revolutionary or counter-revolutionary, represents the struggle of one class against another, not the activity of a few individuals. Revolutionary struggles on the ideological and artistic fronts must be subordinate to the political struggle because only through politics can the needs of the class and the masses be expressed in concentrated form (p. 82).

Standards in Art and Literary Criticism

One of the principal methods of struggle in the artistic and literary sphere is art and literary criticism. There are two criteria in art and literary criticism: political and artistic.

And how can we tell the good from the bad here—by the motive (subjective intention) or by the effect (social practice)?

In examining the subjective intention of an artist, i.e., whether his motive is correct and good, we do not look at his declaration but at the effect his activities (mainly his works) produce on society and the masses. Social practice and its effect are the criteria for examining the subjective intention or the motive.

We must tolerate all artistic and literary works expressing every kind of political attitude. But at the same time we must firmly uphold our principles in our criticism, and adhere to our standpoint and severely criticize and repudiate all
artistic and literary works containing views against the nation, the sciences, the people and communism.

All class societies place the political criterion first and the artistic criterion second. As for the proletariat, they must treat the art and literature of the past according to their attitude towards the people and whether they are progressive in the light of history. Some things which are basically reactionary from the political point of view may yet be artistically good. But the more artistic such a work may be, the greater harm will it do to the people, and the more reason for us to reject it.

What we demand is unity of politics and art, of content and form, and of the revolutionary political content and the highest possible degree of perfection in artistic form. Works of art, however politically progressive, are powerless if they lack artistic quality. Therefore we are equally opposed to works with wrong political approaches and to the tendency towards so-called “poster and slogan style” which is correct only in political approach but lacks artistic power. (pp. 84-86)

**Human Nature**

There is only human nature in the concrete, no human nature in the abstract. In a class society there is only human nature that bears the stamp of a class, but no human nature transcending classes. (p. 86)

**Love of Mankind**

There is no love or hatred in the world that has not its cause. As to the so-called “love of mankind,” there has been no such all-embracing love since humanity was divided into classes. (p. 87)

**Impartiality**

Only truly revolutionary artists and writers can correctly solve the problem whether to praise or to expose. All dark forces which endanger the masses of the people must be exposed while all revolutionary struggles of the masses must be praised—this is the basic task of all revolutionary artists and writers. (p. 87)

**Should Art and Literature Always Expose?**

This sort of argument, like the one mentioned above, arises from the lack of knowledge of the science of history. We have already shown that the task of art and literature does not consist solely in exposure. For the revolutionary artists and
writers the objects to be exposed can never be the masses of the people, but only
the aggressors, exploiters and oppressors and their evil aftermath brought to the
people.(pp. 87-88)

Who Extols What

If you are a bourgeois artist or writer, you will extol not the proletariat but the
bourgeoisie, and if you are a proletarian artist or writer, you will extol not the
bourgeoisie but the proletariat and the working people: you must do one or the
other.(p. 89)

Faulty Execution

A person who, in doing a job, minds only the motive and pays no regard to the
effect, is very much like a doctor who hands out prescriptions and does not care
how many patients may die of them.(p. 89)

Marxism and the Creative Impulse

Will Marxism not destroy a creative impulse? It will; it will certainly destroy the
creative impulse that is feudal, bourgeois, petty bourgeois, liberal, individualistic,
nihilistic, art-for-art’s-sake, aristocratic, decadent or pessimistic, and any creative
impulse that is not of the people and of the proletariat. As far as the artists and
writers of the proletariat are concerned, ought not these kinds of impulse to be
done away with? I think they ought; they should be utterly destroyed, and while
they are being destroyed, new things can be built up.(pp.90-91)

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Under the People’s Republic of China, art education is regarded as belonging to
art, it thus must also follow the fundamental art and literature policy of Communist Party.
Suppose one is selecting an artwork for inclusion in a textbook to be used in teaching art
appreciation. How does one know the right choice for avoiding political trouble? First,
one must deeply understand Talks at the Yenan Forum on Art and Literature and how it
has been applied recently to art and literature policy. Then, one must carefully examine
the artwork from every aspect to make certain that it closely conforms with the
fundamental art and literature policy. Finally, one must ask oneself many questions about the artwork, making certain the answers to those questions agree with the standards in art and literature policy and serve the current needs of the Communist Party. Some examples of such questions are the following:

- Did the artist take the standpoint of the proletariat when creating the artwork?
- For whom was the artwork intended?
- What were the artist's motives in creating it?
- What is the social effect of the artwork?
- Does this artwork unite politics and art, content and form, and revolutionary political content and the highest possible degree of perfection in artistic form?
- What ideas does this artwork advocate?
- Who is the artist? Is he or she politically acceptable?

Only with such painstaking attention to detail can one hope to avoid political pitfalls.

An important function of the fundamental art and literature policy is to provide direction to art education in its subject field, enabling the art educators who design art programs and activities and select instructional material to know the political criteria that should be met. In addition, art educators should also be able to solve the ideological problems in the art domain and to ensure everything is art education conforms to the ideology of the Communist Party.

4.4 SCHOOL REGULATIONS

School regulations are intensive, specific, and detailed and guide all aspects of elementary and middle schools in China. The Central Committee of the Communist Party
determines what they are on the basis of political currents and the Party's needs. Three times during the 1949-1989 period, the Central Committee of Communist Party issued comprehensive school regulations for the elementary and middle schools.

The first was Provisional Regulations for Elementary Schools / Middle Schools, which was issued on 18 March 1952 (Chinese Education Year Book 1949-1981, 1984). The issue date was during the period of transformation, which lasted for a relatively short time. The regulations consisted of eight chapters: principle regulations; school system; administration and leadership; instructional plan and teaching principles; grading, examinations, going up, stay down, graduation; organization, size, meetings; finance, equipment; and supplement.

The second was issued on 23 March 1963 and consisted of the following two volumes: Provisional Regulations for the Tasks in Full-Time Elementary Schools [also named Forty Elementary School Regulations (Draft)] and Provisional Regulations for the Tasks in Full-Time Middle Schools [also named Fifty Middle School Regulations (Draft)]. Promulgating and implementing those school regulations nationwide is regarded as an important event in Chinese educational history (Lü, 1994). They also provided the basis for the school regulations issued in 1978. For those reasons, the school regulations of 1963 are the core document for understanding school regulations in China. Let us take Forty Elementary School Regulations as an example.

Provisional Regulations for the Tasks in Full-Time Elementary Schools (Draft) included the following eight chapters: Principal Regulations; Instructional Tasks; Ideological and Moral Education; Work and Production; Life and Health Protection;
Teachers; Administration; Tasks of the Communist Party and Other Organizations. Its primary contents can be summarized as follows.

a) The missions and goals of elementary education. The missions consisted of preparing students to be the labor force for socialist construction and qualifying them for the next stage of education. Six goals were specified. The first was to inculcate in students a love of their homeland, the people, labor, the sciences, and public property (the five loves of education). The second was to support socialism and the Communist Party. The third was to give students an elementary ability to read, write, and calculate. The fourth was to give them an elementary knowledge of the natural and social sciences. The fifth was to induce good learning behavior in them. Finally, the sixth was to help them to develop normally in body and mind, to be physically healthy, and to have good behavior in their lives and work.

b) Instruction as a key task. Elementary schools were to instruct students in the basic cultural tools as well as scientific knowledge and physical skills. Full-time elementary schools were required to offer courses in Chinese, mathematics, nature, history, geography, general knowledge of production, sports, music, drawing, handicrafts, and physical labor. Special attention was to be paid to Chinese and mathematics.

c) Ideological and moral education. The elementary schools were required to inculcate Communist thought and morality. Students were to learn and inherit the revolutionary tradition, preparing to exert themselves in socialist construction.
d) Construction of the teacher team. Elementary teachers were urged to teach well, to love and protect their students, to set a good example, to study hard, and to improve continually in their political and professional knowledge.

e) Strengthening the leadership of Communist Party. Committees of the Communist Party were established to lead the elementary schools, and the Communist Youth League was organized. They were to launch the fundamental educational policy.

The last set of comprehensive regulations was similar to that issued in 1963. They were issued in Provisional Regulations of the Tasks in Full-Time Elementary Schools (Experimental Draft) and Provisional Regulations of the Tasks in Full-Time Middle Schools (Experimental Draft). In September 1978 after the Cultural Revolution was over, the Education Department of Central Government decided to revise the school regulations of 1963. These revised regulations were transmitted to the schools, which were to discuss them and try them out (Lü, 1994).

These school regulations provided for art as a subject in schools, required that art teachers be trained to teach art, and specified the training that was suitable for teachers of the various art subjects to have. The regulations also gave the tasks of art education a macroscopic frame: whether aesthetic education had a role to play, what the mission of aesthetic education was, what the art curriculum should be, etc. Analysis of the regulations can reveal much about art education as one of the tasks performed by the schools and about its relationship with other school tasks.
4.5 NATIONAL INSTRUCTIONAL PLAN

The national instructional plan determines the general direction, structure and content of instruction in China (Chinese Education Encyclopaedia, 1985). It comprehensively arranges not only classroom instruction but also various activities after class and outside school. It specifies the criteria that determine the curriculum of every school in China. It determines the courses offered in the schools and the instructional schedule for each grade in each week of the year. The instructional content, the curricular criteria, and the textbooks used in the schools are related to each other, jointly reflecting the national instructional plan.

The education department of the central government determines the national instructional plan:

Each year, schools received a new instructional plan issued and assigned by the education department of the provincial government. It provided detailed guidance for arranging instruction in the schools; e.g., how many weeks each semester, how many hours each week, how many minutes each class, what subjects should be offered in each grade, how many hours for each subject per week, etc. Schools rely entirely on the instructional plan arranging curricula, teaching schedules, and other instructional activities. The instructional plan and the textbooks are tied together tightly. Only by adhering to the instructional plan can the contents of textbooks be completed in a timely fashion. In order to fit local conditions, the provincial education departments are granted some flexibility to arrange the curriculum slightly differently from that laid out in the national instructional plan. In practice, however, the instructional plans assigned by provincial education departments rarely differ noticeably from the national instructional plan (In personal communication, Yu Bangtan, July 29, 1998).

The national instructional plan served the same function for art education as it did for education in general. It determined which art courses were offered, which grade level should offer them, how much time was allocated to them in each grade, etc.
4.6 CURRICULUM CRITERIA FOR VISUAL ARTS EDUCATION

Curriculum criteria supplement the national instructional plan by providing more detailed guidance to Chinese schools. Written in the form of outlines, they specify the objectives of each subject taught in the schools and explain the scope, depth, organization, and structure of the knowledge and skills that it should impart. They indicate the average rate at which the topics in each subject are to be covered and the instructional methods that should be used.

Generally, each curriculum criterion includes two parts: illustration and the details. The illustration states the objectives of instruction in the subject, the principles used in writing the textbooks for the subject, the structure and arrangement of the textbooks, and the problems that teachers should pay attention to while teaching the subject. The details are based on the logical structure of the knowledge to be imparted as well as on the learning processes that students use to acquire the knowledge. They lay out the primary instructional content of the subject and how that content is divided among its constituent elements. They also systematically arrange the content into chapters and sections, outline the instructional content of each section, and describe appropriate activities for practicing art for each grade. Furthermore, they outline the contents of the visual arts textbooks, highlight the key contents of the textbooks, and provide advice on what teachers should stress. Finally, they draw up the teaching schedule, note the average rate at which the students should be able to progress, specify what instructional methods are required, and set minimum requirements for art instructional equipment.

The characteristics of visual arts education and its position and functions within the complete instructional plan determine its instructional objectives and missions.
Several considerations are important in selecting, editing, and arranging the contents of visual arts textbooks: the internal structure of the subject; the ability of students to master it; the process by which students learn; the resources available for teaching it; the connections among the visual arts subjects themselves; and how the visual arts relate to other subjects. The standards set by the curriculum criteria for visual arts education are generally the minimum expected of students.

The issuing of the national united curriculum criteria for the elementary and middle schools in China started in 1953 and represents the high tide of learning from the educational experience of the Soviet Union. However, it took until April 1979, three years after the Cultural Revolution had ended, for the first curriculum criteria for visual arts education to appear. It was named *Full-Time Ten-Year School-System Visual arts Education Criteria for Middle Schools and Elementary Schools* (See Appendix A).

In April 1986, the Fourth Plenary Session of the Sixth National People’s Congress issued *The Compulsory Education Law of the People’s Republic of China* (Lu, p. 456). In order to advance the implementation of the Compulsory Education Law, the National Education Committee started immediately to organize the tasks of editing the new curriculum criteria for 24 subjects in elementary and middle schools, including visual arts education. The new curriculum criteria for visual arts education in elementary and middle schools were issued as discussion drafts in 1987, receiving the titles *Compulsory Education Full-Time Elementary School Visual Arts Education Criteria* (See Appendix B) and *Compulsory Education Full-Time Middle School Visual Arts Education Criteria* (See Appendix C). One year later, the final drafts came out and were entitled *Nine-Year Compulsory Education Full-Time Elementary Schools Visual Arts Education Criteria*.
(See Appendix D), and "Nine-Year Compulsory Education Full-Time Middle School Visual Arts Education Criteria" (See Appendix E). They have been implemented in the elementary and middle schools since then.

*The Curriculum Criteria for Visual Arts Education* is a key document with great significance for visual arts education. It is the primary criteria for selecting and editing visual arts textbooks and for teachers' instructional activities. It also provides the standards for examining and assessing student achievement in the visual arts and in measuring how well teachers perform.

### 4.7 VISUAL ARTS TEXTBOOKS

Each textbook in China systematically reflects the contents of its subjects as laid out in the corresponding curriculum criteria. Textbooks are important means for achieving the goals of education, and for providing the main materials used in teaching learning, and provides the primary criteria for assessing the achievement of students. The central government determines which textbooks can be used, and all schools in China use them. Provinces, autonomous regions, and the large cities directly controlled by the central government do have some flexibility to add or subtract a small portion of the teaching material in the national textbook, depending on local conditions and needs.

The central government has several principles for editing textbooks:

a) The requirements laid out in the curriculum criteria should be followed;

b) The basic knowledge imparted in scientific subjects should be up-to-date;

c) Facts and logic should be marshaled in order to foster Communist belief, patriotic sentiment, the dialectical materialist viewpoint, and moral character,
d) The content should be psychologically suitable for students to learn and should arouse their thirst for knowledge;

e) The exposition should be clear, concise and stylistically excellent;

f) The content should be selected so that students can master it in the allotted time;

g) Each chapter and section should be a relatively complete learning unit. Chapters and sections should be tightly, naturally, and logically related to each other in order to facilitate step-by-step learning and the development of logical thinking;

h) Textbooks should consist of correct explanations, beautiful pictures, suitable illustrations, helpful tables and charts, exercises, questions, experiments, and homework. Some textbooks should also be armed with such products of technology as slides, video, tape, and computer programs (Chinese Education Encyclopedia, 1985).

China has produced new textbooks several times since 1949. Visual arts textbooks, however, did not appear until the middle of the Cultural Revolution. According to Weinian Jiang in a 1998 interview,

The earliest visual arts textbooks were edited by provinces and appeared about 1972-1973. At that time, no curriculum criteria for visual arts education existed, and no visual arts textbooks could be used as references. We had no idea how many provincial visual arts textbooks existed and how many schools actually used them.

Before those provincial visual arts textbooks appeared, art teaching in classrooms had depended completely on individual art teachers. They decided what to teach and what materials to use in classroom.

The first national visual arts textbooks were edited soon after the education department of the central government issued Full-Time Ten-Year School-System
Visual arts Education Criteria for Middle Schools and Elementary Schools in 1979. Those textbooks remained in use until 1986 when The Compulsory Education Law of the People’s Republic of China was issued.

In September 1986, National Education Committee embarked on a new policy for editing textbooks for elementary and middle schools. Within a framework in which there is only one curriculum criterion and hence the requirements for general instruction are uniform, some flexibility was permitted, leading eventually to textbooks that varied somewhat across China. The new policy also laid out principles for guiding textbook reform. Textbooks were to adhere to modernization, the world, and the future; to education that serves socialist construction; and to basic education that lays the foundation for training students to be socialist citizens fully developed morally, intellectually, physically and aesthetically. The editing process should emphasize the effectiveness of the textbooks, enabling diligent teachers to teach well and diligent students to learn well (Lü, 1994).

Weinan Jiang discussed this new policy in a 1998 interview. Here are his words.

The new policy of one criterion and varying textbooks completely changed the condition of the whole nation. Economically and culturally advanced provinces and large cities started to edit their own visual arts textbooks. After examination and approval by the National Education Committee, these textbooks were published and used in local elementary and middle schools. The other provinces and the autonomous regions were unable to edit their own visual arts textbooks. They could, however, adopt and purchase textbooks from elsewhere. The construction of visual arts textbooks has remained this way since then.

The visual arts textbooks closely follow the outlines provided by the Curriculum Criteria of Visual Arts Education, thereby putting its guiding ideas and principles into instructional practice in the elementary and middle schools. These textbooks serve two important functions in the art education system: they are the principal source of
instructional content; and they are the primary standard for assessing teaching and learning in the visual arts.

4.8 REFERENCE BOOKS FOR TEACHING VISUAL ARTS TEXTBOOKS

The reference books are teaching guides for the textbooks used in Chinese classrooms. They began appearing after the modern school system had been established. Initially, they were called teaching books and then instructional guides. Eventually, the current name emerged.

Each reference book goes through its textbook, lesson by lesson, providing detailed guidance on how to teach each lesson: its instructional objectives; the parts to be emphasized; the parts likely to prove difficult; hints for lesson preparation; necessary materials and equipment that are needed; advice on experimental practices and homework exercises; additional exercises for excellent students; and suggestions for helping lagging students. Furthermore, the reference books provide explanatory notes, illustrations, answers to the questions in the textbook, and a list of recommended books, articles and materials for teachers to consult.

The Reference Books for Teaching Visual Arts Textbooks guide the teaching of the visual arts textbooks used in Chinese classrooms. The visual arts textbooks and the reference books that go with them were typically edited, published, and furnished to the elementary and middle schools at the same time:

Reference Books for Teaching Visual Arts Textbooks first appeared during 1972-1973 at the same time as the visual arts textbooks appeared. However, it had a different name, Art Teachers’ Handbook. Its contents also differed from those found in later versions. Instead of being aimed at the individual lessons of the textbooks, it provided a collection of basic knowledge and skills that an art teacher could impart. (In personal communication, Weinian Jiang, July 28, 1998)
Reference Books for Teaching Visual Arts Textbooks typically includes three parts.

1. A lesson analysis that explains what the contents and objectives of the lesson are and that helps art teachers to study, analyze, and understand the lesson.

2. A list of reference materials and books related to the lesson.

3. A reference lesson plan written on the basis of experimental teaching experience.

Reference Books for Teaching Visual Arts Textbooks is based on the Curriculum Criteria of Visual Arts Education. Indeed, they consist of complete lesson plans for all of the lessons in the visual arts textbooks. Within the art education system, Reference Books for Teaching Visual Arts Textbooks ensures that visual arts teaching in classrooms achieves the requirements of the textbooks to the greatest extent possible. Its analysis of each lesson helps art teachers to study and understand what the contents and objectives of each lesson are. Using its list of reference books, motivated teachers with good professional training can study the contents of textbooks intensively and can prepare their own lesson plans. Finally, the sample teaching plans for each lesson can help teachers with little, if any, professional training in visual arts education, many of whom are in rural schools. They can at least repeat what the sample lesson plan dictates.

4.9 ART TEACHER EDUCATION

The education of art teachers has been a weak chain in the Chinese art education system. As in other subjects, the education of art teachers can be grouped into pre-service and in-service training. In reality, however, the education of art teachers has remained
very backward. Indeed, art teachers can typically be called "the worst elements from teacher team." (In personal communication, Weinian Jiang, July 28, 1998).

Formal pre-service education for Chinese art teachers has had a sad history and has suffered arrested development. Initially, the PRC basically maintained the educational system for art teachers that had prevailed in the Republic of China before 1949. This continued until 1956. For example, Yu Cai School of Shanghai was renamed the Xing Zhi Art Teacher School in 1951, but continued to train teachers of music and fine arts for that city until 1955, when it closed (Lü, 1994).

China and the Soviet Union separated and went different ways beginning in 1956. As a result, all of the schools for art teachers in the entire nation were cut off, leading them to stop enrolling new students. For instance, the school for art teachers in Hubei province disbanded, sending its music majors to the Middle South Music School and its fine arts majors to the Hubei Province Art Professional School. The faculty became part of a unit called the Team of Hubei Province Visual Arts Tasks. After 1957, political movements came and went at a fast pace. For this reason, few new art teachers graduated from the art middle school attached to the Hubei Fine Art College, and almost none of the new art teachers had any formal education as art teachers. Generally, the key elementary and middle schools in the cities had at least one teacher with a reasonably solid background in the visual arts. Often this teacher had graduated from a school for art teachers or had majored in art education, though he or she may have majored in some other subject but later attended short-term visual-arts training in in-service teacher training colleges. In-service teacher training colleges provide adult and continuing professional education by offering short-term training classes to fit urgent needs and solve problems. (In personal communication, Weinian Jiang, July 28, 1998).

In order to alleviate a shortage of art teachers, some provinces and large cities started to reestablish art education schools after 1982, and these schools began to offer an art education major (Lü, 1994). The graduates from those schools became many of today's art teachers in elementary and middle schools.
In-service teacher training has narrowly focused on gradually improving teacher quality. It follows the principle of learning what one is teaching and filling in the gaps of what one knows (Lü, 1994). It included improving teachers’ political, ideological and professional levels.

The improvement in professional levels mainly took the following forms:

1. Systematic learning in one’s spare time obtained by enrolling in art education and related programs offered by TV University, Long-Distance Education Programs, Evening Universities, and other special in-service teacher training institutions;

2. Self-learning obtained by exchanging ideas and experiences with other art teachers in the same or other schools and by observing and criticizing other art teachers’ lectures;

3. Full-time learning obtained by enrolling in the short-term training programs of in-service schools; and

4. Learning obtained during the summer and winter breaks by enrolling in art education classes that local educational research offices offered.

The development of art teacher education in China has remained uneven. Its quality varies considerably with local economic, social, and cultural conditions.

A good job was done in educating art teachers in economically and socially well-developed cities and provinces with a tradition of good education for art teachers and cultural and art exchange. For example, the cities Beijing, Shanghai and Shenyang and the provinces Huı́bei, Hunan, Jiangshu, Guangdong, Zhijiang, and Sichuan did a good job. By contrast, remote border provinces and self-government regions such as Yurman, Guizhou, Tibet, Mongolia and Xinjiang provided little, if any, education for art teachers. (In personal communication, Weinian Jiang, July 28, 1998)
Finally, two examinations for teaching certification should be mentioned and discussed: Certification for Qualifying in Subject and Certification for Qualifying in Textbooks and Instructional Methods. These examinations sought to improve teacher quality and to induce teachers to renew their knowledge. They were introduced because given China's history, many teachers lack a suitable educational background.

After the founding of the PRC in 1949, school enrollments tripled. First, large numbers of cadres and soldiers retired from government agencies. These persons as well as housewives and unemployed persons with some schooling became teachers or educational administrators during the period 1949-1957. They helped to meet the urgent needs of rapid growing elementary and middle schools. According to Lü Xingwei (1994), Shanghai accepted a total 11,055 new elementary teachers during the period 1953-1957, only 16.3 percent of whom were graduates from teacher schools. The remainder had had only short-term training, which often focused almost exclusively on politics, ideology and current affairs.

The second was called "adding sand" (Lü, 1994, p. 372). It mainly took place in rural schools. Beginning in 1968, many peasants took up residence in the schools. In addition, retired cadres and soldiers, called sand, were added to the faculty of these schools. Sand was added to the "sticky soil" (i.e., faculty composed of persons with a capitalist or intellectual background) with the aim of making teacher teams more nearly fit the needs of educational revolution. For example, in the rural areas surrounding Shanghai, nearly 8000 sand teachers were added. The primary standards applied in
selecting those teachers were family background and political expression. Many sand
teachers had not even graduated from elementary school.

The third was the sending of many urban youth who had graduated from middle
and high schools to the countryside. These youth were called the Movement of Going to
Work in the Countryside and Mountain Areas. After staying there for at least two years,
they offer joined school faculties during the early 1970s (Lù, 1994). When the Cultural
Revolution started, all teacher schools and institutions of higher education stopped
enrolling new students and were no longer sources of new teachers.

After 1971, these educated urban youth became the primary source of new
teachers. They were trained in a short time of two to eight months and then assigned to
the schools. This training consisted primarily of criticism of the direction of education in
the period 1949-1966 as well as the textbook and instructional methods in use during that
period. During the training, the students engaged in social investigation, which took place
primarily in factories, people’s communes, and military units. By and large, the teachers
had no basic professional knowledge and no experience in elementary and middle
schools.

Beginning in 1987, the central government sought to improve teacher quality
from the low levels that the educational policies of the Cultural Revolution had produced.
In order to do so, it began offering examinations for obtaining Certification for
Qualifying in Subject and Certification for Qualifying in Textbooks and Instructional
Methods.

In February 1986, the National Education Committee issued Views about
Strengthening the Training of In-Service Teachers in Elementary and Middle Schools.
According to this document, the central government would strongly encourage in-service teachers who lacked qualified degrees or who lacked competence in the subject matter of their teaching to obtain in-service teacher training. Within the next five years, these teachers would be expected to acquire examination certifications or qualified degrees (Lü, 1994). The examinations were given only to teachers in service before September 1, 1986. All new teachers after that date would be required to have degrees.

According to the interview with Weinian Jiang in July 28, 1998,

The examination for Certification for Qualifying in Subject was given in all subjects including art education in elementary and middle schools. Teachers with qualified degrees received Certification for Qualifying in Subject without any examination. The teachers without qualified degrees had to take the examination in order to obtain it. This examination included three parts:

1. general principles of pedagogy and psychology;
2. either Chinese language or mathematics; and
3. one of these subjects: politics, history, geography, natural science, music, or fine arts.

Teachers unable to pass the examination for Certification for Qualifying in Subject were required to take the examination for Certification for Qualifying in Textbooks and Instructional Methods. The purpose was to assure that they could at least be competent to teach in the classrooms. Both examinations were given by provincial education departments on the basis of the Curriculum Criteria for the Examination of The Certification for Qualifying Subject issued by the Teacher Education Department of the National Education Committee and published by Beijing Normal University Press in 1986.

Art teacher education includes pre-service and in-service training and is a very important component of the art education system. It has the function of providing schools with well-trained pre-service art teachers and improving the professional levels of in-service art teachers. It is believed by government and educators that the quality of art teachers is the key for improving visual arts education. Without strong art teacher education, a high quality of art education is impossible.
CHAPTER 5

THE TWO EDUCATIONAL MODELS THAT MOST INFLUENCED PRC ART EDUCATION

Between 1949 and 1989, art education in China was most influenced by the educational models of the pre-1949 Republic of China, the Soviet Union, the Red Base Areas, and Western countries. The educational model of the pre-1949 Republic of China was regarded as a capitalistic one, which had to be swept in its entirety onto the rubbish heap of history. For this reason, it had only a fleeting influence in a transition period from 1949 to 1952. The educational models of Western countries began to have some influence after China opened its door to the world in 1978. Nonetheless, these educational models were never strong enough to change art education much. The dominant models in shaping art education in the PRC were those of the Soviet Union and the Red Base Areas. The rest of this chapter discusses these two models.
5.1 THE EDUCATIONAL MODEL OF RED BASE AREAS

The Red Base Areas, also called Chinese Revolutionary Base Areas, were the areas of China controlled by the Communists before they assumed power in 1949. Between 1927 and 1949, the Chinese Communist Party was a guerrilla force able to survive only in remote areas where Kuomintang or Japanese control was weak. These areas were far from cities, undeveloped, and economically very backward. The Red Base Areas had several different names at different times between 1927 and 1949. They were called *Chinese Soviet Areas* between 1927 and 1937, the period of the Second Revolutionary Civil War; *Border Areas* between 1937 and 1945, the period of the War of Resistance Against Japan; and *Liberated Areas* between 1945 and 1949, the period of the War of Liberation.

Chinese official documents, the history of Communist Party, and research articles consider the educational model of Red Base Areas to be the type of education appropriate for a new democracy. Furthermore, these sources regard this new educational model to be unique without precedent in China. The model adopted Marx-Leninism as its theoretical and philosophical base. Guided by Mao Zedong’s educational ideas and led by the Chinese Communist Party, its sought to advance revolutionary war and to increase labor and production. In this model, the primary educational form was short-term training classes.

**Marx-Leninism and the Red Base Areas**

Dialectical materialism in Marx-Leninism holds that nature is the sole reality. Consequently, the material world exists independently of anyone’s preconceptions, and the
properties of living and thinking organisms are but novel qualities of a highly complex material system.

According to Marx-Leninism, education is like philosophy, law, religion, the arts, morality and the sciences in being part of what is called the superstructure. As a result, the social, economic, and political conditions of a society determine it, and it has no independent existence or meaning apart from these conditions. Education appeared and developed along with the form and evolution of human society and serves the economic and political ends of those that dominate society. This view places education squarely in the fundamental position of supporting the ends of the Communist Party in the Red Base Areas.

Marx and Lenin viewed education through the lens of class. In their view, education serves the interests of the rulers and is a powerful weapon that capitalist societies use to enslave the laboring masses. For this reason, changing the leadership of education is the only way of changing its bad condition. The laboring masses can be liberated under the leadership of the Communist Party, which is their vanguard in the struggle against capitalism.

Marx and Lenin describe Communist education as adhering to the leadership of the Communist Party, serving the politics of the workers; being a powerful weapon for destroying enemies; training youth to have Communist morals and Communist spirit; fully developing students intellectually, physically, and technologically; and combining education with labor and production.
The educational model of the Red Base Areas was ideologically rooted in Dialectical Materialism. Its embryonic form was Communist education as described by Marx and Leninism. For this reason, it consistently attached overriding importance to ideology and politics, at which it proved to be highly successful.

Guiding Principles for the Educational Model of the Red Base Areas

Mao Zedong's educational ideas derived from the education philosophy of Marx-Leninism and developed on the basis of the needs of the Chinese Communist Party and practice of experience in China. In Mao's view, several aspects of traditional Chinese education were fatally flawed. First, it was isolated from the reality of society. Second, it did not educate the masses. Third, it stressed instruction too much, and its curricula were too complicated. Fourth, its content was feudalistic, focusing too much on the past. Fifth, it attached too much importance to moral and intellectual education and too little to physical education. Sixth, it was too standardized, and the instructional methods used were boring (Liu, 1993).

Mao had many educational ideas, the most important of which are the following.

1. Definition of Education

Mao did his utmost to advance informal and social education and paid much more attention to them than to formal and academic education. Besides formal schooling, he wanted education to include the training of cadres, movements to rectify incorrect work styles, cadre meetings, and the generation of propaganda for such media as newspapers, magazines, and radio. To him, education should exist all the time and everywhere.
2. Characteristics of Education

According to Mao, education has four characteristics. The first is class since some class necessary runs education and education has no existence apart from the classes in the society. The second characteristic is politics since education in a Communist society must serve proletarian politics. The third characteristic is economics since education must be combined with labor and production. The fourth characteristic is mass participation since Communist education must come from the masses and go back to the masses.

3. Three Principles of Education

Leadership should come from the Communist Party, theory should combine with reality, and the mass line should be followed.

4. Functions of Education

Education is a powerful weapon for uniting people and educating them to attack and destroy the enemy.

5. Goal of Education

Education must serve proletarian politics and must be combined with labor and production. Workers should master intellectual work and intellectuals should integrate themselves into the working class.

6. Content of Education

Marx-Leninism is the primary content of education.

7. Instructional Methods

Education is facilitated by self-learning and discussion with guidance. The subject matter should proceed from near to far and from easy to difficult. Teachers should use the
language of popularization and speak clearly and interestingly. They should review the
concepts learned in the previous class and should provide an outline of the subject matter.

8. Ways to Change What People Think

People change when subject to criticism and self-criticism.

Characteristics of the Educational Model of the Red Base Areas

The education in Red Base Areas was theoretically rooted in Marx-Leninism and
practically guided by Mao Zedong’s educational ideas. It stressed following the basic line
of the Communist Party, meeting the needs of revolutionary wars, and fitting the
backward economic conditions of the Red Base Areas, where the new educational system
was established.

1. Leadership

Party leadership, armed struggle, and the united front were regarded as the three
magic weapons of the Chinese Communist Party for defeating its enemies in the new-
democratic revolution. By far the most important consideration for the Communist Party
has always been leadership. Like everything else in Red Base Areas, education had to be
under the leadership of the Communist Party. This leadership was necessary in order to
ensure that education would follow the basic line of the Communist Party.

2. School System

The school system of the Red Base Areas was summarized in School System and
Curriculum in General Education, the lead article in Liberation Daily on May 27, 1944
(Huangpu, 1989). This article stressed cadre education more than mass education and
education for adults more than education for children. In turn, cadre education stressed
the improvement of the training for in-service cadres more than that for pre-service cadres. The article stated that all education should emphasize the knowledge and technical skills directly useful in war and production rather than literacy and general knowledge. The school system included three stages of mass education, elementary cadre education, and middle level cadre education with somewhat different organizational forms.

The schools in the Red Base Areas did not stick to the standards and the patterns found under other educational models. Instead, they made short-term training classes of two to six months their primary instructional form. These classes were supported with whatever informal instructional forms could agitate the masses to serve the goals of the Communist Party. What instructional forms should be used and how long the training should last depended on the political current and local conditions.

3. Instructional Contents

a. Politics, the primary and most important instructional content

Mao wrote a few words of encouragement to Lu Xing Elementary School in April 1938. He said, “Learning then doing, learning through doing. Learning and doing are for the same goal—down with imperialism and its followers, establish a free and equal new China and a new world” (Huangpu, 1989, p. 137). Mao’s instruction showed that education in the Red Base Areas was extremely political. In order to serve this goal, the instructional content must help to propagandize, organize, and improve the revolutionary consciousness of the masses. The Communist Party finally did achieve its goal of establishing Communist New China. No doubt that accomplishment owed much to the
success of the educational model of the Red Base Areas in political education and in arousing the masses to render outstanding service.

Politics was the primary content of cadre and adult education. Political content also represented a large component of children’s education. Even Xu Teli, one of the most famous of Communist educators, pointed out in May 1933 that the six volumes of *Reading Books for Communist Children* contained “too much politics, too little ordinary daily things, and in addition, there is no distinction in contents among the volumes…” (*Readings* was edited by the People’s Education Committee of the Chinese Soviet; the quotation is from Huangpu, 1989, p. 7).

b. The content of general education, mainly literacy, supports and combines with political education.

There are many examples of educational activities in which politics was the main content. For instance,

In July 10, 1944, the Administrative Committee of Shandong Province announced a Winter Learning Movement. The document stated that its content would be political and literacy education in the proportion 7:3. (Huangpu, 1989, p. 274)

How exactly did general education support and combine with political education?

The following situation provides a vivid, though quite typical, example:

In August 1928, the Communist Party established a Red Army Official Training Unit in the Chinese Soviet Areas. One hundred fifty students, consisting of red army officials and cadres of workers and peasants from the local areas, participated in the short-term training that it provided. The training included politics, military material, and literacy. The political course taught revolutionary principles in order to improve the revolutionary consciousness of the students. The military course taught basic military knowledge and had the students run and drill. In the literacy course, the teacher taught six characters a day in the form of revolutionary slogans and political terms, which the students had to memorize. The training class took two and half months. (Huangpu, 1989, p. 13)
Political content was also built into the literacy education for children. For example,

In December 1928, the Chinese Soviet Base Area located on the border between Hubei and Hunan Provinces ran literacy schools for the children of the guerrilla force. The teacher included in the material to be learned such phrases as “pick up your guns and shoot the enemy”. (Huangpu, 1989, p 14)

c. Instructional content to aid revolutionary war and productions

Education in Red Base Areas sought immediate effects. Instructional content was therefore very specific, practical, and focused on the immediate needs of the Communist Party. Long-term effects were hardly given any consideration at all. The felt need of the Communist Party was for soldiers to fight in its revolutionary war, workers for producing useful products, and skills such as how to use spears, how to send telegrams, and how to run a short-term training class. Here is a typical example:

In December 1930, the Red Base Area located at the west of Hubei Province ran a short-term course entitled Cadre Training Unit. It taught how to use spears and swords to make cannons at home. The course on cannons discussed how they can be made more powerful. A master of Kungfu taught the course on spears and swords. The training class lasted only two months, and the students went back to their jobs. (Huangpu, 1989, p. 35)

On the other hand, general education in the Red Base Areas tailored its content to what the student would be doing after he or she graduated. For example, the Branch Bureau of the Communist Party in the Ji Lu Yu Red Base Area announced a general educational reform in which everyone would “learn what one is doing” (Huangpu, 1989, p. 275).
Education in the Red Base Areas effectively and practically trained many experts in various professions, improved the revolutionary consciousness, literacy, productivity, and technological knowledge of many workers and peasants; and met the political and economic needs of the Communist Party during its revolutionary war. Nevertheless, because it put so much emphasis on political education and combining education with labor and production, many students became only semiliterate and lacked skills that would have aided economic development after 1949. In this regard, education in the Red Base Areas had consequences similar to those that later arose during the Great Proletarian Culture Revolution: an extreme low quality of general education. Even the Communist Party had to acknowledge this fact:

In July 16, 1948, the Propaganda Department of the Communist Party declared that, “Many local schools spent too much time attending meetings, going to the countryside, engaging in labor, and performing operas. Too much of the curriculum was politics and too little was general education. Many middle schools had no standards and no date for admission and graduation. Students could enter and leave anytime. In addition, teachers were of low quality and occupied a low social position, and the educational equipment was primitive. All of this evidenced the extremely low quality of education in the Red Base Areas.” (Huangpu, 1989, p. 366)

4. Curriculum

The curriculum in the Red Base Areas was more collective and practical and paid more attention to how the knowledge imparted would be used. The learning time was greatly shortened, and textbooks and learning materials were simplified.

5. Instructional Methods

The Red Base Areas “reformed instructional methods, increased student participation in the classroom and abolished spoon-feeding ways of teaching.” The
instructional methods "suited the people, the tasks, and the local conditions" (Li & Wang, 1994, p. 221).

Self-learning, discussion, internship, and labor were the main instructional methods employed in the Red Base Areas, especially for short-term training classes. Mao especially favored learning by doing. In December 1936, he wrote an essay called *Issues about the Strategies of Chinese Revolutionary War*. In its fourth chapter, he said, "Learning is not easy and usage even less so." He continued, "Reading is learning, using is also learning, but the later is the more important one. Learning war from war—it is the main method. The people who had no chance to study in the schools can still learn war; that is, learn from war." (Huangpu, 1989, p. 115)

Xu Teli, one of the most famous revolutionary educators in the Red Base Areas, proposed in 1931 to let those who know teach. According to his investigation and research, "the best method of increasing literacy is to divide the people who eat, sleep, and work together into small groups of two to five persons that combine those who can read with those who cannot, asking the former to teach the latter. That is, employees teach their fellow employees, solders teach their fellow solders, the masses teach each other, and husbands teach wives." Mao Zedong altered this formula as follows: "Husbands teach wives, sons teach fathers, secretaries teach chairmen, those who can read teach those who cannot, and those who know more characters teach those who know fewer" (Huangpu, 1989, p. 53).

96
6. Finance

Combining schooling with labor and production served to finance the schools in the Red Base Areas. Those running schools also had to be industrious, thrifty and ingenious. The following example, which the newspaper *New China* reported on April 29, 1937, illustrates these points.

Because of the economic blockade during the war with Japan, no paper, pen, and ink could be found in the Shanxi Red Base Area. Students learned to write by practicing on the dirt in a wooden pan with sticks or figures; Because there were no textbooks, teachers wrote everything on the blackboard.... Lu Xuqing Teacher School ran classes without one penny. The school's three hundred students made the desks and chairs by moving flat stones from the river. (Huangpu, 1989, p. 119)

**Art Education in the Red Base Areas**

Although art education did exist in the Red Base Areas, little information can be found about it. Such information as there is reveals that the arts served as educational forms for propagandizing the masses. The Red Base Areas also trained revolutionary artists and cadres in the arts.

Art served as a cog in the revolutionary machine and as a powerful weapon for propagandizing the masses and destroying enemies. In the Red Base Areas, artists were greatly aroused to serve the Communist Party. Those who had graduated from professional art schools and institutions were encouraged to enter into and learn from the struggle and life of the masses. Folk artists became "one of the important bridges for the tasks of new education." All categories and forms of art, however highbrow or popular, were intensively applied to propagandizing, educating, and arousing the masses. The objective was to create the artworks favored by the masses, to use the art forms that they
loved to see and hear, and to "advance and change folk art forms and apply various forms of arts to carry out their political education" (Huangpu, 1989, p. 273).

The schooling of art professionals in Red Base Areas had three missions. First, these professionals should create artworks that serve the Communist Party. Second, they should launch art movements and carry out art activities that would arouse the masses. Third, they should themselves train more revolutionary artists and cadres in the arts. For example, the Shandong Lu Xue Art School was founded in April 5, 1939, in order to "train students to be national defense artists, to arouse the masses' zeal in the war of resistance against Japanese aggression, and to enhance culture and recreation in the military" (Huangpu, 1989, p. 152). The school had departments of opera, drawing and painting, and music. Its schooling was dedicated to the needs of the war. For this reason, the students created art works to glorify the guerilla war and became not only new artists but also cadres in culture, art, and recreation.

5.2 THE EDUCATIONAL MODEL OF THE SOVIET UNION

The Soviet Union, the first socialist country in the world, had existed for over thirty years when the PRC was founded in 1949. As a result, it had accumulated much experience in socialist construction. As the older brother in the socialist camp, it helped China to undergo socialist construction and industrialization through 156 supporting projects. Naturally, China carried out a policy of "total and uncritical Sovietization" in education between 1949 and 1960 (Lü, 1994). This policy gave Chinese schooling much of the structure and content of Soviet schooling.
After the separation between China and the Soviet Union in the late of 1950s and especially during the Cultural Revolution, the Chinese Communist Party worked long and hard to impose the educational model of the Red Base Areas. It largely failed to destroy the basic structure that had been established during the 1950s under the tutelage of the Soviet Union. The primary reason was the extreme low educational quality that resulted whenever the educational model of the Red Base Areas was implemented. When we review the characteristics of the Soviet educational model and compare them with what prevails in China at the present time, we can easily see the deep influence of the Soviet educational model. This influence is especially apparent in educational structures and instructional methods.

The Characteristics of the Educational Model of the Soviet Union

The educational model of the Soviet Union had the following characteristics.

1. Soviet schooling was philosophically rooted in dialectical materialism.

   “The entire philosophy of Soviet education is rooted in ‘dialectical materialism,’ first advanced by Karl Marx and Frederick Engels as pure philosophy in the 19th century.” Dialectical materialism claims “that nature is the sole reality; that the material world exists independently of our preconception; and that the properties of living and thinking organisms are but novel qualities of a highly complex material system.” “The term ‘dialectic’ denotes historical development through a struggle of opposites, society passing from feudalism to capitalism to Socialism to Communism, which to Communists is the highest stage of human development” (Bryce, 1963, p. 4).
2. The state ran the entire soviet school system.

In the Soviet Union, all schools from preschool through the university and all other cultural and educational programs were opened, approved, and run by the state. The state decided what skills were needed and in what proportion they were needed. The state also determined what curricula were offered and what instructional methods were used in the schools in order to ensure that schooling followed the Party line, accorded with state policy, and could be planned and directed for the nation as a whole. Although religious denominations and other public organizations did run a few educational establishments in the Soviet Union, they functioned under the guidance of state authorities and were required to use curricula and instructional methods determined by the state (Education in the USSR, 1957).

The state also controlled and ran all media, including film, radio, television, the press, and all recreational facilities such as concert halls and theaters. The objective in doing so was to “mold the attitudes and shape the beliefs of the people along desired communist lines” and to “create the new Soviet man” (Education in the USSR, 1957, p. 14).

3. Soviet education served the needs of the state.

The Soviet Communist Party viewed education as an instrument for the formation of Communist society. Its function, as Soviet policy stipulated, was to serve the needs of the state and to produce Communist citizens who would completely subordinate their interests to those of the state. The primary obligation of citizens was to contribute their
best efforts to the full development of Communist society. Personal interests and individual growth and development had to accord with the needs of the Party.

4. Soviet education aimed at excellence.

"Soviet education aim[ed] at education for excellence with freedom of choice resting with the State to the end that the State may be developed to the optimum" (Education in the USSR, 1957, p. 15). The state determined what type of skills were needed and how many persons with each particular skill were needed. The state also determined the standards for testing, detecting, and selecting talented students. Only those judged to be excellent according to Soviet standards were permitted to enroll for further study. The training and study in those professional institutions or universities emphasized producing stars in the various professional fields such as ballet, music, sports, arts, teaching, coaching, science, and engineering. "Whatever the type of training permitted, it is the individual's duty to contribute his or her maximum to the state in return for state-provided education" (Education in the USSR, 1957, p. 15).

5. The Soviet 11-year study program was equivalent to elementary through high school.

Soviet schooling "consist[ed] of an 11-year coeducational program of studies for children between the ages of 7 and 17-18." (Bryce, 1963, p. 7) Schooling was compulsory through the eighth grade and was reportedly available through grade 11 in urban and industrial centers. The object was "to attain the minimum educational base for the many types of additional training believed necessary to build up Soviet cultural, economic and military power" (Education in the USSR, 1957, p. 14).
6. Soviet education was for every citizen.

The Soviet Constitution claimed that all Soviet citizens had the right to education and that this right was

"guaranteed" by free, universal, compulsory primary-secondary schooling; by a system of State stipends for students considered likely to be of greater service to the State as a result of semiprofessional or higher education; by provision of industrial, technical, and agricultural training in factories, on State and collective farms, and at machine-tractor stations for those who are employed." (Education in the USSR, 1957, p.15)

7. Soviet education was separated from religion.

Schooling and religion were strictly separated. Religion could not be taught in any school where general educational subjects were taught. Observance of religious ceremonies and any other religious activities were also prohibited in Soviet schools.

Schools and educational establishments—including seminaries—gave a "scientific-materialistic" or atheistic explanation of natural and social phenomena. Leaders of Communist Party youth organizations—the Pioneers and Komsomols—work[ed] actively to indoctrinate young people in the aims and ideals of the Party. (Education in the USSR, 1957, p. 16)

8. Soviet schools offered no electives.

Primary and secondary schools offered no electives. These schools were expected to provide a foundation for further training. Almost half the curriculum consisted of courses in the physical and natural sciences, mathematics, and mechanical drawing. In creating the technical and scientific base on which the development of the country and the consolidation and expansion of Communism depended, the training of human resources for the use of the State was considered of major importance.
9. Soviet schools offered no separate courses on politics.

Unlike China, Soviet schools did not offer special courses on politics focusing on the fundamentals of Marxism-Leninism or Communist political philosophy. Rather, political indoctrination and Communist education were designed into the educational programs. For example, atheism and Communist morality, which the Communist Party regarded as part of a basic Communist education, permeated classroom instruction and school activities. Students were trained to be courageous citizens of the Socialist State who deeply love their motherland and are prepared and able to defend it against its enemies; people conscious of their civic duty, able to fight for the common cause of the working people, disciplined, staunch, strong of will, straightforward, honest, industrious, devoted to the interests of the workers, active, and resolute champions of Communism. (Education in the USSR, 1957, p. 58)

Subjects in Soviet schools were taught in accordance with the Marxist doctrine favored by the Communist party, and students were required to interpret the world from the Communist point of view.

10. Lectures were the principal teaching method in Soviet schools.

The mainstay of schooling in the Soviet Union was the lecture, though it was supplemented with laboratory and fieldwork as well as some organized extracurricular activities. Classroom teaching followed lesson plans consisting of the following elements:

(1) Review of old material and introduction of new material;
(2) Elaboration of the new material and drill;
(3) Repetition;
(4) Examination and verification that the students grasp the new material;
(5) Explanation of any homework assignments and instructions for carrying them out; and
(6) Summary of the new material and its integration into the overall subject.

(Education in the USSR, 1957, p. 61-62)
Soviet schooling focused on teaching the knowledge and skills that the state educational authority regarded as basic to each subject. The students accepted, learned, and memorized whatever teachers, textbooks and other learning materials told them. They had little opportunity for debating and resolving issues. Soviet educators believed that there was no other way "to master a foreign language, the fundamentals of science, historical events, geographic data, mathematical formulas, and so on" (Education in the USSR, 1957, p. 62-63).

The classroom atmosphere in Soviet school was formal. Students "s[a]t two by two in rows of double desks facing the teacher and the blackboard" and "r[o]se when the teacher entered[d] and le[ft] and when they recite[d]" (Education in the USSR, 1957, p. 63).

Art Education in Soviet Schools

Here is a brief description of art education in Soviet schools:

1. Art education in soviet schools included music as well as the visual arts.

   Art and music were required in general school, while dance or drama classes were not offered (Bryce, 1963, p. 10).

2. Art teachers are available only in large cities.

   The schools in large cities had teachers who specialized in art. By contrast, classroom teachers had to carry out the responsibility in rural schools (Bryce, 1963).

3. Soviet schools had three main programs in art education.

   Three art education programs existed in Soviet primary and secondary schools. First, there was a program for general schools. In this program, art was a required subject
but was allocated only 45 minutes a week. Second, there was the program for the special arts schools, which were open to children identified as gifted in the arts. These students studied half a day in the art school and the rest of the day in a general school. Third, there were secondary art schools, which trained those young people who had been discovered to be unusually talented by age 7. The curricula in these schools were specially designed for preparing students to enter art institutes. These students received the usual education that other children received in general schools in addition to intensive training in art (Bryce, 1963, p. 7).

In addition to these art education programs, some art and recreational activities such as crafts, drama, and dances sponsored by Pioneer Clubs took place outside the classroom. These activities strongly emphasized Soviet citizenship and political indoctrination (Bryce, 1963).

4. Art teaching in soviet schools focused on socialist realism.

    Soviet art was rooted in socialism. Art, as Lenin said, belongs to the people. It must have its deepest roots in the broad mass of the workers. It must be understood and loved by them and no other. It must unite and lift them in their feelings, thoughts, and aspirations. It must arouse and nurture artists among them. (Bryce, 1963, p.10)

    Art forms must be simple, direct, and understandable to the masses. Art must “seek to represent Soviet life under the Communist regime at its very best” (Bryce, 1963, p.10). All artists must “go to great lengths to stress the benefits of their art to Communist society” and follow the viewpoint of socialist realism, “defined as a style of artistic realism drawn from real life and transferred to one of the arts; this realism becomes socialistic
when it takes the life of the socialist society as the basis of its artistic ideas" (Bryce, 1963, p. 10).

Under the control of the government, all art education programs were also administered according to the philosophy of socialism. Therefore, socialist realism became the main focus of art teaching in Soviet school. Students were not encouraged to "express themselves in terms of subject matter other than that prescribed by the teachers," and they were also "graded or evaluated in terms of how accurately they render[ed] the still life object and how explicitly they carr[ied] out the problems outlined by the teacher." "Media and materials appear[ed] to be used as ends in themselves rather than the mean by which ideas are expressed" (Bryce, 1963, p. 13).

5. Art teaching in soviet schools emphasized two-dimensional media.

The primary offering of Soviet schools in art education was named Drawing. Soviet educators believed that through drawing lessons, children develop visual perception; become able to differentiate form, the color of objects, perspective; learn to understand the meaning of a picture; become adept at using the habits and knowledge obtained in the drawing class in other subjects and in nonacademic pursuits; develop creative abilities; and acquire a taste for and love of art. (Education in the USSR, 1957, p. 78-79)

Table 5.1 provides an outline of the visual arts studied in Soviet schools. It shows that art teaching in Soviet schools was limited to two-dimensional media and aimed to teach the rudiments of representation, realistic drawing, and skill and practice in painting. Art training in the Soviet Union did not employ three-dimensional media such as clay and wire. In art classes, students drew or painted artworks portraying nature and following a given theme. They also engaged in decorative painting and design and received lectures on
<table>
<thead>
<tr>
<th>Grade</th>
<th>Age</th>
<th>Instructional Contents</th>
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<tbody>
<tr>
<td>1</td>
<td>7</td>
<td>Drawing simple forms; pencil (little perspective required in these exercises)—flags, violin cases, books, portfolios, dishes, wheels of perambulator, bowls. Drawing plants and fruits; pencil—leaves of a plant, lilies of the valley, lilacs, cherries, flowers; branches of a fir tree, toys, birds; and fish.</td>
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<tr>
<td>2</td>
<td>8</td>
<td>Drawing more complicated objects (some perspective required): hammer, saw, spade, face of a clock; leaves of the linden, ash, birch trees; flowers such as acacia; insects—butterflies, dragonflies.</td>
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<tr>
<td>3</td>
<td>9</td>
<td>Still life: pencil (perspective used)—cylinders, boxes, various jars, a can, bucket, simple forms like tree branches or flowers.</td>
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<td>4</td>
<td>10</td>
<td>Still life: pencil (perspective used)—geometrical bodies such as cylinders, cubes; subjects like birdhouses, sticks, balls in the net (placed above the student’s eye level).</td>
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<tr>
<td>5</td>
<td>11</td>
<td>Drawing more complicated still lives: pencil—box with open lid, shelf for books, children’s furniture, miniature toys, railroad cars, simple molded ornaments. Take a shelf or bench and draw pictures of each individual part which represents the unit itself. Drawing stuffed birds; 2 or 3 cylindrical or spherical objects on eye level: colored enameled mugs, an apple, a can, colored flower pot with plant, and a group of geometrical forms.</td>
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<tr>
<td>6</td>
<td>12</td>
<td>Group of objects: pencil and watercolor—carpenter and mechanic’s tools, geometrical bodies, pitchers, fruits. Drawing stuffed birds: pencil and watercolors; simple plaster-of-Paris ornaments and vases. Sketch objects laying in various positions in relation to the person who is drawing. Example: cylinder, funnel—show where the hollow and grooves are. Sketch the clothed figure of a man.</td>
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<tr>
<td>7</td>
<td>13</td>
<td>Draw separate objects of complicated construction: pencil and watercolor; chair, film projector or bookshelf. Draw a group of objects: school laboratory appliances (pencil), fruit and vegetables, minerals, and shells (color). Sketch figure of a man in motion.</td>
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</table>

representative art, with examples provided by slides and pictures (Education in the USSR, 1957).

Art education in Soviet schools aimed at excellence much as they did in other subjects. The art education classes in general schools “provide[d] only a point of departure for those who wish[ed] to pursue the arts” (Bryce, 1963, p. 11).

6. Art classrooms in Soviet schools were simple and crude

Art classroom in Soviet Union had the same size and lighting facilities as regular classrooms. “The children’s desks were cabinet like, with tops lifting to a slant and accommodating two individuals. Pencil, pen-and-ink, and watercolor drawings were exhibited on small tack boards; plaster-of Paris casts of Greek motifs hung from mouldings” (Bryce, 1963, p. 12).

7. Handicrafts and Practical Work

Soviet schools offered a course entitle Handicrafts and Practical Work. Although it not regarded as an art course, it did have a close relationship with art education and was even formally made a part of art education in China.

In Soviet schools, the teaching of Handicrafts and Practical Work to young age groups focused on giving the students simple skills in using fabrics, paper, and cardboard. In the older age groups, the students were expected to learn how to work with wood and metal, using tools such as hammers, saws, screwdrivers, and pliers (Education in the USSR, 1957).
CHAPTER 6

A HISTORY OF ART EDUCATION IN PRC: 1949-1989

The People's Republic of China is a socialist country in which state power is centralized. Under this social system, education is highly centralized. All important educational policies and regulations are determined by the political current (i.e., the ideas of Central Committee of the Communist Party that are being stressed at the time.) Local governments then implement these education policies and regulations, thereby greatly affecting art education in the elementary and middle schools.

The development of art education in the PRC's elementary and middle schools can be divided into three periods. Between October 1949 and April 1966, the Soviet Union was widely imitated. Between June 1966 and November 1978, the educational model of the Red Base Areas was largely implemented. Between December 1978 and November 1989, education recovered from the Cultural Revolution and then started to emulate education in the Western countries, especially that in the United States.

The political current is the fountainhead of all important education policies, and education policy is its manifestation in the educational enterprise. Art education, as a part of education, is controlled by the government and directed by its educational policies,
especially those for the elementary and middle schools. The following sections provide information about the political current, briefly state the educational policies that stemmed from it, and discuss how the political current and its associated educational policies affected art education in the elementary and middle schools. The purpose is to enable the reader to understand the origin and development of art education in elementary and middle schools.


Under the influence of the political current and changes in educational policies, art education experienced three stages of development: transition; indiscriminate copying of Soviet education; and the struggle between the educational models of the Soviet Union and the Red Base Areas.

6.1.1 Transition: October 1949 – End of 1952

Art education was in transition from October 1949 until the end of 1952. Initially, it retained the form that it had taken under the Republic of China but changed its goals and content to Communism. Its objective became to combine with revolutionary movements in order to imbue students with Communist ideology. It then participated actively and directly in the violent storms of class struggle and the revolutionary movement, becoming a powerful weapon for propagandizing the masses. At the same time, the Soviet educational system was being introduced into China.
As an expedient, art education maintained its form during the transition.

In the three years of civil war after World War II, the Kuomintang lost control of the mainland and retreated to Taiwan. The Communist Party took control of the entire mainland and proclaimed the founding of the PRC on October 1, 1949. At this point, the Communist Party stressed cleaning up the remnants of the routed Kuomintang army and eliminating evil elements that had dominated society under the Republic of China. It sought to consolidate its political power and to prepare for the construction of a Communist China. In accordance with the political current, the tasks stressed in education were first to take over the public schools of the Republic of China and then to consolidate and change all public, private, and missionary schools into Communist schools. The doors of these schools would be opened to the mass of workers and peasants, enabling them to serve the needs of socialist production and construction. One of the earliest steps taken was to remove school principals, administrators and teachers who might be politically untrustworthy such as members of the Kuomintang and anyone else who had worked against the Communists before the revolution. After these key personnel had been removed, the newly installed school leadership would begin to inculcate Communist ideology, mainly by reforming the school curriculum and changing the content of the textbooks (Lü, 1994).

Comparing Tables 6.1-6.3 below with Tables 3.3 and 3.4 from Chapter 3 (pp.44-45) provides some insights about how the curriculum was reformed. The former show the curriculum in the elementary and middle schools of Shanghai City after the Communist Party had taken over, while the latter show the curriculum under the Republic of China.
Several changes are apparent. First, politically unacceptable courses such as Citizenship and Military Training were abolished and replaced with Politics and General Knowledge of Politics. The Communist ideology was central to these courses. Furthermore, the schools stopped teaching English in elementary schools and reduced the course hours for English in middle schools. English was the most prominent language at the time in the capitalist countries (Lü, 1994).

Under this political current, art education in full-time elementary and middle schools largely retained the form that it had had in the Republic of China. Art teachers kept their jobs so long as they were politically acceptable on the basis of the political standards during the transition period. Art education courses continued to be in the curriculum at least in name. Art education was still named Lao Mei and still consisted of fine arts and handicrafts as it had in the Republic of China. On the other hand, art education was ideologically and politically changed to serve the Communist Party. In particular, its contents were changed in order to advance Communist ideology and proletarian politics (Lü, 1994).

During this period, the Central Committee of the Communist Party introduced a policy to “open the door to workers and peasants.” This policy was implemented with evening classes in the elementary and middle schools and speeded-up middle schools. Lao Mei as well as the courses in visual arts, music and sports were either entirely eliminated or greatly reduced in order to make sure the main subjects were covered (Lü, 1994). For example, visual arts was entirely eliminated in the part-time middle school programs and
the course hours allocated to Lao Mei in elementary schools were reduced from 150 minutes to 60 minutes a week.

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<th>High Grades</th>
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Annotations:
1. Each class is about 30-40 minutes.
2. Morning exercise is 10 minutes.

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**Annotations:**
1. Each class is 50 minutes.
2. Morning exercise is 15 minutes.

*Table 6.3: Provisional Curriculum and Hours for Middle Schools in Classes Per Week. From Lü Xingwei, A History of Shanghai General Education 1949-1989, Shanghai Education Press, Shanghai, 1994, p. 49.*
During the transition, art education largely retained the form that it had taken under the Republic of China only because its alteration was not an urgent need of Communist Party. Once the Communist Party had consolidated its political power in the schools and completed its urgent tasks, its next step was to reform every aspect of education thoroughly. The ideas underlying the art education system of the Republic of China had been primarily adopted from Western Countries, especially the United States. As a result, everything in the system was regarded as capitalist and thus antagonistic to the new socialist education. Not surprisingly, then, the form that art education had taken during the transition did not survive later. Together with everything else from the Republic of China, it was swept, as it were, into the rubbish heap of history.

As an effective method for political indoctrination, art education can combine with revolutionary movements and directly participate in the political activities of the society.

Political education and revolutionary movements are an important feature of education in the Red Base Areas. This tradition was implemented in elementary and middle school education after 1949. Whenever important political movements were occurring, all students were required to participate in them actively. Political movements had to be taught as current affairs in the course on politics. In addition, all teachers were required to incorporate them into the subjects that they were teaching (Lù, 1998).

Like all other subjects, art education at this stage functioned as political indoctrination. Art had always been used by Communist Party as a powerful propaganda weapon.
The period from 1949 until the end of 1952 could be called the stage of violent revolutionary storms. Many movements and political events took place during this period. Some examples are the following:

- Land Reform (1950-1953);
- Movement to Suppress Counterrevolutionaries (1950-1952);
- War to Resist U.S. Aggression and to Aid Korea (1950-1953);
- Movement against the Three Evils of Corruption, Waste and Bureaucracy within the Party, Government, Army and Mass Organizations (1950-1952);
- Movement against the Five Evils of Bribery, Tax Evasion, Theft of State Property, Cheating on Government Contracts and Stealing of Economic Information, as Practiced by Owners of Private Industrial and Commercial Enterprises (1952);
- Movement of Ideological Remolding (1950);
- First Rectification Movement after 1949 (Rectification means that the whole Party had to study Marxism through criticism and self-criticism, 1951);
- State Monopoly for Purchasing and Marketing Grain, Cotton, etc. (1952);
- Event of Gao Gang and Rao Shushi (1952); and
- Event of Hu Fong (1952).

Now, as an example of how art education combined with and directly participated in political movements, consider the War to Resist U.S. Aggression and to Aid Korea. In accordance with the national political current, a nationwide upsurge of current-affairs
education began in the schools toward the end of 1950 as part of that political movement.

The principal activities in art classes consisted of the following:

1. Copying model drawings, paintings, and other types of art works

   The models were selected from a wide variety of sources (e.g., newspapers, magazine, stories) and could be almost anything (e.g., cartoons, picture posters, woodcut pictures, sketches, drawings, folk art). What was critical is that the models should expose the crimes of American imperialism, teach students the reactionary nature of American imperialism, and arouse their hatred of American imperialism.

   An art teacher first selected an artwork; e.g., a cartoon about the War to Resist U.S. Aggression and to Aid Korea from a newspaper. The teacher then magnified the cartoon, hung it on a small portable blackboard, put it in front of the classroom, and let the students copy it. After teaching in one classroom, the teacher moved the blackboard to another classroom. The blackboard often ended up traveling to every classroom in the school. (In personal communication, Weinian Jiang, July 28, 1998)

2. Drawing, painting, or doing a handicraft on a given theme

   Art teachers gave their students themes related to the War to Resist U.S. Aggression and to Aid Korea. For example, the students might be required to design a gift bag for the soldiers or decorate a letter expressing sympathy for them. (In personal communication, Weinian Jiang, July 28, 1998).

   Because art can serve as a powerful propaganda weapon, art education in elementary and middle schools also directly participated in the political movements. Art education not only provided a rich array of visual-arts-related educational activities but also went to the street in order to bring the fruit of these activities to the masses e.g., wall newspapers, blackboard newspapers, and touring cartoon exhibitions. The focus of these
activities was to produce effective propaganda against American imperialism and in favor of the Communist Party and the New China (In personal communication, Weinian Jiang, July 28, 1998).

Soviet educational methods were introduced into China.

The First National Conference of Education was held in December 23-31, 1949, soon after the founding of the PRC. This conference discussed both long-term and short-term educational issues. It determined educational principles and promulgated policies concerning textbooks, teacher resources, and how intellectuals were to be treated. (Intellectual is defined more broadly in China than in the United States. Here, I adopt the Chinese usage, which includes teachers and technicians as well as academics, writers, etc.) The most important decisions concerned strategies for changing the old educational system inherited from the Republic of China to a new socialist educational system. This new system would build on the educational experiences acquired in the Red Base Areas as its foundation, absorbing the useful experiences from the old educational system and adapting the advanced experiences from the educational system of the Soviet Union. In practice, the educational system of the Republic of China was regarded as the product of the capitalist ideas of Western countries, especially the United States. For this reason, it was then entirely abolished. The educational experience of the Red Base Areas was inherited and mainly carried out in the ideological, political, and moral education in the schools. Learning from the educational system of the Soviet Union became the main

There are historical reasons for China's attempt to learn from the Soviet educational system. Necessity, however, also played a role. First, the Communist Party quickly realized that they had no idea how to run the schools. For many years, it had been a guerilla force that could survive only in remote areas where Kuomintang control was weak. These areas were far away from cities, undeveloped, and economically very backward. Even though the Communist Party ran schools in the Red Base Areas, these schools focused on and served only its immediate need for trained cadres to carry out the revolution. As a result, most cadres lacked formal education and knew little, if anything, about cities and how to run normal schools (Huangpu, 1989).

Second, the Soviet Union is the first socialist country and had had over two decades of experience in socialist construction and formal education when the PRC was founded. It was therefore natural for the Soviet Union, which was regarded as the path-breaking leader of the Communist camp, to became the exemplar of the new Communist regime in China (The Chronicle of Important Education Events of the People's Republic of China 1949-1982, 1983).

In addition, as a new Communist regime at that time, the PRC was in solitary splendor internationally. Support from the socialist Soviet Union was needed for the new Chinese communist regime to be acknowledged and accepted by the international community. In order to do so, Mao Zedong had to act as if the Soviet Union was an exemplar and old brother even though deep down inside he wanted to run the country his
own quite different way. In education especially, Mao Zedong never really agreed with any of the Soviet ideas about how to run schools. He always insisted on his own educational ideas, advancing the education of the Red Base Areas (Liu, 1993).

In fact, the Soviet influence on education had already started before the founding of the PRC. As early as 1945, Mao Zedong had instructed that “the new education created by the Soviet Union should become the exemplar for establishing our people’s new education” (Mao, 1989, pp. 83-84).

In 1948 when the civil war between the Communists and the Nationalists was still underway, experimental learning from Soviet education had already commenced in northeastern China where Communists were in control. Lù Shun Middle School, which adopted the five-point grading system of the Soviet Union, is regarded as the pioneer in learning from the Soviet education (Mao, 1989). The learning then reached high tide in the northeastern China as teachers began visiting local middle schools in the Soviet Union, offering experimental classes, and implementing the educational system and instructional methods of the Soviet Union. This learning in the Northeast greatly influenced learning in the entire nation.

At this stage, learning about the Soviet educational system mainly occurred through the following activities.

1. Many articles were published describing the educational experience of the Soviet Union. For example, New Education, a monthly journal in Shanghai, published 48 articles about Soviet education between March 1950 and March 1952. At the same time,
Soviet educational books on pedagogy and instructional methods were translated into Chinese and put on sale in China (Mao, 1989).

2. Many Soviet educational experts visited Chinese schools and lectured on various topics. For instance, the first group of Soviet pedagogy experts visited Beijing Normal University in September 1950 and gave a series of lectures in Beijing. The topics of these lectures included the People's Education System of the Soviet Union, Curricular Criteria and the Instructional Plan for Elementary Schools, Educational Methods for Elementary Schools, the Elementary School System, Principles for Selecting and Editing Textbooks, School Administration and Leadership, School and Family Education, Preschool Education in the Soviet Union, Moral Training for Children in the Soviet Union, Hygiene for Preschoolers, and Education for Lagging Children (Mao, 1989).

3. Soviet experts worked as consultants in the central government divisions of teacher education, general education, and preschool education. They participated in and gave speeches at meetings of education departments and at other forums. They provided lectures on special topics and helped teachers improve their professional levels. They exchanged ideas about important issues with the officials in education departments. They provided financial and material support for officials in education departments and helped them professionally (Mao, 1989) The first full-time Soviet educational consultant arrived in March 1950 to work in the education department of the central government. The last one returned to the Soviet Union in August 1960 (Mao, 1989).

Soviet art education began to influence Chinese art education at this stage. For example, Provisional Regulations for Elementary Schools (Draft), and Provisional
Regulations for Middle Schools (Draft) were issued in March 18, 1952. Tables 6.4 and 6.5 detail the instructional plans for elementary, middle, and high schools during the 1952-1953 academic year (Source: Chinese Education Year Book, 1949-1981, pp. 727, 729). These tables show that by the end of this stage, art education in the elementary and middle schools was transiting from the art education of the Republic of China to Soviet art education.

There are two notable changes that are apparent from Tables 6.4 and 6.5. First, Lao Mei, the name given to visual arts education in the Republic of China, was replaced by Drawing, the name given in Soviet education. Second, Chinese art education ceased to emphasize fine arts and handicrafts as it had under the Republic of China and began to focus on drawing and painting as in Soviet education.

A few elements of art education under the Republic of China were still retained, however. For example, the drawing course covered how to cut out designs, an activity that had also been covered in the handicrafts course under the Republic China. Another example is that in the middle schools, the title of the course continued to be Fine Arts.

6.1.2 Indiscriminate Copying of Soviet Education: January 1953 - 1957

The period from January 1953 until the end of 1957 is the stage in which the Soviet educational model was copied indiscriminately. In this stage, the schools learned from the Soviet art educational model in almost every aspect: curricula, instructional content, teaching methods, classroom design, teaching-aid design, even desk and chair style. The Soviet book Methods for Teaching Drawing in Elementary and Middle Schools
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<td><strong>28</strong></td>
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**Annotations:**
1. Each class is 45 minutes, and each year consists of 38 weeks of instruction.
2. Drawing includes painting and cutting out as well as drawing.
3. Lao Zhao (handicrafts) was taught in experimental exercises and practices in other subjects.

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Annotations:
1. All subjects listed in the instructional plan are required courses.
2. Each semester has 20 weeks. Enrollment, exams, and 18 weeks of teaching.
3. Classes last 45 minutes with 10 minutes between classes.

greatly influenced the teaching of art in Chinese classrooms after it had been translated into Chinese and put on sale in China in 1953. Handicrafts and Practical Work, the course included in the curriculum of Soviet schools, began to be offered in Chinese schools, soon becoming an independent art education course (In personal communication, Weinian Jiang, July 28, 1998).

**Art education learns from Soviet education in almost every aspect.**

Socialist industrialization was the central focus of China’s first Five-year National Economic Plan, which occurred between 1953 and 1957. It was based on 156 Soviet supporting projects. In order to align education with the political current, the Central Committee of Communist Party proposed an educational policy of “Overall Sovietization” (Lü, 1994, p. 17).

Beginning in 1953, elementary and middle schools in China started to learn systematically from Soviet education, including the methods employed in the Soviet Union for running schools, instruction, administration, and teacher training. The period also saw comprehensive instructional reform. Soviet education influenced many things in Chinese elementary and middle schools. Some examples are the following:

- the principles of nationalized and unified elementary and middle schools in a socialist society run by the state;
- changes in the curriculum in elementary and middle schools such as adding a course on the modern history of the Soviet Union, offering Russian courses in middle school, and eliminating courses on other foreign languages; and
• changing from grades based on the 100-point and four-degree system to the Soviet five-point system.

Learning from Soviet education in elementary and middle schools entailed the following activities:

• Lectures. In order to guide the learning from Soviet education, professors were invited from teacher institutions to give lectures to the teachers in elementary and middle schools.

• Independent learning and group discussion. Soviet pedagogy was the primary focus of teachers learning in elementary and middle schools. Teachers learned Soviet pedagogy independently and then discussed it in groups. The learning at this time reached the level of popularization.

The task in each class consisted of both instruction and cultivation. Classes might be devoted to reviewing material, carrying out exercises, or the teaching of new material. Each lesson should organize the instruction, review past lessons and ask students questions about them, teach new material, solidify knowledge of the new material, and assign homework. During instruction, teachers should know five principles well: how to stimulate consciousness and activity; how to use audio-visual aids well; how to make the instruction continuous; how to make the content acceptable; and how to solidify knowledge. In the past, these theories were taught and subject to examination only in higher education institutions. Now, the teachers in elementary and middle schools became familiar with these theories and applied them in their own teaching. (Lü, 1994, p 103)

• Learning combined with the reform of instruction. Public classes were held, teachers inspected each other's teaching and learned from each other's instruction, criticism, and discussion.
Like other teachers, art teachers had to listen to lectures, study Soviet pedagogy, join group discussions, and combine the theory that they learned with the subject that they were teaching (In personal communication, Weinian Jiang, July 28, 1998).

Art education emulated that in the Soviet Union in several ways:

1. Soviet education stressed political indoctrination similar to the political and moral education that had been practiced in the Red Base Areas. The difference was that Soviet education had no specific courses in the fundamentals of Marxism-Leninism and Communist political philosophy at the elementary and middle school levels. Rather, the political indoctrination permeated all educational programs. Art education emphasized ideology, politics and moral education as well as knowledge of art and artistic skills.

2. Tables 6.6 and 6.7 provide information about the curricula of the elementary and middle schools of Shanghai in 1954. These tables show that the art education courses were renamed Drawing, following the Soviet example. The instructional contents began to focus on two-dimensional media; e.g., drawing and painting.

3. The teaching methods advanced by Methods for Teaching Drawing in Elementary and Middle Schools, a Soviet book of art instruction, were adopted.

4. The art classroom, teaching aids, and even desk styles imitated Soviet designs.

For schools in the best condition in large cities, they tried to set up special art classrooms with designs and instructional equipment similar to those in the Soviet Union. For schools in worse condition, they tried at least to arm art education with Soviet style teaching aids such as plaster casts of Greek motifs and plaster three-dimensional geometric shapes. (In personal communication, Weinian Jiang, July 28, 1998)
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The desks in many ordinary classrooms were also made in the Soviet style: “cabinet like, with tops lifting to a slant and accommodating two individuals” (Bryce, 1963, p. 12). These desks were still being used in some classrooms in Chinese schools when I was an elementary school student in 1967-1973. I remember that the tops of the desks were flat narrow areas with holes of several different sizes and shapes, which were designed to hold pencils, pens, ink, crayons, erasers, etc.

**The Influence of Methods for Teaching Drawing in Elementary and Middle Schools**

After the Soviet Union published *Methods* in 1951, it was translated into Chinese and put on sale in China in February 1953. So far as we know, it was the only book specifically for teaching visual arts in elementary and middle schools. For this reason, its influence on Chinese art education should not be underestimated (In personal communication, Weinian Jiang, July 28, 1998).

Methods comprises the following seventeen chapters:

(i) A Brief History of Drawing Instruction;

(ii) Methods of Teaching Drawing in Schools;

(iii) Development of Instructional Methods in Soviet schools;

(iv) Children’s Drawing and Painting;

(v) The First Drawing Lesson;

(vi) Contents of the Drawing Course;

(vii) Drawing or Painting Nature;

(viii) Examples of Lessons on Drawing or Painting Nature;
(ix) Drawing and Painting in Three Dimensions;

(x) Drawing and Painting Nature in Higher Grades;

(xi) Watercolor Painting;

(xii) Teaching Aids for the Drawing Course;

(xiii) Drawing and Painting from Memory or Imagination;

(xiv) Decorative Painting;

(xv) Revision Methods for Drawing and Painting;

(xvi) Preparing Instructional Materials for the Drawing Course;

(xvii) Tasks for After-Class Activities.

Methods systematically laid out the art education system of the Soviet Union and explained the development of the Soviet methods for teaching visual arts. It clearly stated the goals and missions of art education and the basic principles of art instruction. Furthermore, it suggested how to organize the courses and to forge basic links between instruction and art activities outside of class. In particular, it provided detailed methods for teaching how to draw and paint nature and how to draw and paint from memory and imagination.

From examining Methods, we can readily draw some conclusions about Soviet art education. First, Soviet schools called their visual arts course Drawing—not visual arts or fine arts. Second, visual arts instruction in Soviet schools focused on drawing and painting. Handicrafts and other forms of visual arts were not included in the curriculum. Soviet art classes copied from a model, drew and painted nature, and drew and painted on a given theme or design. The drawing class aimed at teaching the students the rudiments
of representation and the skills necessary to make realistic drawings and paintings. The main reasons for doing so, in my view, are communist materialism and socialist realism.

Methods greatly changed Chinese art education, giving Chinese elementary and middle schools a systematic theory of instruction for the first time. Traditionally, the Chinese had learned art in two ways: (a) taking an ancient artist as one's master and learning art by copying his or her drawings and paintings; and (b) taking nature as one's master and learning art by drawing nature. After the Westernizing Movement at the end of the Qing Dynasty, western art education was gradually introduced into China. For instance, western influences affected the industrial arts and handicrafts classes taught under the Republic of China. Nevertheless, the influence was not major before 1949. Traditional ways remained dominant, and systematic research on art education in elementary and middle schools was out of the question.

In reality, only a little drawing and painting were taught. For example, when I was a student in a state run middle school during the World War II, our art teacher was a graduate from an art professional school. He often drew something on the black board such as a person lying down in a small boat and then added a few sentences from poetry to the drawing. Students were asked to copy it. (In personal communication, Weinnacle Jiang, July 28, 1998)

Immediately after Methods was translated into Chinese in 1953, it became a popular textbook. Art teachers used it to learn how to teach in elementary and middle schools. For this reason, it also greatly influenced almost every aspect of art instruction.

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1 The reader may wonder why ancient Chinese schools adopted these forms rather than others. This question is difficult, but I can give some sense of what a proper answer would look like. China has a long tradition of honoring ancestors and the past. Indeed, ancestor worship was a part of Confucianism, an important religious tradition. Copying ancient masterpieces fits into such a social context well. Animism, the belief that spirits animate nature, is also an important religious strain, which is strongly present in Taoism and manifests itself to some extent in Buddhism. Drawing nature therefore appealed greatly to a society strongly influenced by these religions.
basic teaching principles; the categories and structure of lessons; instructional processes and links; art practices; instructional aids; and the grading system.

At the time, almost every art teacher had a copy of Methods. Their teaching was strongly influenced by this book. For example, the schools in Wuhai City, Hubei Province, took the instructions of Methods as references, established special art classrooms armed with Soviet-style teaching aids. Art class is taught students to draw plaster figures. (In personal communication, Weinian Jiang, July 28, 1998)

Although Methods had its greatest effects in the 1950s, it continues to have profound effects even to the present.

The Soviet Course Handicrafts and Practical Work

In 1955, China emulated Soviet education by beginning to offer a course entitled Handicrafts in elementary school and another course entitled Comprehensive Practical Working in middle school. The purpose was not to add new content to art education but rather to emphasize labor education and to combine education with production.

When Chinese schools originally adopted these courses from Soviet education, they included practical instruction in industrial skills such as the operation of lathes, planers, etc. In many ways, this content was similar to what was to be taught during the Cultural Revolution. At that time, however, China was not very industrialized. As a result, teaching these courses in the Soviet style turned out to be impossible. For this reason, they were in practice taught in much the same way as handicrafts had been taught under the Republic of China. The major difference was that the instructional content was broader, the teaching involved more work outside the classroom, and the instructors had more varied backgrounds.

The Handicrafts course in my school was classified as an art course, but it included a wide range of topics; e.g., cooking, making dolls, folding paper, sewing,
embroidery, etc. It was usually taught by art teachers, especially at the beginning. Over time, this course increasingly included more labor outside the classroom. For example, students planted trees and flowers, participated in building schools and other buildings in their communities, etc. Other staff in the school such as the custodians also became involved in teaching. (In personal communication, Bangtan Yu, July 29, 1998)

6.1.3 The Struggle in Art Education between the Educational Models of the Soviet Union and the Red Base Areas: 1958 – April 1966

Between 1958 and April 1966, art education underwent a struggle between the educational models of the Soviet Union and the Red Base Areas. The deterioration in the relationship between China and the Soviet Union and its eventual collapse led to political infighting within the Communist Party between the groups following Mao Zedong on the one hand and Liu Shaoqi and Deng Xiaoping on the other hand. This infighting manifested itself in the struggle between these two models. Mao wanted education to take the Red Base Areas as its model, with class struggle as its center and part-time schooling as its main body. By contrast, the group headed by Liu Shaoqi and Deng Xiaoping wanted education to take Soviet education as its model, modernization as its center, and full-time formal schooling as its main body. At this stage, art education in the elementary and middle schools was being torn between the two educational models, sometimes going one way and sometimes the other, depending on the relative strengths of the two sides. Mao's educational thought gained the upper hand between 1958 and 1960, while the group headed by Liu Shaoqi and Deng Xiaoping dominated between 1961 and 1965.
Announcement of New Fundamental Educational Policy: Early Sign that the Soviet Art Educational Model Was Being Adapted.

While Soviet education was being vigorously emulated at the grass-roots level in the mid-1950s, the Central Committee of the Chinese Communist Party and the Soviet Union were already beginning to diverge politically. Mao published an important article in February 1957 in order to counter the efforts of Liu Shaoqi and Deng Xiaoping to adopt the Soviet model. This article was entitled “On the Correct Handling of Contradictions among the People.” It proposed his view of education, which then became national fundamental education policy until 1986. According to Mao, education should fully develop in students the aspects of morality, intelligence, and physique that they need to become diligent workers with socialist consciousness and knowledge. Again, he did his utmost to advance his educational ideas and the model of the Red Base Areas. Recall that in this model, education should center around political education and Communist ideology; it should be combined with production and practical work; workers should master intellectual work, and intellectuals should engage in physical labor. Under this new educational policy, aesthetic education would disappeared from the schools. This represented a significant change for art education since it had been a part of aesthetic education. It was also an early sign that the Soviet art educational model was being cast off in elementary and middle schools.

Going Mao’s Direction: Art Education in the Great Educational Revolution.

After the Chinese Communist Party and the Soviet Union separated politically in the late 1950s, Mao wanted to show that China could do well without the support of its
big brother, the Soviet Union. Its economic development could be much faster than during the first five-year economic plan. He deeply believed that the socialist system together with mass movement could accomplish anything under his leadership. He therefore started the Great Leap Forward Campaign. It was only necessary for the people to aim high and go all out in order to achieve greater, faster, better and more economical results in building socialism. He instructed that while continuing the revolution in politics and the economy, everyone should also carry out a revolution in technology and culture. In 1958, the Central Committee of the Communist Party proposed “the principle that the Party’s should make education serve proletariat politics and combine with production and labor. In order to accomplish this principle, education must be under the leadership of Communist Party” (Lù, 1994, p 193-194).

Under this political current, schools began in 1958 to criticize Soviet pedagogy, especially the principle of acting according to one’s ability. They also began to carry out what was called the Great Educational Revolution. The Great Educational Revolution deemed the idea that China could learn much from the educational experience of the Soviet Union to be dogmatism. It sought to overcome the mistake of separating education from production and reality and to put Mao’s educational thoughts into practice, i.e., to adopt the educational model of the Red Base Areas.

The period during which this movement was underway saw many changes. Traditional education was entirely abandoned. Intellectuals were regarded as ignorant, and excellent teachers were attacked and put under high political pressure. Formal classroom teaching and learning were strongly criticized, and part-time schooling replaced full-time
schooling. Classrooms moved to factories and to the countryside, and students became a component of the labor force. Each day, they “can work six hours and study two hours; under other condition, they can work five hours and study three hours; and given current trends in steel and iron production, they can only work without study” (Education Annual Book 1949-1982, 1984, p. 225).

Besides part-time work in factories, students also participated in various social activities such as eliminating illiteracy, planting trees, and eliminating the four pests (rats, bedbugs, flies and mosquitoes). “When factories and farms needed laborers, students could be called on any hour of the day or night” (Lü, 1994, p. 197).

On the one hand, art education during the Great Educational Revolution inherited the tradition of education in the Red Base Areas. This tradition functioned as a powerful weapon to improve the masses’ political consciousness, thereby spurring their zealous participation in the Great Leap Forward Campaign. Artistic skills became valued inputs into community propaganda, and involvement in the production of propaganda served as an effective way of inculcating Mao’s political views. On the other hand, the number of hours of art instruction was greatly reduced and in some schools even completely eliminated. For example, thirty middle schools in Shanghai entirely stopped offering art classes (Lü, 1994).
Going the Direction of the Group Headed by Liu Shaoqi and Deng Xiaoping: Art Education in the Period of National Adjustment

During the Great Leap Forward Campaign of 1958-1960, economic development was attempted at a faster pace than under the first five-year economic plan. At the same time, the scope of the class struggle was broadened. So much confusion and disruption resulted that the national economy suffered a three-year famine beginning in 1959 during which perhaps thirty million persons died. In order to overcome these difficulties, the Communist Party proposed an “eight-words direction,” entailing adjustment, consolidation, substantiation, and improvement (Lü, 1994, p. 215). This proposal began a three-year period of national economic adjustment in 1961.

The Great Educational Revolution had sown confusion and disruption in the school, leading to a large decline in educational quality. For this reason, the 1961-1963 adjustment in education focused on reducing the scale of the educational enterprise, improving the quality of what remained, and the standardization of education. In order to effect this adjustment, the Central Committee of the Communist Party began to draft regulations for the schools in July 1961. Deng Xiaoping took charge of this task (Mao, 1989). The result was two documents that were issued in March 1963: *Provisional Regulations for the Tasks in Full-Time Elementary Schools* (also called *Forty Regulations for Elementary Schools*) and *Provisional Regulations for the Tasks in Full-Time Middle Schools* (also called *Fifty Regulations for Middle Schools*). Their regulations were soon implemented nationwide.
During the period of national adjustment, art education basically returned to its condition before the Great Educational Revolution. For example, all elementary and middle schools were required to offer the drawing course, the course hours for drawing returned to those of the mid-1950s, and teaching took place mainly in the classrooms. Although for practical purposes the Soviet art educational model was reestablished during the period of adjustment, this reality had to be cloaked for political reasons. The breakup with the Soviet Union had brought everything that smacked of the Soviet Union under attack. For this reason, an open embrace of Soviet pedagogy and the Soviet art educational model was politically unacceptable. Nevertheless, the influence of Soviet art education was profound and lasting, especially in terms of instructional methods and art education facilities. Indeed, it still provides the foundation for today's art education in China.


Between May 1966 and November 1978, art education dealt with the educational model of the Red Base Areas. During this period, Mao Zedong finally gained the upper hand. As a result, art education fully adopted the educational model of the Red Base Areas, putting Mao's educational thoughts into practice. According to Mao, art education should function as a powerful weapon in the class struggle and in the political infighting among different groups. Following Mao's direction, students became Little Red Guards in the elementary schools and Red Guards in middle schools. They rushed into society and applied art as a weapon in the class struggle, "speaking out freely, airing views fully,
holding great debates and writing big-character posters.” They sought to simplify the curriculum, to combine art education with music education in a new course entitled Revolutionary Arts. In addition, they wanted art education to encompass the three great revolutionary movements (class struggle, the struggle for production, and scientific experiment). Finally, they thought that the art classroom should move to farms, factories, military camps, hospitals and communities.

Perhaps surprisingly, art education during this period did produce many artists with excellent skills and great achievements, notwithstanding its reliance only on learning by doing. In addition, during a short period of resurgence in formal education during the early 1970s, China produced for the first time in history its own art education textbooks.

Red Guards Rush into Society: Art Education as a Powerful Weapon for Class Struggle

The increasing strength of the group headed by Liu Shaoqi and Deng Xiaoping, threatened Mao Zedong’s power. He deeply believed that many capitalists, counter-revolutionaries, and revisionists were lurking within the Communist Party, the government, the military, and cultural enterprises. In his view, the officials holding power in the Central Committee of the Communist Party had already formed a capitalist headquarters with agents in every local province, city, self-government region, and department of the central government. In order to get rid of them, he started the Great Proletarian Cultural Revolution, which lasted ten years.

Chinese education suffered more during the Great Proletarian Cultural Revolution than it had since the founding of the PRC. Formal education was swept away, and the
educational achievements of the previous seventeen years were entirely negated. The educational direction pursued by the group headed by Liu Shaoqi and Deng Xiaoping was condemned as part of the counterrevolutionary revisionist line. The past seventeen years were regarded as the dictatorship of the capitalists over the workers: “Mao Zedong’s proletariat educational line basically was not put into effect [and the] majority of teachers had basically capitalistic ideologies” (Lú, 1994, p. 367).

In order to take over from these capitalists and put Mao’s education thoughts into practice, Mao aroused the students to rush into society as a political force control by him and his group. Calling themselves Red Guards and Little Red Guards, middle and elementary school students destroyed whatever they thought was feudalism, capitalism, or revisionism. They also denounced excellent teachers, which they regarded as elements of the Black Gang, capitalists, and reactionary academic authorities. Most school leaders, administrators, and teachers suffered and some even died in the political persecution.

Educational reform occurred after the political group had taken over. This reform played the same old tune as that undertaken during the Great Educational Revolution: the model of the Red Base Areas was implemented in its entirety. It also produced the same effects: an extremely low quality of education. This outcome reflected the great damage that was done to formal schooling, the curriculum, the instructional methods, and the morale and caliber of the teachers.

Art education during this period functioned mostly as a powerful weapon in the class struggle. The visual arts as well as music, dance, opera, and folk art were used to produce propaganda. For example, calligraphy, cartoons, picture stories, and posters
proved to be popular and effective forms in which to attack class enemies and to advance Mao's agenda during the Great Proletarian Cultural Revolution.

I entered elementary school in 1967 and graduated from high school in 1978. As a result, my schooling took place during the Great Proletarian Cultural Revolution. Big character posters were so popular then that the walls in every school and community building were completely filled with them. In my schools, both the inside and outside walls and even the doors and windows were covered with them. Everyone in my class definitely obtained extensive experience in doing calligraphy with ink and Chinese brushes. Whenever new instruction arrived from Mao Zedong or the Central Committee of the Communist Party, the students would make many thousands of signs the same day and then parade through the schools and the major streets in the city with them. The signs would typically have a picture of Mao on one side and a slogan on the other. The students would also plaster the walls of the schools and community buildings with posters bearing the new slogan.

The subject matter could be anything: attacks on former government officials, excellent teachers or even one's own classmates; glorified histories of the poor, praise for revolutionary families. The most popular visual-arts forms for propaganda were Wall News, Blackboard News, mimeograph news, newspaper boards, huge street picture posters, and touring exhibitions of cartoon and picture stories. The students used whatever media and visual arts forms were most effective in advancing class struggle.

Many of the students who took active part in the Great Proletarian Cultural Revolution now regard it as a great tragedy. Not only was the normal educational system
and much public property destroyed, but also a generation of students lost their opportunity to learn valuable skills. After Mao and his political group had used them as a cat’s paw in the pursuit of power, Mao had many of them sent to the countryside to be reeducated by the peasants.

**Visual Arts Combined with Music as Revolutionary Arts**

In order to implement Mao’s educational ideas, the Worker and Peasant Mao-Zedong-Thought Teams were sent to schools in 1968. They entirely controlled the educational system. At the same time, an educational reform was carried out. It focused on shortening the school day, simplifying the curriculum, and teaching only immediately practical subject matter. The reform also tried to move the classroom to farms, factories, military camps, hospitals, and the communities.

Simplifying the curriculum was a very important part of this reform. The *Provisional Regulations for the Tasks in Elementary Schools*, which had been issued in 1963, set forth a curriculum for elementary schools consisting of 11 courses. With the issuing of the *Outlines of the Educational Revolution in Elementary and Middle Schools in Shanghai City* in June 1969, the curriculum shrank to seven courses (Lü, 1994). These were Mao-Zedong Thought, Chinese, Arithmetic, Revolutionary Arts, Military Sports, General Scientific Knowledge, and a foreign language. Moreover, the science and language courses were offered beginning only in the fourth grade. The curriculum for middle school was also reduced from the 14 courses listed in the *Provisional Regulations for the Tasks in Middle Schools* to seven. These were Mao-Zedong Thought, Chinese,
Mathematics, Revolutionary Arts, General Industrial and Agricultural Knowledge, a foreign language, and Military Sports (Lü, 1994). History, nature, geology, and handicrafts were completely removed from the curriculum, while biology, chemistry, and physics were combined with instruction in growing crops and running machines in factories. Art education was insufficiently important to attract such attention. It survived, combined inappropriately with music as a new course named Revolutionary Arts.

**Instructional Reform: Art Education Combines with Three Revolutionary Movements**

On May 7, 1966, Mao Zedong gave what is called the May 7th Instruction. Mao proclaimed that all enterprises must “be both workers and peasants, be good at both civil and military affairs, and also criticize capitalists” (Lü, 1994, p. 19). The schools adopted what was called Open-Door Schooling in order to combine education with the three revolutionary movements of class struggle, struggle for production, and scientific experiment. Under Open-Door Schooling, students were assigned to various short-term training classes where they learned work-related skills such as how to operate industrial or agricultural equipment. Virtually every learning activity had to be carried out at local factories, farms, military camps, hospitals, and communities. As a result, students spent most of their time outside formal classroom settings. In practice, little was learned beyond the practical ability to work in factories or on farms.
Combining art education with the Three Revolutionary Movements

Art instruction typically took place only in the schools. On average, students spent less than half their time in school (Lū, 1994). Although little art instruction occurred outside the schools, the students with considerable skill in the visual arts might be able to hone those skills while they actively participated in local political and productive activities. For example, they might be able to contribute propagandistic artworks to the sites where they were working. Within the schools, the visual arts continued to be taught. Art instruction was infused with increased political and practical content in order to combine it with the Three Revolutionary Movements. Art classroom instruction usually involved the following activities.

1. Copy a model of an artwork.

This was the most common activity. Before the schools had art textbooks, teachers found their models in newspapers and magazines. The themes of these artworks often followed the political currents closely. The art teacher usually drew these models on a large piece of paper and took it to every classroom in the school. After schools started using art textbooks, art instruction was greatly simplified. Teachers simply asked students to draw something on a certain page. The introduction of textbooks definitely made a difference. Because art textbooks in China often gathered the wisdom of many educators and experts, the effectiveness of art instruction increased. Art textbooks also made it possible to teach art in rural schools without art teachers.
2. Drawing nature and still-lives.

In this activity, students were asked to draw objects that had meaning for the Three Revolutionary Movements. Some examples are the little red book of Selected Works of Mao Zedong, a tool set, the crops grown in China, a red collar tab and star as on PLA uniforms, and a rural doctor’s medical kit.

3. Drawing a given theme.

The themes were typically related to the Three Revolutionary Movements. For example, workers teach us practical work, peasants teach us to plant rice, PLA soldiers teach us to aim a gun, students help the People’s Communion, students pick up rice left in the field, etc.

4. Artistic Calligraphy

Students were asked to write a slogan related with the Three Revolutionary Movements in artistic calligraphy.

The students regarded as talented in the visual arts were organized into each school’s art group. The art teachers led this group, providing them with special treatment. These art groups often worked in the evening after class and on weekends, holidays and breaks. Sometimes, they even worked during class time and over night on urgent tasks. They worked not just on school projects but also on art projects in city governments, factories, People’s Communions, hospitals, and communities. These projects covered politics, general knowledge in agriculture and industry, disease prevention, public safety, birth control, sports, business, etc. Students, especially those in middle school, were like
free labor. Whenever any unit needed artists for propaganda, it could “borrow” a few from this group without payment of any kind.

Schools with good art teachers ran short-term training classes in subjects like Calligraphy for students nearing graduation (Lü, 1994) These schools could even change a general art education class into a special class to develop professional artists. These classes gathered talented students in music, dance, opera, and theatre as well as in the visual arts. Besides learning artistic skills, these classes served as a propaganda team.

Learn by Doing: Fruit Hanging in Clusters

The Cultural Revolution brought great suffering to many in the PRC. Nevertheless, art education can be said to have produced fruit hanging in great clusters during this period. An unusually large number of persons acquired excellent artistic skills.

Creating big-character posters was one of the most popular activities during the Great Proletarian Cultural Revolution. Indeed, it was so popular that virtually everyone learned how to do calligraphy with Chinese brushes. The training did not take place in classrooms but rather with the extensive practice that most persons obtained in making many big-character posters, slogans, and signs at various sites such as factories, people’s communions, hospitals, city streets. This practice not only improved the calligraphy skills of the average student but also helped to produce many Chinese calligraphers with excellent artistic skills.

While the students were in the schools, they did receive instruction in the classroom. Nevertheless, in my experience, the classroom instruction imparted little
knowledge because of how abbreviated and fragmented it was. In this regard, the learning of Calligraphy is generally not representative of most artistic skills. So long as one was literate with good handwriting, practice alone suffices to make a reasonably good big-character poster with Chinese brushes. By contrast, drawing, painting, sculpture, and many other visual arts are difficult to learn without systematic and extended training. As a result, even though an unusually large number are persons did acquire excellent artistic skills during this period, the backbone of the art professions in the PRC today did in fact come from art groups or special art classes.

As I stated previously, students had to be regarded as talented in the visual arts before they were recruited into these art groups. Usually, the talent had been inculcated in families with art backgrounds. Whatever the students’ background, virtually all of them had practiced hard for years before being recruited. After recruitment, a great many art projects awaited them in and out of school, almost all of which produced propaganda closely following the political currents. The most common projects were the production of artworks on political topics such as the class struggle and the spreading of general knowledge about industry, agriculture, medicine, public safety, sports, etc. Art teachers advised the students on how to do some of their projects and occasionally revised their artworks to some extent. For the most part, however, the students did their projects independently.

The students in these art groups worked on their projects in evenings, on weekends, and during holidays, breaks, and during the periods when the other students were in class or working in factories and on farms. Learning by doing and the ample
opportunities that they received for practice enabled these students to acquire excellent and comprehensive artistic skills. They could handle a wide variety of art forms for a broad array of purposes. Their skills were practical, rapid-fire, and flexible enough to respond rapidly to emergencies and to follow political currents closely.

Learning by doing during the Great Proletarian Cultural Revolution resulted in an unusually large number of persons with excellent skills in music, dance, opera and theatre as well as the visual arts. The reasons for this outpouring of artistic talent are varied and complex. One important explanation is the lack of opportunity elsewhere. With no other attractive alternative, many young persons applied their talents to artistic endeavors such as singing, dancing, and the visual arts. Doing so enabled many to obtain jobs in factories doing artwork rather than being sent to the countryside to do heavy labor on farms. Alternatively, persons already sent to the countryside could have their return to the city expedited if they developed excellent artistic skills. (Note all graduates of the middle- and high-schools in the cities were supposed to be reeducated in the countryside for several years.) Another possible explanation can be offered from the perspective of art education. Learning by doing may indeed be an effective instructional method for some students and in some contexts.

**Resurgence of Formal Education: Textbook Editing**

Except for two brief interludes, Mao Zedong’s ideas completely dominated education during the Great Proletarian Cultural Revolution. The prime minister Zhou Enlai organized the first interlude in 1972, calling it the correction of left deviationism (Lü,
Deng Xiaoping orchestrated the second interlude in 1975, calling it the comprehensive strengthening (Lü, 1994). Neither interlude was strong enough to make much difference for long.

The interlude in 1972-1973 focused on criticizing left deviationism, implementing the party’s policies with respect to intellectuals, recognizing the expertise of teachers in their specialties, enhancing the instruction of basic knowledge, reestablishing order in the schools, and improving educational quality (Lü, 1994). One effect on art education was the separation of music from the visual arts, which again received its own course offering in 1972 (Lü, 1994). At the same time, a few cities and provinces began to edit visual arts textbooks for elementary and middle schools: “Cities and provinces edited textbooks independently but did not communicated with each other” (In personal communication Weinian Jiang, July 28, 1998).

Professor Weinian Jiang was in charge of editing textbooks for the elementary and secondary schools of Hubei province in 1972 as well as a reference book for the province’s teachers. The following statement describes what occurred.

In 1972, a few cities and provinces including Hubei started to edit textbooks for the visual arts. The task included art textbooks from grade one in elementary school to the second grade of middle school and the reference book for art teachers. The editing principle was to produce textbooks that could be used in the countryside as well as the cities. I was appointed the chief editor in charge of the entire project.

It was the first time that Hubei had edited visual arts textbooks. Once the task was underway, it encountered great difficulties. We had no guidance on what criteria to apply in selecting the curriculum for the visual arts. The materials and reference information were very limited. Editors with high professional knowledge and good writing skills were rare. Worst of all, the political pressure was tremendous.

151
For a long time, political movements had occurred every year, and meetings for criticizing each other were held every day. In order to avoid political danger, I seldom wrote or kept records of anything. For this reason, I was writing very slowly and had to keep a dictionary handy for many common characters that I had forgotten. I had also been unable to practice painting and drawing for more than ten years and had lost most of my art supplies to the Red Guards.

The most difficult part, I felt, was how to highlight politics and insert quotations of Mao Zedong into the textbooks. Since the 1950s, I had been criticized for being only an expert but not red and only professionally competent but not politically conscious. Because the Great Proletarian Cultural Revolution was still underway in 1972, I was regarded as a reactionary authoritative person with expertise that would be useful if I could be kept under close political observation and control. For this reason, I had a serious political problem, though not as bad as many other intellectuals had. When I visited Jiangxi province in 1972, I saw that the political condition of educators there was much worse than mine was. The educators whom Jiangxi province had selected to edit their textbooks were still controlled by the People’s Liberation Army Mao Zedong Thought Propaganda Team. They were organized into a military camp with a common living schedule. Whistles controlled when everyone got up in the morning, when they attended meetings, when they ate, and when they went to bed. Every morning they were required to ask for instructions and to report in the evening. Under such intense political pressure, editing textbooks was like walking on thin ice.

In order to keep our editing task politically correct, we had to understand the intention of the higher organizations well. We intensively studied Mao’s educational ideas, fundamental educational policy, fundamental policy for arts and literature, and paid great attention to People’s Daily, the PLA Journal and the Journal of the Red Flag. We found that the propaganda in them followed a seasonal pattern. Each new year began with a lead article about a model of service to the People; e.g., learning from Lei Feng. March would feature articles on planting trees. Articles would appear commemorating Labor Day (May 1), Youth Day (May 4), Mao Zedong May 7th Instruction’s Day (May 7), Children’s Day (June 1), Communist Party Day (July 1), PLA Day (August 1), and National Day (October 1). Moreover, every spring would see articles on plowing in the spring, field management, flood prevention and fighting droughts in the summer, the harvest in the autumn; and construction of facilities on farms and water conservation in the winter. Throughout the year, there would be continual exhortation to learn from Dazhai in agriculture and Daqing in industry. Although no curriculum criteria had been issued for visual arts since the beginning of the Cultural Revolution, we were able to come up with outlines for the textbooks quickly. We incorporated the following principles into our outlines: (i) tie the content to the seasons; (ii) tie the content to important holidays; (iii) tie the content to agricultural production; (iv) tie the content to the basic line of the Communist
Party at the time; and (v) tie the content to learning about Mao Zedong thought. This was the core.

A popular political saying at the time was, “Class enemies still live and have not completely given up on ideas yet.” This saying basically described me. I had always thought, and still believed that teachers should impart knowledge and skills to their students and must not harm the younger generation. The only possible way to do so at that time was to wear a red hat, i.e., to find grounds for doing so in Mao’s writings. For example, Mao Zedong very much advocated practice. Practice was therefore a good red hat. It would not be a mistake to emphasize practice. For this reason, we included a lot of practice in the textbooks and combined it with the Three Revolutionary Movements. Students could practice basic shapes by drawing a sun, a sunflower, a red scarf of the type worn by the Young Pioneers, a Young Pioneer flag, the book Selection of Mao Zedong Works, etc. They could practice geometry by drawing bricks and tools that are used in agriculture and industry. They could practice human figures by drawing or painting peasants, workers, and soldiers of the PLA. Moreover, the textbooks could impart some knowledge and artistic skills such as artistic lettering. Not belonging to the Communist Party made my job of chief editor especially difficult. Unfortunately, it was absolutely impossible to include many materials that I thought were important in the textbooks.

The instructional plan served as the reference for determining the number and arrangement of lessons. It specified that each semester would have twenty weeks, eighteen of which would be for instruction. The visual arts were special, however, in having only sixteen weeks for instruction. Classes were not held when examinations were being given in the other courses at the middle and end of the semester in order to free up time for them. Each textbook therefore included sixteen lessons. Each lesson in turn was organized into two parts: models of original artworks and an instructional process with illustrations. Because the textbooks would be provided to 7.8 million students and most of them lived in rural areas, we tried to reduce the price in every way possible. (Students in China have always had to buy their own textbooks.) For example, we limited each textbook to 32 pages and had it printed as two plates. One plate of 16 pages was black and white, and the other plate, also 16 pages, was in color.

Unlike the current practice, Reference Books for Art Teachers was not designed to help teachers to teach the textbooks lesson by lesson. Rather, it was a collection of general art knowledge and practical skills that art teachers needed in order to deal with the demands of the real world. The knowledge and practical skills that it imparted complemented the contents of the art textbooks. It included sections on sketching and drawing, Chinese painting, painting the human figure, water colors, patterns, artistic lettering, paper cutting, colors, perspective, and the design of wall newspapers. I wrote most of it on the basis of my memory and reasoning. I did,
however, incorporate some material such as how to run blackboard newspapers from newspaper articles.

The textbooks and *Reference Book for Art Teachers* were published in 1973. Although I assumed great responsibility and considerable political risk for having editing them, I received neither payment nor personal recognition for having done so.

On the basis of this statement, one can draw a few conclusions about the editing of visual arts textbooks in 1972.

1. The textbooks had to be edited without the guidance from any national visual arts standard. Unlike the later period, there was no curriculum criteria existing for the visual arts at this time.

2. Textbooks were only put together in the cities and provinces where art education was strongest. The editors were nearly completely isolated from each other.

3. The textbooks in each province were first assigned to the city or district where art education was strongest. For instance, Hubei's textbooks in the visual arts were assigned to Huangshi city in which art education was regarded as the strongest in the province. Drafts of the textbooks would then be discussed in provincial meetings and published after revisions were made.

4. The editing of the textbooks took place during the Great Proletarian Cultural Revolution. As a result, political pressure was severe and the atmosphere was tense with class struggle. The textbooks were, therefore, more politically oriented and had a greater tendency to stress Mao Zedong's educational ideas. The contents of textbooks and reference book were practical, focusing on the needs of the Three Revolutionary
Movements. The editors could not take the perspective of art as a subject when they chose and organized the contents of the textbooks.

5. The poverty of the countryside greatly limited how much the textbooks could cost and hence their content and quality.

6.3 ART EDUCATION AND WESTERN EDUCATION: DECEMBER 1978 – DECEMBER 1989

Between 1978 and 1989, art education went through two stages of development: recovery from the Cultural Revolution and change resulting from the influence of Western art education.

6.3.1 Recovery from the Great Proletarian Cultural Revolution and the Introduction of the Western Art Education into China: 1978 – 1986

The year 1976 was a very special for China: first Mao Zedong died and then the rest of Mao’s political group, the so-called Gang of Four, were purged from the Central Committee of Communist Party. Following this purge, Deng Xiaoping again wielded the power of Communist Party beginning in 1977. He immediately proceeded to announce the end of the Great Proletarian Cultural Revolution.

In November 1978, the Third Plenary Session of the Eleventh Central Committee was held in Beijing. It represented an important turning point for education in general and art education in particular. The political current changed from emphasizing class struggle to encouraging economic construction and achieving the four modernizations of agriculture, industry, national defense, and science and technology. From this point on, the
Communist Party started the comprehensive correction of "left deviationism" and the step-by-step resolution of the problems created by political movements in previous years.

At the same time, Deng Xiaoping reaffirmed that economic reform and opening the door to the rest of the world must take the four basic principles as their premises. He further warned that ideology must conform with the four basic principles; i.e., adherence to the leadership position of the Communist Party; adherence to the socialist way; adherence to Marxism, Leninism, and Mao Zedong Thought; and adherence to the dictatorship of the proletariat.

Given the political current, education, like every other enterprise, had to criticize the Gang of Four, had to redress a large number of mishandled cases since the founding of the PRC, and had to restore order in the schools. In the schools, recovery from the Great Proletarian Cultural Revolution entailed many steps. The united examination system for entering into higher institutions was restored. School regulations were reaffirmed. Political and ideological education and school discipline were reintroduced. The curriculum, textbooks, and instructional methods were reformed. All of these changes improved the quality of education.

Not only did art education recover from the Cultural Revolution in this stage; it also improved greatly. *Curriculum Criteria for Visual Arts Education in Elementary and Middle Schools* were published, and national visual arts textbooks and *Reference Books for Teaching Visual Arts Textbooks* were edited on the basis of the *Criteria*. In practice, art education proceeded along two tracks. First, the students who were regarded as talented in the visual arts were channeled into institutions of higher education in art and
professional schools of art. Second, for the rest of the students, art courses were not treated as very important. At the same time, increasing international trade and cultural exchange brought Western ideas, especially those of the United States, to the PRC, leading to their gradual introduction into Chinese art education.

Issuing Curriculum Criteria for Visual arts Education and Editing National Visual Arts Textbooks

Between February 27 and March 7, 1979, the Central Education Department sponsored a conference on national music and visual arts education in Beijing. Delegates were invited from the nine provinces and cities that stood at the forefront of art education. The conference concentrated on revising the *Curriculum Criteria for Music Education and Visual arts Education in Elementary and Middle Schools* and on discussing the editing of textbooks. It decided to issue the revised curriculum criteria on May 31 and to carry them out nationwide. It also decided that national textbooks in music and the visual arts would be edited on the basis of these two curriculum criteria and would be provided beginning in Autumn 1980 (*The Chronicle of Important Education Events of the People's Republic of China 1949-1982*, 1982).

Though the PRC had a long history of editing curriculum criteria in many other subjects, this was the first time for the visual arts. It therefore represented a radical departure from the past. The visual arts had always been taught with no clear goal in mind, no systematic subject matter, and no standard for student achievement.

The resulting document for the visual arts was issued in 1979 and was called *Full-Time Ten-Year School System Visual Arts Education Criteria for Middle Schools and*
Elementary Schools. It included missions, instructional content, and course-hour assignments for each category of instructional content, instructional content and the requirements for each grade, and instructional suggestions (See Appendix A).

According to the criteria, the three missions of art education in elementary and middle schools are to carry out of socialist aesthetic education, to develop the intelligence of the students, and to give students basic art knowledge and artistic skills. The instructional content of visual arts education consists of drawing and painting, handicrafts, and art appreciation. Fifty percent of the course hours were assigned to drawing and painting; 40 percent, to handicrafts; and 10 percent, to art appreciation. Finally, specific instructional content for each grade and standards for student achievement were proposed.

The 1979 curriculum criteria for visual arts education were not entirely coherent documents. Those who put them together had many contradictory views of art education, each of which received at least some representation in the Criteria. Nonetheless, the Criteria were milestones in the history of Chinese art education because they laid out the essential elements of the system that art education would later follow and because they established standards. They laid the foundation for the revisions described below.

The visual arts textbooks that had been used in the provinces and cities during the Great Proletarian Cultural Revolution were no longer suitable after the Criteria had been issued in 1979. The Central Education Department, therefore, actively organized the editing of new visual arts textbooks. Shanghai City was entrusted with the task of editing the national visual arts textbooks and the Reference Books for Teaching the Visual Arts Textbooks. The editors carefully followed the lead of the 1979 Criteria. Those textbooks
were entitled *Full-Time Elementary School Visual Arts Trial Textbooks* and *Full-Time Middle School Visual Arts Trial Textbooks*. Also issued were *Reference Books for Teaching Full-Time Elementary School Visual Arts Trial Textbooks* and *Reference Books for Teaching Full-Time Middle School Visual Arts Trial Textbooks*. This series of visual arts textbooks and instructional reference books became available nationwide between 1980 and 1981.

**Art Teacher Specification**

A dearth of art teachers, especially well-trained ones, has always been a serious problem. Art education was in rough shape before 1979. Many schools offered no art courses at all. Virtually all rural schools and even many urban schools had no full-time art teachers. Most art teachers had neither professional training in art nor backgrounds in art education. Some became art teachers simply because they were incompetent to teach anything else.

When the Cultural Revolution ended in 1977, schools began to return to normal and formal education resumed. Gradually, the central government began to realize that art education could serve a useful function in the schools. For this reason, the Central Education Department proceeded to strengthen art education. It established the National Art Education Committee, issued art education curriculum criteria, and edited national art education textbooks. It also increasingly stressed the training of pre- and in-service art teachers in order to improve the art teacher teams in China's schools. Pre-service training primarily took place in reestablished art teacher schools. For example, in 1985, Shanghai City set up art teacher schools and introduced art education departments and majors in the
teacher schools, teacher institutions and higher art colleges (Lü, 1994). In-service teacher training was primarily carried out through art teacher specification.

Art teacher specification required that art courses be based on the instructional plan designed by the Central Education Department. It also required that every school have a specially designated person to work as a full-time art teacher, whatever his or her professional training and background in art education might be. It required that every school purchase the visual arts textbooks. Finally, it required that every designated full-time art teacher engage in in-service training until he or she had attained the expertise necessary to be a competent professional art teacher.

Art teacher specification started originally in local cities, then spread to their provinces, and finally became a nationwide practice. The following is what Weinian Jiang can tell about them.

My experience with editing textbooks during the Great Proletarian Cultural Revolution led me to think about many issues in art education. Who will teach the textbooks was a key issue. I realized that without a well-trained team of art teachers, even the best textbooks would do no good. For this reason, I began to take in-service teacher training as my most important task from the end of the 1970s until the early 1980s.

Even today, it is impossible to require all art teachers to be graduates of normal teacher schools with a background in art education. At the time, the situation was much worse. Many schools offered no art courses at all; and others, only in name. Even in the cities, some schools had no full-time art teachers. In order to ameliorate these conditions, I proposed the idea of art teacher specification and started to carry it out experimentally in Huangshi City in 1980. My idea was to achieve art teacher specialization first to ensure that schools had teachers specified as teaching art, even though they might have no art skills, no professional training in art, and no background in art education. So long as certain persons were specified as full-time art teachers, we could start even from zero to train them to be professional art teachers. They could learn by doing and from practice.
Art teacher specification succeeded in Huangshi City. I then worked on spreading the idea to the province. I could do so because at that time I was vice president of the Hubei Provincial Art Education Association (which included music as well as the visual arts). I was thus in charge of visual arts education. The provincial education department promulgated a document that extended art teacher specification throughout the province. After several years of great effort, Hubei Province basically achieved teacher specification in the schools of all of its large and mid-sized cities.

Doing so was not an easy task. A key reason was that local education officials and administrators knew little about visual arts education. I can illustrate this problem with an anecdote. A county in a border area of Hubei had not one art teacher in the entire county. The director of the county culture and education bureau recalled that a certain teacher in a rural school had majored in hua xue (chemistry) and decided to move his job to central middle school in the county to teach hua (drawing). This county eventually did find a graduate of a formal art professional school, who had been sent back to his hometown as a rightwing element during the political movement of 1957. This person was moved from a job in the post office to the specified art teacher in the county’s central middle school. This anecdote shows that even the director of a county culture and education bureau might well know nothing about visual arts education.

After some other cities and provinces had also found art teacher specification to be effective, the National Education Committee held a conference where Hubei’s experience was explained to the delegates. Shortly thereafter, a national document on the subject was issued. Art teacher specification soon spread nationwide.

Two Extremes of Art Education in Practice: Training Art Professionals and Unimportant Courses

After 1978, the central goal of the schools became to prepare students for still higher levels of schooling. Schools focused on preparing students for various united national, provincial, and city examinations. Teachers were evaluated on the basis of how well their students did on these examinations and thus how many of them moved on to higher schools; e.g., key middle schools, key high schools, key universities, and key professional schools. As a result, art education went to two extremes: prepare the
artistically most gifted students for entering higher institutes and professional schools in art; and offer courses that interfere as little as possible with the courses deemed to be important because their content was tested on the examinations.

The students who were regarded as talented in the visual arts were channeled into courses that prepared them for higher institutes and professional schools in the visual arts. Unlike other higher institutions, colleges and professional schools in the visual arts did not have national united examinations. Rather, each of them administered its own entrance examination. These examinations were narrowly directed at students who had specialized in the visual arts and strongly focused on certain artistic skills. Although the knowledge imparted in general education was tested, the required knowledge level was low.

This arrangement led well-trained art teachers to gather small groups of talented students and prepare them for these examinations in the visual arts. The instruction concentrated on improving artistic skills. Art teachers who had succeeded in sending several students to good colleges or professional schools in the visual arts became well known and attracted increasing numbers of students. School administrators were pleased and provided them with extra resources and lightened teaching loads. "The directors of local education bureaus and school principals hid these perquisites, which were contrary to central government policy" (In personal communication, Weinian Jiang, July 28, 1998).

Art education remained an unimportant course for the rest of the students. For them, the overriding goal was to do well on examinations that did not cover the contents of these courses.

Often, the teachers in charge of classes in other courses encroached on the time allocated to the visual arts. For example, they would persuade principals to replace
visual arts classes with classes to strengthen training in other subjects or to help students prepare for upcoming examinations. Many art teachers in classes for typical students put little effort into them and avoided all difficult material. For example, they would merely ask their students to open textbooks to a certain page and copy it. While the students were doing so, the teachers relaxed (In personal communication, Weinian Jiang, July 28, 1998).

Even though the Central Education Department had issued curriculum criteria for the visual arts, many schools and art teachers did not implement them seriously.

Schools with a high reputation in art education often ignored the curriculum criteria and the visual arts textbooks, focusing art teaching on a small group of artistically gifted students. Well-trained teachers spent most of their time and energy training these students and did not devote much effort to the rest of the students. By contrast, mediocre schools with poorly trained art teachers actually tried to follow the curriculum criteria and to use the visual arts textbooks. The same thing has remained true up to the present time (In personal communication, Weinian Jiang, July 28, 1998).

6.3.2 Art Education in Transition under the Influence of Western Art Education and Economic Reform: 1987 – 1989

Chinese art education has been undergoing significant change since 1986. This change has gone hand-in-hand with economic reform and the introduction of the Western culture and education. The position of aesthetics education in national educational policy has been reestablished, and the policy of having a single set of curriculum criteria but multiple textbooks has been implemented.

Reestablishing the Position of Aesthetics Education in National Education Policy

For many years, aesthetic education could not be mentioned because only moral, intellectual and physical education were mentioned in Mao Zedong’s article on fundamental national education policy, “About the Issue That Correctly Handles
Contradictions among the People." Furthermore, aesthetics became a politically sensitive term, especially during the Great Proletariat Cultural Revolution when it was politically demonized (Lü, 1994).

The Communist Party has felt threatened by the western ideological trend on campuses and the development of democratic movements in China since 1979. During this period, it repeatedly affirmed the Four Basic Principles and simultaneously began strengthening political and ideological indoctrination in the schools.

Some visual arts were regarded as effective ways of carrying out political and ideological indoctrination in the schools. Aesthetic education, a western capitalist term, was thus readopted to facilitate this indoctrination. In April 1986, aesthetic education was written into the seventh national five-year economic plan. The Compulsory School Law of the PRC was issued at the time, reaffirming this standpoint. This was the first time that the phrase aesthetic education had appeared in such an important official document since 1957.

Between 1978 and 1986, a debate took place in educational circles about the desirability of what was call "education with full development" (Editorial Department of Education Journal, 1988). The debate mainly dealt with issues such as what aspects should education develop in students; what position, function, content, and achievement standard should be pursued for each aspect; what the relationship among the aspects is; etc. For example, there were several views about the aspects that education should develop in students.
(a) The only three aspects of education are moral, intellectual and physical. According to this view, aesthetic education and practical working education should be incorporated into these three aspects.

(b) There are four aspects. Aesthetic education is coequal with moral, intellectual and physical education.

(c) The five aspects are moral, intellectual, physical, aesthetics, and practical working education. This view thought that every aspect of education has its own characteristics, which cannot be replaced by any of the others.

An examination of the official documents and articles from this period reveals that no national statement was made concerning the goals of education. Rather, educational pronouncements gradually shifted from mentioning three aspects of education to mentioning five.

Since 1986, the National Education Committee has stressed aesthetic education. It established an Art Education Committee and put administrative officers in charge of straightening out art education. Aesthetic education was implemented in music and visual arts education. Doing so increased the effectiveness of political indoctrination, especially given that many Chinese have become disgusted with the previous forms that it had taken.

This central government initiative gave visual arts education the appearance of being relatively more prosperous than even in Western countries. Campuses bustled with visual arts activities. Art education in elementary and middle schools was not so much aesthetic education, however, as essentially political education. It earned the Chinese aphorism, “Hand up a sheep’s head and sell dog’s meat,” which means that it was trying to
palm something off as superior to what it really is. Aesthetic education—like many other western terms such as freedom, justice, democracy, and human rights—was adopted in name only and entirely used to carry out proletarian political education.

Revising Curriculum Criteria for Visual arts Education in Elementary and Middle Schools

In 1986, the PRC issued and began implementing the Compulsory Education Law, which required nine years of schooling. As a part of the process, the National Education Committee started to edit new curriculum criteria. A discussion draft for the visual arts came out in 1987 and was then carried out experimentally for a year (see Appendix B, and Appendix C). This draft was revised, and the National Education Committee formally issued a new curriculum criteria for 24 subjects in 1988, including the visual arts (Lü, 1994). The visual arts curriculum criteria became the basis for editing new textbooks for the schools (see Appendix D).

These curriculum criteria differ from those of 1979 in several regards, some of which reflect the influence of western art education, especially that of the United States.

1. The visual arts are taught in mandatory courses. All schools are supposed to offer visual arts courses, and all students are supposed to take them.

2. The goal of visual arts education is to improve the quality of all students and of the nation as a whole. It is not to seek the artistic excellence of a few students.

3. In addition to inculcating basic knowledge of art and artistic skill, education in the visual arts should instill an appreciation of art and the ability to observe, remember, imagine, and create.
(4) The proportion of time devoted to art appreciation increased from 10 percent in 1979 to 15 percent in 1987. The proportion was reduced back to 10 percent in the elementary schools in 1988 but remained 15 percent in the middle schools.

Carrying Out the Policy of Single Criteria and Multiple Textbooks

From the founding of the PRC until 1986, the schools in China used common national textbooks in the major subjects. The Central Education Department entirely controlled the editing of these textbooks. Generally, it appointed the city or province with the highest reputation in each subject to undertake the task of editing the textbook on that subject. For example, Shanghai City had the best education in many areas and was often chosen to edit textbooks. In particular, after the Cultural Revolution, it edited the first national textbooks in the visual arts. Then, the Central Education Department held a conference and invited experts and well-known educators from all over China to discuss the rough draft in detail and to make recommendations for its revision. Next, it provided the editors with a list of necessary revisions. Finally, after they had made the revisions and Central Education Department had approved the textbook, it was printed and went on sale nationwide.

In September 1986, the National Education Committee (The Central Education Department) formulated a new policy for editing textbooks, which it called “one criteria, multiple textbooks” (Lü, 1994, p. 507). This new policy would enable education to adhere to the three towards (toward modernization, toward the world, and toward to the future), to advance socialist construction, and to train students to be socialist citizens with full
moral, intellectual, physical, and aesthetic education. It would do so by allowing textbooks to have the flexibility to adapt to the reality of uneven economic and cultural conditions. In particular, their content could be geared toward the ability of teachers to teach and students to learn in each locality (Lü, 1994).

The National Education Committee implemented this policy by delegating editorial authority to lower levels. Local experts, instructional researchers, and experienced local teachers were therefore brought into the editorial process. Under the new policy, provinces, self-government regions, and cities could edit all of their own ("multiple") textbooks. The textbooks did have to follow the national curriculum criteria ("one criteria") and did have to have been examined and approved by the National Education Committee.

Many provinces and large cities have begun using their own visual arts textbooks since 1986. They have selected well-known local art education experts, scholars, and educators as their textbook editors. Typically, the economically, educationally, and culturally more advanced parts of China adopt more challenging textbooks than do the other parts of the country.

I suspect that this change resulted in large measure from the economic reforms that made China a market economy. The Central Education Department had been able to capture all of the profits from textbooks. The loosening of economic control freed the local education departments to go after their own pieces of the huge educational market. In fact, the local provinces and large cities had been surreptitiously editing and selling additional textbooks before 1986. The new policy merely legalized a practice that had
previously existed. It had the further advantage of bringing those surreptitious textbooks into Beijing to be examined and approved. The National Education Committee (Central Education Department) still received the lion’s share of the profits but now had to share with the local education departments.  

Issuing the National Overall Plan for School Art Education 1989-2000


1. The goal and missions of art education at the end of the 20th century;
2. The major tasks of the executives and instructional administration in art education and the standards and training that they should have;
3. The regulations for the different levels and categories of schools with respect to general art education, their curricula, their after-class and after-school activities in art education, the construction of the art education curriculum criteria and textbooks, and their assessment;
4. The mission of art teachers, the standards for art teachers, their allocation, the measurement of pre-service art teacher education, in-service art teacher training, and organizing the art teacher team;
5. The general requirements for the allocation of art education equipment and instructional aids; and

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2 The reader may wonder what organization actually published these textbooks. The local education department arranged for local publishers to print its textbooks. The publishers then cut the local education department in on a share of the profits.
The general requirements and management of art education research (See Appendix F).

*National Overall Plan for School Art Education 1989–2000* marks an important turning point in the development of Chinese art education. It set China upon a path of increasing standardization and regulation of art education. As I discussed previously, the Central Education Department had issued curriculum criteria for art education. These documents laid out the requirements and standards for courses in the visual arts but provided no mechanism to ensure that the schools actually carried out the requirements and achieved the standards. As a result, many provinces, self-government regions and cities had no agencies and full-time administrators to supervise art education; many schools had no full-time art teachers; and some schools spent absolutely no time and money on art education.

In order to make the curriculum criteria in the visual arts more than empty talk in many areas, many measures were necessary, all of which the *Overall Plan* began the process of implementing. Art education agencies needed to be established, full-time art education administrators needed to be appointed, and full-time art teachers needed to be hired and funds needed to be allocated to art education budgets at the local schools. The *Overall Plan* specified quantitative methods of monitoring compliance as well as sanctions for non-compliance. Consequently, it laid a solid foundation for the future development of art education, enabling it to improve considerably in the 1990s.
6.4 THE FUNDAMENTAL CHARACTERISTICS OF ART EDUCATION IN THE PRC

Between 1949 and 1989, art education in the PRC walked a tortuous road and experienced many difficulties and setbacks along the way. The following paragraphs provide an overview of the fundamental characteristics of this sorry history.

The expansion and contraction of state power among the competing political groups determined the direction followed by art education.

The founding of PRC in 1949 marked the transformation of the Communist Party from a guerrilla force to the masters of China. It initially sought to construct a new socialist China and to win the political support of the Soviet Union, its communist big brother. Doing so entailed replacing the informal educational model of the Red Base Areas with the formal educational model of the Soviet Union. This position was strongly advocated by the political group headed by Liu Shaoqi and Deng Xiaoping. Because this group was politically ascendant in the early 1950s, art education in schools during this period became formal in many ways:

- Aesthetic education was specified as one of the four aspects of education in the fundamental education policy;
- Visual arts courses were widely offered in elementary and middle schools; and
- Art teacher education was maintained.

After the breakup between China and the Soviet Union, political support from big brother was no longer sought. As a result, fierce political infighting broke out between groups headed by Mao Zedong on the one hand and Liu Shaoqi and Deng Xiaoping on the other hand. Art education found itself in a struggle between the two educational models,
with the direction that it followed paralleling changes in the relative strength of the two sides. The onset of the Great Proletarian Cultural Revolution marked the victory of Mao's political group and the educational model of the Red Base Areas. As a result, Mao's education ideas were comprehensively carried out. After the group headed by Deng Xiaoping reasserted its control in 1978, education once again turned to socialist modernization. Since then, art education has again adopted a formal educational model, which is being systematically standardized nationwide.

When looking back on the winding road that Chinese art education has followed, we see a clear picture of how strongly politics can affect art education in a society ruled by people and not by law. Education policy controls art education; the political current determines education policy; and the individual needs, ideas, and even whims of a few rulers decide the political current. The expansion and contraction of the political power of the various factions within the Central Committee of the Communist Party leads the political current to ebb and flow and to change direction continually. For this reason, art education can count itself lucky that political power of these factions has manifested considerable stability in recent years.

**Art education is highly centralized with very limited flexibility.**

Education in the PRC is run entirely by the state. Art education is thus highly centralized. The State determines education, arts, and literature policy; it decides the curriculum, the course hours, and the standards in art education; it provides the art education textbooks and the reference books for teaching the visual arts textbooks; and it
controls the training of art teachers. The primary duty of art education is to put the government's objectives into effect through day-by-day instructional activities inside and outside the schools. At the same time, art education is allowed some flexibility to fit the local economic and cultural conditions. This flexibility is limited, however; in practice, central control is sometimes hard to exercise in rural areas far from Beijing.

Art education serves politics.

The Chinese Communist Party attaches extreme importance to propaganda. It therefore uses the schools as a mass media for the purpose of educating and arousing the masses to follow and devote themselves to the Communist Party. Furthermore, it uses students as a vital force in propagandizing the rest of society. The visual arts are also regarded as a powerful weapon to help achieve the goals of Communist Party. Art education, therefore, always serves politics. It directly participated in generating propaganda whenever Communist Party needed. Art teachers were enlisted in generating propaganda and in recruiting talented students to the same end. Art education has always been thus from the very beginning of the Chinese Communist Party in 1921.

For the majority students, art education is not so much art education as political education.

A popular view in Chinese educational journals and magazines is that in past years, art education in Chinese schools attached great importance to artistic skills and focused on artistic techniques. I opposed this view.
For the majority of students in elementary and middle schools, art education was primarily about politics rather than art. It always closely followed the political current, frequently changing its instructional contents to fit the changes in politics and strongly and effectively supporting political and ideological education.

**Art education prepares students for art professions and for higher education in art.**

Art teachers took great pride in the small number of students whom they regarded as talented in the visual arts. The teachers organized these students into small art groups, termed after-class activity groups in the visual arts. These groups regularly engaged in art activities in the schools and the surrounding communities. The students in these groups did receive serious training in art as well as many opportunities to practice. Art education before 1978 therefore did seek artistic excellence for a small number of talented students and did prepare them for art professions. After 1978 until at least 1986, the focus changed slightly. The objective became to prepare a small number of talented art students for higher education in art. As before, artistic skills were taught to these students in small groups after class. This training took place only in the best urban schools in which skillful and well-trained art teachers could be found. For this reason, very few students actually benefited from such instruction.

**The development of art education remains extremely uneven and often very backward.**

China is a large developing country with large differences in economic, cultural, and educational conditions across the country. As a result, art education has developed extremely unevenly in different regions.
The schools in the countryside are the least developed in the country. In practice, they can focus on only the main subjects: Chinese and mathematics. They typically have almost no art education. Because about 80 percent of the population consists of farmers, the countryside is vast. An almost complete lack of art education is therefore the primary condition of art education in China as a whole.

The schools are much more fortunate in the cities than in the countryside. Although urban schools base their offerings in art education on the National Instructional Plan, wide differences still exist in the development of art education across these schools. Schools in large cities such as Beijing and Shanghai are often armed with well-trained art teachers and modern instructional aids, technology and equipment. Some of these schools can even keep abreast of developments in art education worldwide because of the high levels of international exchange taking place in those cities.

On the other hand, most urban schools must work hard merely to achieve the minimum goals of art education, i.e., following the exact requirements of the National Instructional Plan and having at least one person in each school to work full-time in teaching art. Providing in-service art teacher training, improving teaching quality, and making better instructional aids, technology and equipment available remains a goal to achieve in the distant future.

Art education under the PRC began during the early 1950s, but its real development has taken place after 1978. The period from 1978 to 1989 witnessed notable improvements. Although art education still remains backward and faces many problems and difficulties, it has became a required course for all the students in elementary and
middle schools. It has its own curriculum criteria and its own national visual arts textbooks and key provincial textbooks, and it has begun to carry out research on the visual arts and art education. Therefore, much remains to be accomplished in Chinese art education in the years ahead.
CHAPTER 7

AESTHETIC EDUCATION IN ELEMENTARY
AND MIDDLE SCHOOLS

7.1 THE SITUATION OF AESTHETIC EDUCATION IN THE PRC

Aesthetic education, as a concept in Western education, was introduced into China at the end of nineteenth century. From the early nineteenth century and especially after the Opium War, many Chinese intellectuals realized that China was in crisis. Spearheading what is called the Westernization Movement, they advocated that China learn from western military methods, technology and science in order to overcome its weaknesses. They also emphasized the importance of reforming the educational system in order to achieve this goal. Influenced by this movement, the bureaucrats of the Qing Dynasty introduced techniques of capitalist production in the latter half of the century, with the purpose of preserving the Qing Dynasty. During this period, many scholars and educators began to realize how weak the traditional Chinese educational system was. This growing realization led to criticism of the evils of the imperial system of examinations and active discussion of various philosophical issues in education.

177
One of the important and popular educational ideas at the time was that education should liberate each individual's character and develop well-rounded individuals. Perhaps the strongest advocate of this position was the well-known Chinese scholar Wang Guowei. In his 1903 article *The Goal of Education*, he indicated that schools should train well-rounded students using outer (physical) and inner (intellectual, moral, and aesthetic) education (Yin, 1992). This article marks the first time that Chinese educators paid explicit attention to aesthetic education and affirmed the importance and function of aesthetic education.

Reflecting the dominant influence of Mao Zedong, aesthetic education was regarded as a discredited capitalist idea during much of the history of the People's Republic of China. The Communist Party never advocated it, and often decried it, until the 1980s. For this reason, academic research on philosophical aesthetics and on aesthetic education was very limited. Indeed, aesthetic education was a politically sensitive, if not unacceptable, concept that academics avoided. Art education had always existed, and continued to exist, in Chinese elementary and middle schools, but remained an unimportant part of the curriculum. In practice, the time assigned to it could be cut for virtually any reason.

In approaching aesthetic education before the 1980s, it is useful to divide the scholarship into two groups according to the generations that performed it. The two generations are those educated before 1949 and those educated after 1949.

The older generation was educated under the Republic of China, which was deeply influenced by western counties. Indeed, the increasingly close relationship with the United
States led to the adoption of many elements of the US educational system in the last years of the Republic of China.

Aesthetic education under the Republic of China can be well understood by examining the views of Chai Yuanpei (1868-1940), which were typical and popular and greatly influenced government educational policy. According to Chai, education takes two forms: education under politics and education beyond politics. Military, business, and moral education are of the first form, while philosophical and aesthetic education are of the second. He thought that neither form of education should be emphasized over the other. Moral, intellectual, physical, and aesthetic education should be developed equally. He devoted much of his scholarship to explaining what moral, intellectual, physical, and aesthetic education should mean and contain. According to his explanation, the main ideas of moral education are freedom, equality, and love. He thought that intellectual education should inculcate general knowledge and develop skills. He therefore regarded business education as a kind of intellectual education since its aim was to provide students with useful livelihoods. Military education included physical education as well as martial arts. Later he renamed it physical education. Aesthetic education, which includes music, drawing, and the dramatic arts, exerts an edifying influence on the morale and morality of the citizenry (Chinese Education Encyclopedia, 1985).

Chai Yuanpei thought that the ultimate mission of education is to enable the student to detach from reality and to attain the highest level of consciousness. Philosophical education is thus necessary. However, entering the world of substance from the world of phenomenon cannot be based on theory and experience; rather, it depends
solely on direct aesthetic feeling. Aesthetic feeling is the bridge between the two worlds. He maintained that aesthetic education replaces religion and advocated that aesthetic education should be carried out in various schools and social activities. He regarded military and business education as an urgent task, moral education as central, philosophical education as the ultimate goal, and aesthetic education as the bridge.

The younger generation educated under the People's Republic of China knows little about aesthetic education. Indeed, many have never even heard of aesthetics and aesthetic education.

After 1978, China started to open its door to the rest of the world. Many western ideas were gradually introduced into China along with the increased trade and cultural exchange. Scholars began setting foot into areas of aesthetics and aesthetic education. Their goal had to be enhancing their service to the Communist Party, their theoretical basis had to be Marxism-Leninism and Mao Zedong Thought; their research issues had to be very limited; and their handling of the subject had to be performed with great care.

Another reason that aesthetic education reemerged was the widespread feeling at the time that social values and morality had been subverted. After 1949, traditional Chinese values and moral standards were largely abandoned. Nonprofessionals exercised leadership over experts, and uneducated persons were preferred to educated persons. To lack education, speak crudely, and behave rudely were regarded as stylish. Mao said that workers must stay in the schools and be their leaders forever and rural schools should be led and administrated by peasants. For years, these policies brought great suffering. In the end, the near collapse of the Chinese economy threatened the leadership of Communist
Party. For this reason, it moved quickly to reform education after Mao's death in 1976. In particular, worker and peasant groups, who had entered, lived in, and run the schools during Cultural Revolution, were removed. (These groups were called Mao-Zedong-Thought propaganda workers and peasant teams.) Muted talk about aesthetics and circumspect advocacy of aesthetic education began soon thereafter.

7.2 THE SUBSTANCE AND CONTENTS OF AESTHETIC EDUCATION IN THE PRC

What Does Aesthetic Education Mean?

Aesthetic education is defined by Chinese Education Encyclopedia as training students to have the ability to appreciate, love, and create beauty. It can be carried out in many ways, one of which is the use of the arts. Implementing it through the arts is considered to be art education. It holds an important position in developing well-rounded students (Chinese Education Encyclopedia, 1985).

Aesthetic education under the People's Republic of China is required to place the ideology of Communism at its center. It is therefore designed to establish a socialist culture and civilization and to train students to have beautiful souls and socially correct behavior. It influences students by using the beautiful things in real life and the thoughts, feelings, and activities of advanced persons (socialist models) as described in artworks. For this reason, it can widely and deeply affect students' emotions, imagination, thoughts, will, and personalities; enrich the cultural life in schools; and deepen the moral experience of students. It fosters lofty sentiments, improves socialist consciousness, and encourages
students to accept Communist ideals and to create wonderful things (Chinese Education Encyclopedia, 1985).

Aesthetic education improves moral, intellectual, and sports education. Deploying beautiful and moving artistic figures and images, it can help students to learn from the lives, ideals, and struggles of socialist models. In addition, it can enable students to acquire vital and rich moral training and to improve their political behavior and ideological feeling so that they can grow healthily. Aesthetic education not only can help students to understand the current and past world but also develop their ability to observe, imagine, think, and create in terms of images. In addition, it can enliven their lives and enhance their learning effectiveness. Furthermore, requiring students to be tidy and neat and to beautify the environment is beneficial to their health (Chinese Education Encyclopedia, 1985).

The Mission of Aesthetic Education

Aesthetic education under the People’s Republic of China, typically termed socialist aesthetic education, has three missions. First, it seeks to train students to appreciate the beauty in real life and the arts fully. Socialist aesthetic education requires that students be trained to have intense feelings and noble-minded emotions while appreciating beauty. Students also come to see beauty when seeing the true and good and to see ugliness when seeing the false and evil. Students should also be trained to have a strong imagination, to be able to relate their sense of beauty to their thoughts, and to recognize various art forms (Chinese Education Encyclopedia, 1985).

Second, socialist aesthetic education seeks to impart to students the understanding, knowledge, and interest necessary to appreciate the beauty in reality and the arts. In order
for students to be well educated in the arts, they must master basic knowledge in various arts and must gradually form and shape their Marxist artistic ideology and standards of art appreciation. Aesthetic education must give students practice in analyzing and criticizing artworks and the beautiful things in society in order develop their ability to appreciate the arts. The most important point is that aesthetic education must interest students in the arts and train their emotions to love beauty so that they will reject the spiritual pollution of capitalism (Chinese Education Encyclopedia, 1985).

Third, socialist aesthetic education seeks to train and develop the students' interests and abilities to create realistic and artistic beauty. Aesthetic education must provide students with a good command of the basic principles of beauty, enabling them to embody beauty in their own lives. Students should acquire the ability and adopt the behavior that will beautify their lives and the environment. Aesthetic education must organize students to participate in various practical activities in the arts and to develop their abilities and interests in creating artistic beauty, making sure to develop the skills of students with artistic talents fully (Chinese Education Encyclopedia, 1985).

The Fundamental Principles of Socialist Aesthetic Education

Five fundamental principles govern socialist aesthetic education. First, there should be a unity of politics and art, of content and form, and of the revolutionary political content and the highest possible degree of perfection in artistic form. Works of art, however politically progressive, are powerless if they lack artistic quality. Therefore, socialist aesthetic education equally opposes works with wrong political approaches and
the tendency towards the so-called poster and slogan style, which is correct only in political approach but lacks artistic power.¹

Second, there should be a unity of the context of aesthetic education and real life. The content of aesthetic education should have the rich flavor of life and should permeate all school life.

Third, there should be a unity of emotional feeling and logical thinking. Students' lofty emotions should be aroused in the process of feeling and appreciating beauty, and their realization of life should be deepened through logical thinking in analysis of artworks.

Fourth, there should be a unity of artistic content and the way of expression. Aesthetic education must enable students to deeply understand artistic content and to develop strong technical skills for artistic expression.

Fifth, there should be a unity of universal requirements and the teaching of students in accordance with their aptitudes. All students must learn some fine arts, music, and other arts and must be generally educated in the arts. Elementary and middle schools should also teach students in accordance with their artistic talents and interests (Chinese Education Encyclopedia, 1985).

The Contents of Aesthetic Education in Elementary and Middle Schools

Aesthetic education in the elementary and middle schools under the People's Republic of China consists of the following three components:

¹ These principles derive directly from Mao's "About Standards in Art and Literary Criticism" in his Talks at the Yanan Forum on Art and Literature, which I quote at length in my third chapter.
1. Art education—literature, music, drawing and painting, opera, film, dance, dramatics, etc. (Beauty of the Arts);
2. Observing and appreciating natural beauty (Beauty of Nature); and

7.3 MORAL EDUCATION AND AESTHETIC EDUCATION

Moral education is regarded by the government as the most important part of education in the People’s Republic of China. It has a close relationship with aesthetic education. Indeed, aesthetic education has been carried out primarily as a part of moral education, serving as an effective way to achieve the goals of moral education ((Chinese Education Encyclopedia, 1985).

Since 1949, the Chinese Communist Party has stressed the establishment of a socialist culture and civilization that applies the ideology of Communism as its center. The construction of this ideology is regarded as determining the socialist nature of Chinese culture and civilization. Morality—more precisely, socialist morality—includes the philosophy and scientific theories of the worker class and Marxism; the ideals, beliefs, and morality of Communism; the master and collective ideology suitable to socialist public ownership; the rights, responsibilities, organization, and discipline suitable to the socialist political system; the devoted spirit of service to the people and the Communist working attitude; and socialist patriotism and internationalism. The most important of these are revolutionary ideals, morality and discipline, which are the primary contents (also called
the social contents) of moral education in Chinese schools (Chinese Education Encyclopedia, 1985).

The principles of socialist moral education are the direction of Communism, the unity of knowledge and action, the unity of discipline and respect for students, guidance, collective education, and the instruction of students by means of setting consistent and positive examples. Socialist moral education includes instruction in the ideology of the workers; the Communist outlook on life; patriotism and internationalism; collective action; discipline; class consciousness; moral character; the Communist ideal; the revolutionary tradition; socialist democracy and the socialist legal system; the four basic principles of adhering to the leadership position of the Communist Party, adhering to the socialist way, adhering to Marxism, Leninism, and Mao Zedong Thought, and adhering to the dictatorship of the proletariat; the Five Emphases (civilization, courtesy, hygiene, order, and morality); the Four Beauties (soul, language, behavior, and environment); and the Three Loves (motherland, socialism, and the Communist Party). In order to put these principles into practice, moral education uses well-designed curricula in politics and ideology, tight regulations governing student behavior, persuasion, the setting of examples, moral practice, self-education, criticism of self and others, reward and punishment, and careful assessment of student behavior (Chinese Education Encyclopedia, 1985).

Below, I briefly discuss instruction in the Five Emphases, the Four Beauties, and the Three Loves (Chinese Education Encyclopedia, 1985). My purpose is to provide the reader with some insight into how aesthetic education is carried out in China, how
aesthetic and moral education are related, and how aesthetic education serves the needs of moral education.

Since the founding of the People’s Republic of China, the Communist Party has always paid enormous attention to the construction of a socialist morality, culture, and civilization. For example, Mao Zedong proclaimed, “The era that the Chinese considered uncivilized is over. We shall take our place in the world as a nation with an advanced culture. The Communist Party thinks that the establishment of public ownership fundamentally abolished the system in which one class exploits and represses another, uprooted the uncivilized bane, and washed away the ideology and moral standards of the exploiting classes” (Chinese Education Encyclopedia, 1985, p. 395).

On 25 February 1981, nine organizations called for civilization and courtesy among the Chinese people, especially students. Three days later, the Propaganda Department, the Education Department, the Culture Department, the Hygiene Department, and the Security Department of the Chinese Central Government announced that the Five Emphases and the Four Beauties would become part of the curriculum in the schools. Instruction in the Five Emphases and Four Beauties is considered to be very important for establishing a socialist culture and civilization. It is significant for advancing the healthy growth of new generations, training them to be socialist new persons with Communist ideals, morality, knowledge, and discipline, and significant for the socialist

2 They were the National Workers Union, the Communist Youth League, the National Women’s Association, the National Writer and Artist Association, the Committee of the Central Patriotic Health Campaign, the National Student Association, the Institute of Ethics, the Institute of Language, and the Institute of Aesthetic Education. Of course, the Communist Party had carefully orchestrated this proposal, and the ministries had already devised their response to it.
modernization. The Five Emphases and the Four Beauties are organically connected to each other since the former is a prerequisite for the latter.

The Communist Party defined each emphasis and beauty in detail in 1981. The five emphases consist of the following.

1. Emphasis on Civilization—establishing a high-level materialist civilization and a socialist culture, which apply the ideology of Communism at its core.

2. Emphasis on Courtesy—advancing traditional ideas of courtesy.


4. Emphasis on Order—establishing a high degree of socialist democracy as well as abiding by laws and regulations, defending the social order, and strengthening the socialist legal system.

5. Emphasis on Morality—advancing the Communist and new socialist morality.

The four beauties include the following.

1. Beauty of the Soul—paying attention to ideology, morality, and sentiment; upholding the leadership of Chinese Communist Party and the socialist system; loving the People's Republic of China; being upright and honest, not benefiting at the expense of others; and not practicing fraud.

2. Beauty of Language—using polite, gentle, quiet, and modest language without vulgarities and obscenities.

3. Beauty of Behavior—becoming a diligent, friendly, and disciplined person who helps others and works to improve society.
4. Beauty of Environment—keeping oneself, one’s family and workshop, and public places clean, tidy, and in good shape.

As pointed out by the Communist Party, education in the Five Emphases and the Four Beauties is to be guided by the spirit and principles of Communism. Consequently, it can be based on the mutual respect and trust that exist among all persons within socialist society. It advocates that one be as good as one's word and that thought and action be the same thing (Chinese Education Encyclopedia, 1985).

The Central Committee of the Chinese Communist Youth League proposed education in the Three Loves is August 1981, which was then launched nationwide. Its purpose was to improve the implementation of education in the Five Emphases and the Four Beauties and to raise the moral level of the populace.

The following are the basic strategies for carrying out education in the Three Loves. First, the Chinese Communist Youth League and the students were to study modern Chinese history and the history of the Communist Party. They would then realize that no new China would exist without the Communist Party and that only socialism can save China. Second, students were to participate in social investigations that acquired the needed facts and data in order to compare conditions in current and past China. Students would then draw correct conclusions on the basis of perceptual knowledge. Third, education in the Three Loves was to be connected to the students’ professional work, responsibilities, and tasks. The students carried out such activities as “loving hometown, constructing hometown” and “loving factories and devoting oneself to the construction of
the four modernization of agriculture, industry, national defense and science and technology” (Chinese Education Encyclopedia, 1985, p. 395).

In order to carry out education in the Five Emphases, Four Beauties, and Three Loves, the Communist Party indicated that it would start with young children. Schools would become the main base for such education and would regard it as an important component of ideological and political education. Families would become the cradles of education in the Five Emphases, the Four Beauties, and the Three Loves. Teachers and parents would set good examples, using their own thoughts and action in conformity with the Five Emphases, Four Beauties, and Three Loves to influence their students and children (Chinese Education Encyclopedia, 1985).

7.4 ART EDUCATION AND AESTHETIC EDUCATION

As stated earlier, aesthetic education in the People’s Republic of China has an entirely different meaning from that in western countries. Art education is regarded as being a part of aesthetic education. Indeed, it is defined to be the branch of aesthetic education carried out using literature, music, drawing and painting, opera, film, and dance. Here I use a lesson in art appreciation in the middle schools to illustrate how aesthetic education with the Communist Party’s interpretation and construction of meanings has been implemented in practice.

Lesson Ten, The Appreciation of Chinese Modern Arts

Chinese Painting

In modern Chinese painting, older generations of artists inherited and creatively developed excellent traditions in Chinese painting, enjoying excellent reputations abroad. By contrast, the new generations of young and middle-aged artists are creating Chinese paintings that experiment with new artistic ideas, with the goal of fitting Chinese painting to the needs of our new era (Middle School Fine Arts Textbook (Popular Edition) Trial Edition Vol. 3, p. 18).

The famous artist Qi Baishi painted The Happiness of Fish in a Lotus Pond. In it, he expresses the life, interest, and charm of a lotus pond using excellent technical skills of freehand brushwork in traditional Chinese painting. (Vivid expression and bold outline characterize traditional Chinese painting.) This painting shows deep sentiment and emotion, and its form conveys a lively beauty as well as the artist’s unique creative spirit (Middle School Fine Arts Textbook (Popular Edition) Trial Edition Vol. 3, pp. 18).

In painting Mountain in the Autumn with bold and vigorous strokes, artist Huang Binhong expresses the spirit and grandeur of the mountain in the fall by putting a vast scenery in front of the mountain and a forest of peaks behind the mountain. The painting shows the artist’s boundless love for nature (Middle School Fine Arts Textbook (Popular Edition) Trial Edition Vol. 3, pp. 18).

The bold creations of artist Zhang Daqian skillfully use the techniques of traditional Chinese painting as well as techniques imported from abroad. The Sails of Cloud in Yan Yu is an excellent example of paintings from his later years. Using the splash-ink and splash-color techniques of Chinese ink paintings with verve, it portrays the grand sight of Yan Yu point, which is located at the Three Gorges of the Yangtze River. Under the setting sun, two huge cliffs almost hold the entire space of the painting while two white sails faintly appear on the river at the bottom of the gorges. The painting has a risky and singular organization; as a result, it is full of power and grandeur (Middle School Fine Arts Textbook (Popular Edition) Trial Edition Vol. 3, pp. 18).

Xu Beihong and Liu Haishu, two famous artists and art educators, have strongly influenced the development of modern Chinese painting. Liu Haishu painted The Thunderstorm of Tian Du Peak, which portrays an unexpected gathering of clouds on Huang Mountain in Anhui Province. It shows the artist’s talent and boldness of vision. Xu Beihong created The Cock’s Crow in the Storm at the beginning of the War of Resistance against Japan in 1937. He metaphorically expressed his love of motherland, his insistence on justice, and his abiding faith that China would awaken, rising with force and spirit to

The well-known artist Lin Fongming created *The Autumn* using techniques similar to those used in Western painting. By contrast, *The Red of Thousands of Mountains* involves traditional techniques in Chinese painting. Both brightly represented the beauty of autumn, especially its richness, mellowness, and charm. The two paintings can be said to be rendered with equal skill and equal satisfaction even though their approaches to the subject are different (Middle School Fine Arts Textbook (Popular Edition) Trial Edition Vol. 3, pp. 19).

In *The Village Girls* artist Liu Wenxi has absorbed the strengths of western painting and has applied suitable techniques for catching the lively postures and appearances of girls in northern Shanxi Province. He casts a bright light on their clean, honest, and kind inner selves (Middle School Fine Arts Textbook (Popular Edition) Trial Edition Vol. 3, pp. 19).

**Oil Painting**

Modern Chinese oil painting has imported many of its techniques from abroad but has refined and developed them, making them suitable for China. The composition and choice of colors enable *The Founding Ceremony of China* by Dong Xiwen to show Chinese faith and breadth of spirit. The realistic expression in Luo Zhong-li’s *Father* allows him to portray a typical Chinese farmer. In *The Flying Snow*, artist Zhan Jianjun used strong and harmonious colors to portray a Xinjiang girl in a snow storm. This painting is neat, simple, and meaningful and has a poetic flavor. It shows the artist’s unique color sensitivity, intensive emotion, and technical skills (Middle School Fine Arts Textbook (Popular Edition) Trial Edition Vol. 3, pp. 20).

**Sculpture**

Modern Chinese sculptors have diligently striven each day to widen their artistry and have achieved new and gratifying results. Liu Xiaocen’s *The Hometown River* is an image of a girl holding a stone and ready to throw it into a river. It expresses the girl’s simple and unadorned emotion. This artwork is magnificently conceived and charming and affords food for thought. The subject of Zhu Cheng’s *A Hundredweight Hanging by a Hair: In Imminent Peril* is archery. His bold technique enables him to replace solid with empty and to highlight the woman shooter’s enterprising spirit by creating a tension between power and balance. This excellent artwork is one of the best dealing with sports in recent years (Middle School Fine Arts Textbook (Popular Edition) Trial Edition Vol. 3, pp. 20).
Printmaking

Modern Chinese printmaking has a bright revolutionary tradition and a wide proletarian basis. The world knows it well for its rich array of creations and bright folk style. The famous artist Gu Yuan's *The Men Bridge* is a colored woodcut created with revolutionary fervor during the War of Liberation (1945-1949). It portrays the shadows of men in a battle to cross a bridge while under artillery fire and enthusiastically praises the fearless revolutionary spirit of the People's Liberation Army. Artist Wu Fan's colored woodcut *A Small Station* expresses a significant theme in a simple, pure, and fresh way. The artwork sings the praises of the character of a young woman conductor who serves the people wholeheartedly (Middle School Fine Arts Textbook (Popular Edition) Trial Edition Vol. 3, pp. 21).

Drawing

Among the drawings created by modern Chinese artists, one of the best is *The Blood Cloth*, which artist Wang Shikuo meticulously created over a period of several years. This huge drawing represents the scene of a soul-stirring struggle during the Land Reform Movement, deeply reflecting the conflict between peasants and landlords. It is thus a revolutionary history that unites politics and art, content and form. The revolutionary political content is exemplary, and the highest possible degree of perfection in artistic form is also achieved (Middle School Fine Arts Textbook (Popular Edition) Trial Edition Vol. 3, pp. 21).

Farmers' Painting

Farmers' paintings portray the day-by-day improvement in the farmers' spirit and the richness of their cultural lives. These creations not only have the rich flavor of folk life but also show the ability, artistic imagination, and creative talent of farmers. The multiple perspectives and folk decorative style of Zhang Xingying's *A Corner of the Kitchen* expresses the natural, simple, and healthy feeling of farmers in appreciating beauty and their honest enthusiasm for the rich and happy life (Middle School Fine Arts Textbook (Popular Edition) Trial Edition Vol. 3, p. 21).

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193
This lesson is a typical example of how art appreciation is taught in Chinese schools. Below, I offer a brief analysis of it. A comprehensive analysis would constitute a long research paper and would take me far afield.

1. The lesson plan is guided by the mission and principles of aesthetic education. According to the lesson plan in *Instructional Reference Book* (1989, pp. 178-187), the major purposes of the lesson were “to train students to appreciate the visual arts; to teach them to love modern life and modern arts; and to enrich their knowledge of modern Chinese visual arts.” The objectives of the lesson were “to enable students to know the achievements of Chinese modern visual arts and to combine art appreciation with ideological education.” The lesson emphasized “the achievement of modern Chinese painting in combining inherited traditions with creative spirit and in portraying important historical events and the distinctive spirits associated with them.” Clearly, the instructional purposes, objectives, and emphases in this lesson are tightly directed toward the mission and principles of aesthetic education that I explained earlier in this chapter.

2. The lesson included the appreciation of artistic beauty, the beauty of the nature, and the beauty of social life.

3. The lesson was politically oriented and covered major aspect of moral education: the Communist ideal, the revolutionary tradition, the love of motherland, the love of socialism, and the love of the Communist Party. The lesson conveys the idea that without the Communist Party and the years of revolutionary struggle, there
would have been no Communist new China and no happy socialist life for the Chinese people. See the farmer’s painting *A Corner of the Kitchen*.

4. From the perspective of artistic beauty, the lesson selected 17 artworks for art appreciation. These artworks covered Chinese watercolor painting, oil painting, printmaking, drawing, and farmer’s painting, categories widely considered both inside and outside China to have been its greatest achievements in the visual arts. Among these categories, the lesson focused on Chinese watercolor painting since eight of the 17 artworks belong to this category. The lesson taught that without the guidance of Mao Zedong Thought, Chinese visual arts could never have attained such great achievements.

5. The lesson selected only artworks of revolutionary new artists who loved the Communist Party and socialist new China and were willing to serve the Party wholeheartedly. The intent was for students to become familiar with the artists and their artworks. With that familiarity would come a deep understanding that such great artworks would have been impossible without the profound changes in the politics, economics, and culture that occurred between the May 4th Movement and the founding of the People’s Republic of China.

Aesthetic education, as a concept of Western education, was introduced into China at the end of nineteenth century. For many years, the People’s Republic of China regarded aesthetic education as a capitalist concept and therefore forbade it. As a result, it remained

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5 The May 4th Movement of 1919 was an anti-imperialist, anti-feudal political and cultural movement inspired by the October Revolution in Russia. It was led by intellectuals whom Communist ideology had influenced.
unfamiliar to most persons and a politically risky concept for experts in the field. This situation has changed somewhat since 1978. The Chinese Communist Party now interprets aesthetic education as socialist aesthetic education, whose purpose is to help in the construction of a socialist culture and civilization. In reality, aesthetic education has been carried out primarily as a part of socialist moral education, which applies the ideology of Communism at its core. As part of aesthetic education, the mission and principles of aesthetic education guide art education in Chinese elementary and middle schools. As one of the subjects in elementary and middle schools, art education has the responsibility of including the contents of moral education in its instructional plan for each lesson. The purpose of doing so is to use the unique subject matter of art to facilitate moral education.
十、中国现代美术作品欣赏

图7.1：《国画》。《中国现代美术作品欣赏》。

《美术》。《中国现代美术作品欣赏》。《美术》。《中国现代美术作品欣赏》。
图7.3：《中国现代艺术》的欣赏。中学美术师范教材《中国现代艺术》中的一幅插图，展示了中国现代艺术的多样性。通过这幅插图，我们可以看到中国现代艺术的多种表现形式，包括绘画、雕塑、装置艺术等。这些艺术作品不仅具有视觉的美感，而且具有思想的深度，能够引发人们对艺术的深入思考。
CHAPTER 8

LOOKING TO THE FUTURE OF ART EDUCATION

8.1 THE DEVELOPMENT OF ART EDUCATION AFTER 1989

After Tiananmen Squire democratic movement in 1989, the Chinese government has stressed politics and nationalism, suppressing democratic thought and resisting the influence of western ideology, which threatened the Communist Party's leadership position in China. Jiang Zeming, the Chairman of the Chinese Communist Party, has sought to emphasize politics, increase nationalism, and simultaneously establish both a socialist cultural civilization and a socialist material civilization.

Like all the other enterprises, Chinese art education is supposed to follow the Four Basic Principles of adhering to the leadership position of the Communist Party, adhering to the socialist way, adhering to Marx-Leninism and Mao Zedong Thought, and adhering to the dictatorship of the proletariat. Of course, anything in art education opposed to or different from the Four Basic Principles and the Communist Party's ideology is simply not allowed. From the macroscopic perspective, art education tends to emphasize political education, socialist aesthetic education, and Communist moral education—all of which

201
had been weakened between 1978 and 1989. More nationalism and politics were therefore infused into art instruction and school art education activities after 1989.

In November 1989, National Education Committee held a national conference on art education. This conference issued *National Overall Plan for Art Education*, which laid out the direction that art education should follow from 1989 to 2000. The Sports, Hygiene and Art Department of the National Education Committee assessed the progress that had made in implementing this plan as of October 1993. In this assessment, twelve provinces and cities were carefully investigated. They were Sichuan, Jiangsu, Hubei, Hebei, Henan, Gansu, Shanxi, Jiangxi and Zhejiang Provinces and Beijing, Shanghai, and Tianjin Cities. The Department also examined the condition of art education in the other province, self-government regions, and cities using less thorough methods. The investigation showed that art education had developed and improved somewhat after 1989 as called for in the plan (Yang, 1995).

**The Allocation of Administrators**

Beginning in 1986, the central government established a special agency, called the Art Education Office, for allocating full-time administrators to handle art education in the schools. At the same time, it established the Art Education Committee as a subcommittee within the National Education Committee. Later, in 1989, it established the Department of Social Science Research and Art Education. The adjustment of government structure in 1993 combined art education with sports and hygiene into a new Department of Sports, Hygiene and Art Education and increased the number of art education administrators. The
role of the central government in art education was thus enhanced in terms of both organization and administration.

*National Overall Plan for School Art Education 1989-2000* required that that some agency be put in charge of art education in each local area. As a result, 36 provinces, self-governing regions, and large cities eventually established administrative offices for art education. Among these, 17 were under the department of Sports, Hygiene, and Art Education; 12 were under the General Education Office; and three were under the Education Research Office, and one actually had an Art Education Office. The quality of the administrators in these offices gradually grew over time. For example, 28 of these offices ultimately had full-time staff for teaching and research in the visual arts.

**A New Breakthrough in the Art Education Curriculum**

In autumn 1994, the National Education Committee issued a document making art appreciation a required course in the first and second years of high school nationwide. Although many high schools at that time had art appreciation as an elective course, only about a quarter made it a required course. Adding this course to the curriculum filled a hole that had existed since 1952.

**Expanded Art Education in the Elementary and Middle Schools**

Following the mandate of the *National Overall Plan for Art Education 1989-2000* (See Appendix F), elementary and middle schools increasingly provided art education courses. Over 95 percent of elementary schools in large and middle-sized cities, 90 percent of those in the counties and small towns, and 60 percent of those in rural areas offered art
education courses after its implementation. Nevertheless, many rural areas remained backward, failing to offer any art education courses. Similarly, the proportion providing art education courses is also higher in urban middle schools than in rural middle schools. This is especially true of the first two grades of middle school in which over 90 percent of urban middle schools offer art education courses.

**Expanded Training of Art Teachers**

By 1990, China had reestablished a substantial number of institutions for training art teachers. There were eight art teacher schools, nearly a thousand schools for pre-service and kindergarten teachers with majors and minors in music and the visual arts, 140 higher education institutions offering the art education major. China had also greatly enhanced in-service teacher training in the visual arts (Yang, 1995).

**Flourishing of Art Educational Activity After Class and Outside School**

The *Instructional Plan for Nine-Year Compulsory Education* listed some activities in art education as formal courses in the curriculum even though they took place after class (Lu, 1994). Since the early 1990s, many urban elementary schools have organized choral, musical, dance, performance, and visual arts groups. These groups put on a great many plays, choral and art festivals, and visual arts exhibitions. The scale of these activities now greatly exceeds that which used to prevail. This expansion of scale has appreciably enhanced art and moral education (Yang, 1995).
Increasingly Regular Investment in Art Education

Research performed by the National Education Committee showed that some local areas have invested large amounts in art education (Yang, 1995). Some of this investment has appeared in the areas' educational budgets as regular line items. Most areas, however, have invested only irregularly in order to fit the emergency needs of propaganda.

Since 1986 and especially after 1989, art education has flourished as it never had before. Why did it suddenly catch the attention of governments and school leaders and become so important? The key reason is that the Communist Party believed the weakened political education during previous decade had caused the democratic movement in 1989. The Communist Party has sought to avoid a recurrence by emphasizing political education and Communist ideology. Socialist aesthetic education is considered as a powerful way to further political education. Art education is the component of aesthetic education most easily accepted by students. For this reason, it has proven to be useful in enhancing political education and advancing Communist ideology. Art education activities have a strong political orientation. From the perspective of the Communist Party, the sole purpose of aesthetic education in general and art education in particular is to inculcate the Communist ideology.

8.2 DIFFICULTIES IN CURRENT ART EDUCATION

It is useful to begin this section by quoting from National Overall Plan for School Art Education 1989-2000 (See Appendix F):

At present, art education occupies a weak position within many schools. Intellectual education is emphasized in these schools while moral and aesthetic education are widely neglected or even ignored. Furthermore, instructional
administration and art education research remain very backward, leading to poor coordination of the art instruction at the different levels and types of schools. The resources necessary for carrying out art instruction are frequently lacking, especially in the countryside. As a result, there are large blank areas in art education.

Shan (tone 3) xi, a province in northwestern China, conducted an investigation of its art education and reported the results in *Fully Launching Education Policy, Trying Hard to Stress School Art Education* (Education Department of Shanxi Province, 1990). The study found that there were still many urgent problems in the early 1990s, which are detailed below.

**Neglect of Art Education is Widespread and Widely Accepted**

Educational administrators in government agencies and the schools, the teachers, and the parents concentrate on getting their students into higher grades and ultimately into universities. They see little, if any, benefit to art education and act accordingly. Art education is widely perceived as soft and flexible. Sports, music, and visual arts are unimportant subjects—the so-called three small courses. The quality of the art education program does not affect whether the students can enter higher grades and universities since entrance examinations do not test the subject matter of the art education courses. As a result, most schools slight art education. For example, none of the cities, towns, and districts in Shanxi Province had any administrative agencies or full-time administrative cadres in art education. Furthermore, its education institutions seldom had any full-time employees to perform art education research.
Shortage of Art Teachers and Poor In-Service Training

There had always been a shortage of competent art teachers in China. Although the opening of teacher schools and higher teacher institutions did reduce the shortage somewhat, it remained serious. For example, Shanxi had 2503 middle schools but only 932 visual arts teachers (Education Department of Shanxi Province, 1990) On the basis of one art teacher per middle school, only 37 percent of the middle schools were staffed. Moreover, only 7.2 percent of the art teachers were actually qualified to teach art. The shortage was even worse in the elementary schools. Of the 37,502 elementary schools in Shanxi, only 1288 had visual arts teachers. On the basis of one art teacher per elementary school, the Province lacked over 36 thousand visual art teachers. Furthermore, the visual art teachers were primarily taught in the plain in the middle of the Province and in the cities. By contrast, the plateau in northern Shanxi and the mountains in southern Shanxi essentially lacked any music and visual arts teachers. For instance, Ja County of northern Shanxi had 624 elementary and middle schools. Of these, only one had a music teacher with associate degree, only four had music teachers who had graduated from middle level teacher schools, and absolute none had a visual arts teacher. Similarly, even though Nanzhen County in southern Shanxi is economically more developed than Ja County, it had only one music teacher with an associate degree and no visual arts teachers for 55 middle schools and 485 elementary schools.
Outmoded Instructional Methods

Music and visual arts education courses are supposed to be offered in every grade of elementary and middle school. Many middle schools, however, do not do so. For example, in Shanxi Province, art education courses are provided only in the first two years. The third year is instead devoted to helping students prepare for the entrance examination into high school. The course schedule seems to indicate that every grade in elementary school has music and visual arts courses. The reality is very different. The lack of art teachers leads many schools to use the time allocated to music and arts courses for other purposes. In other schools, the teachers deviate systematically from what is called for in the national curriculum criteria and the textbooks. For example, music courses may become purely singing courses, and visual arts courses may become purely drawing courses. The instructional equipment remains old and simple; e.g., chalk and a blackboard. Art education is even more backward in rural and especially mountainous areas. Some schools in these areas have no way even to offer art education. As a result, many students acquire little, if any, basic knowledge and skills in art. For example, most students cannot read music scores and cannot draw. The Yulin Teacher School found that only five percent of its newly admitted students could read music and even fewer knew how to play a music instrument and to draw.

Poor Funding of Art Education

No funds are allocated directly to art education. Rather, the funds pass through the hands of general administrators, who decide whether the funds are allocated to art
education or to other subject areas. Because of tight budgets and the low priority that administrators attach to art education, funding is poor. For example, most schools in Shanxi Province have no supplies for practicing and no visual instructional equipment, and none of the schools have classrooms especially designed for the visual arts and music.

Most of China has problems similar to those found Shanxi Province. Solving these problems will take considerable time, effort, and resources. Until that time, the problems will “directly or indirectly impact the training and the quality of students and adversely influence the construction and development of national politics, economics, and culture” (National Overall Plan for Visual Arts Education 1989 – 2000, in Appendix F).

8.3 LOOKING TO THE FUTURE OF ART EDUCATION

Predicting the future evolution of Chinese art education is inherently difficult since no one knows how China itself will change in the future. Nevertheless, granted that China retains a Communist social system under the leadership of the Communist Party, one can reasonably make a few predictions.

The Goal of Art Education

Since 1986 and especially after the implementation of nine-year compulsory education in 1987, the official goal of art education has been shifting from artistic excellence to an improved human quality. This shift is likely to continue in the foreseeable future.

For the majority of students, art education is primarily political education, socialist aesthetic education, and moral education. Except when a strong political current is
flowing, art courses for these students are regarded as unimportant. A few students with strong talents in the visual arts do receive training in professional techniques. The objective is to develop their skills sufficiently that they can enter higher art institutions and professional schools.

**Instructional Content**

The subject matter in art education is likely to cover more categories in the future than it does now. In the 1950s and 1960s, Chinese art education narrowly focused on drawing. In the 1970s and 1980s, sculpture, industrial design, and architecture were added to drawing and painting. During the 1990s, the subject matter was widely expanded to include gardening, environmental art, fashion design, makeup art, decoration art, commercial art, film and television art, and stage art. Foreign influences led to a broadening of what was regarded as art. The definition of art, which had emphasized the creation of visual images, came to include all forms that can communicate the artist's conception. Many aspects of life are now regarded as suitable subject matter for art courses in elementary and middle schools (Zhou, 1995).

**Instructional Methods**

Traditionally, students learned to draw, paint, and do calligraphy by copying models. That situation has changed somewhat under the influence of art education in the United States. Instruction now includes dollops of art history, aesthetics, art criticism, and art creation. These elements enable students to understand and appreciate art from
different perspectives and to develop imagination and creativity. These new instructional methods are likely to be increasingly adopted in the future (Yao, 1992).

**Forms of Art Education**

Art education in China used to take place primarily within schools. In recent years art education has expanded to serve preschoolers, adults, and seniors. This trend is likely to continue in the future, including progressively more clienteles. Furthermore, art education has embraced a number of nontraditional activities in recent years. Some examples are fashion shows, the decoration of exhibitions, public lectures on art, the opening of art museums, film and TV, the decoration of stores and shops, the making of sculptures for cities, landscaping for the community, building design, and publication design. The future is likely to witness further growth in such art education activities (Zhou, 1995).

**Instructional Aids and Technology**

In the past, the most common instructional aid was a small blackboard touring the entire school. Economic development gradually changed that, especially in the cities and in prosperous areas. This transformation is likely to continue in the future. In particular, an increasing number of schools will establish specially designed art classrooms, and modern electronic instructional equipment such as tape and video players, televisions, and computers will make their way into the classroom (Zhou, 1995).
The Influence of US Art Education

The influence of the United States art education is readily apparent from the changes in Chinese art education that have taken place since 1978. Elementary and middle schools have started to teach art appreciation. Visual arts textbooks, official documents, and research papers have begun to use many western art education terms such as aesthetic education, critical thinking, and art appreciation. Do those changes mean that Chinese schools will eventually implement the US-style art education?

Those who have never experienced life in a Communist society no doubt find Chinese art education difficult to understand. China is a highly centralized and autocratic society that tightly controls ideology. For this reason, western ideas are highly unlikely to be adopted in any significant measure in art education. It is too early yet to reach any firm conclusions about how US art education models will be used and developed in China. Nevertheless, one thing is for certain: any model based on the US social system of freedom, democracy, and individualism will not be adopted without change.

In my view, the US model of art education is likely to be adopted in form and name. In other words, art courses may consist of aesthetics, art history, art criticism, and studio art creation. Nevertheless, the objectives and contents of these courses will be completely different. The only elements of US art education likely to be adopted are those that will enhance the effectiveness of art education as propaganda, thereby serving to perpetuate the leadership position of the Communist Party. Of course, this is only my
opinion. Nevertheless, as seen in the history discussed in Chapter 6, this objective has always dominated previous changes in art education since the founding of the Party.

In summary, in reaction to the Tiananmen Square democratic movement, the Chinese Communist Party decided to strengthen political and nationalistic education. Its expansion of aesthetic education after 1989 was primarily aimed at that objective. Art education in China, especially that in backward rural areas far from the cities, remains very weak and faces many difficulties (Education Department of Shanxi Province, 1990). Unfortunately, this situation is unlikely to change anytime soon.

On the basis of the analysis of the previous chapters as well as current events in China, I conclude by offering a few predictions of how art education in the People’s Republic of China will develop in the future:

- Art education will continue to be either political education or an unimportant course for the vast majority of students;
- Art education will cover more categories of visual arts and will include more politics and nationalism;
- US instructional methods, which combine aesthetics, history, criticism, and studio art creation will be more widely adopted;
- The art education programs in the schools will be more strongly coordinated with those in the rest of society, and finally,
- The influence of US art education will remain quite limited. No doubt many of the terms used in US art education will be adopted, as will those instructional methods that enhance the effectiveness of aesthetic education and art education in serving the
needs of the Communist Party. By contrast, all features of US art education that in any way threaten the Communist social system will be ruthlessly suppressed.

The Significance and Suggestions for Further Work

Art education has existed in the elementary and middle schools of Communist China for more than half century. This study represents the first written history of art education during this period. Its significance is obvious: we now have a written history of art education in the elementary and middle schools of Communist China. It provides a clear picture of the art educational system as well as how it developed.

Although this study reveals much about art education in China, much remains to be learned. The historical evidence is far from complete, owing to the veil of secrecy that hides much that takes place within the Communist Party and the educational bureaucracy. Sometime in the future, the secrecy may dissipate to some extent, enabling the collection of more and better evidence. Indeed, China is a much more open society now than it has been in the past and may well become more open in the future. It will then be possible to have a deeper understanding of the issues addressed in this study and to have a clearer picture of how art education evolved in Communist China.

China has an ancient saying that history is a mirror, which means that the present can learn from the past. Using the findings of this study, Chinese art educators can identify their successes and failures and what problems past reforms of Chinese art education have created and resolved. These findings also provide a framework for evaluating the direction
in which Chinese art education should develop, given China's condition and its cultural traditions.

This study provides at least four benefits to US educators and scholars who are interested in international art education and cultural studies. First, it can enhance their understanding of art education in Communist China. Second, it enables them to compare art education in China with that in the United States. Third, it illustrates the pitfalls of excessive ideological content in art education. Fourth, it indicates the strong and weak points of art education in China.

In early stages of this study, I did not appreciate how weak the research in Chinese art education is. I intended to focus on the history of art education between 1949 and 1989. In order to do so, it was necessary to look at the history of art education before 1949 and after 1989. Unfortunately, there is a lack of systematic research in the history of art education during those periods. For that reason, this study took more time than I had expected. The necessary information came from histories of education and the visual arts. With this information, it was then possible to draw pictures of art education in the periods before 1949 and after 1989.

The literature review also revealed that Chinese art education research is very weak on the whole and has failed to address many fundamental issues. In particular, there is an urgent need for research on the history of art education in ancient China and in the first half of the 20th century. Furthermore, several aspects of the art education between 1949 and 1989 need elaboration. Some examples are the role of the Soviet Union in art
education during the 1950s, the curriculum criteria for visual arts education; the visual arts textbooks; the reference books for teaching the visual arts textbooks; and the education of art teachers.
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217


Chinese


219


220


APPENDIX A

FULL-TIME TEN-YEAR SCHOOL-SYSTEM
VISUAL-ARTS EDUCATION CRITERIA
FOR ELEMENTARY AND MIDDLE SCHOOLS
(Trial Draft)

Education Department of the People's Republic of China
April 1979

GOAL AND MISSION

Visual-arts education is an important way of conducting the aesthetic education of students and developing their intelligence. It is a component of the training that students receive in order to become fully developed morally, intellectually, and physically. It has a function, which should not be neglected, of improving the scientific and cultural level of the whole nation and implementing the four modernizations of industry, agriculture, the military, and science.

Instruction in the visual arts should gradually train students to feel and love the beauty of nature, the beauty of social life, and the beauty of the arts. It should also train them to be interested in and talented in artistic creation. Students should acquire the ability to appreciate excellent pieces of Chinese and foreign visual arts and should gradually come to have Communist morality and the revolutionary spirit.
Instruction in the visual arts should guide students to use correct methods of studying and expressing the fundamental characteristics of the material world—its form, color, structure, proportion, three-dimensions, space, texture. It should train their ability to think in terms of images—observation, memory, imagination, and creation. It should equip students with basic knowledge and skills in the visual arts and should lay a good foundation for producing new generations.

INSTRUCTIONAL CONTENT

1. Drawing and Painting:

Instruction in drawing and painting has an important function in inculcating in students the views and methods of dialectical materialism so that they can observe, study, and express objective things.

Drawing life (sketching, drawing from memory) is an important course for training students to observe, analyze, compare, generalize, and express the external characteristics of objects. Furthermore, it is also an important way to train students to express their feelings in the forms of the visual arts.

Copying artworks enables students to absorb the artistic techniques of others and to improve their painting and drawing skills. For this reason, visual art education should engage students in copying artworks. When doing so, students should be taught to use correct copying methods and should learn the ways of expression in our traditional paintings.

Art creation has the important function of training students to observe actively and to express life. The content and requirements should be based on the age of the
students and what they already know. The requirements should not be so high as to burden students excessively.

2. **Handicrafts**

Instruction in handicrafts can enhance students, giving them sharp eyes and clever hands. It can develop the ability to think; and to be patient, careful, and neat. It can also give students methodical habits of working with plans. Students can learn how to use pencils, brushes, and tools for handicrafts and should come to understand how handicrafts contribute to everyday life and to socialist construction.

The course on patterns should teach students to be able to write artistic Chinese characters in single line, black line, and Song Typeface.¹ It should enable students to learn about the basic structure of patterns; to be able to draw, paint, and design simple patterns; and to decorate the environment of life.

Through instruction in handicrafts, students acquire the skills to make handicrafts of paper, clay, and the other local materials such as wood, bamboo, wheat straw, and Chinese sorghum straw (kaoliang). Handicrafts should be correct, neat, clear, and beautiful, thereby training students to appreciate beauty.

3. **Art Appreciation**

Visual-arts appreciation has great significance in widening the vision of students, and in enabling them to understand the relationship between the visual arts and the

¹ A standard typeface first used in the Ming Dynasty (1368-1644) but popularly attributed to the Song Dynasty (960-1279).
socialist cause. This widened vision also enhances their appreciation of beauty and their love of the visual arts and molds their temperaments.

Instruction in art appreciation should be based on the characteristics of visual-art education. It should clearly state the ideological content and artistic techniques in each artwork and the relationship between them. It should not be limited to the course in art appreciation. Rather, it can be combined with and closely integrated into the other courses.

<table>
<thead>
<tr>
<th></th>
<th>Elementary School Grade</th>
<th>Middle School Grade</th>
<th>Total Hours for each Type of Course</th>
<th>Percentage</th>
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<tr>
<td><strong>Drawing and Painting</strong></td>
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</tr>
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<td>74</td>
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</tr>
<tr>
<td>Copying from Artworks</td>
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</tr>
<tr>
<td>Art creation</td>
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<td>Pattern</td>
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<td><strong>Total course hour</strong></td>
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<td>36</td>
<td>288</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table A1: Course Hour Allocation for Type of Courses

225
THE INSTRUCTIONAL CONTENTS AND REQUIREMENTS FOR EACH GRADE

Elementary Schools

Grade 1

1. Drawing and Painting

   Drawing and Painting Life (sketching, drawing, and painting from memory):
   Learn how to hold pens/pencils correctly and to color with crayons; how to draw and paint simple two-dimensional objects; how to draw and paint from memory independently.

   Copy Artworks: Draw and paint simple, single objects.

   Art Creation: Independently complete artworks such as adding and completing drawings and paintings; draw and paint using imagination.

2. Handicrafts

   Patterns: Identify and use colors in crayons; draw and paint simple decorative borders and patterns.

   Practical Work: Practice folding, cutting, and pasting paper and molding clay.

3. Art Appreciation

   Using age-appropriate artworks, train students to be interested in and to love the visual arts. Students learn about the purpose and significance of the visual arts.
Grade 2

1. Drawing and Painting

Drawing and Painting Life (sketching, drawing, and painting from memory):
Draw and paint symmetrical objects and collections of two-dimensional objects.

Copy Artworks: Draw and paint symmetrical objects and collections of two-dimensional objects.

Art Creation: Create their own artworks, expressing what they are familiar with.

2. Handicrafts

Patterns: Identify and use colors in crayons; draw and paint simple decorative borders and patterns; write artistic calligraphy in single lines.

Practical Work: Practice folding, cutting, and pasting paper and molding clay.

3. Art Appreciation

Using age-appropriate artworks, train students to be interested in and to love the visual arts. Students learn about the purpose and significance of the visual arts.

Grade 3

1. Drawing and Painting

Drawing and Painting Life (sketching, drawing, and painting from memory):
Understand how to draw two- and three-dimensional objects (perspective); portray brightness/dullness and lightness/darkness of simple objects; during the second semester, paint on pencil drawings with light watercolors.
Copy Artworks: Combine the practices used in still-life drawing and painting with the methods of Chinese painting in order to paint vegetables and fruits.

Art Creation: Create their own artworks using Chinese paintbrushes. The artwork should express appropriate ideological content.

2. Handicrafts

Patterns: Learn to create patterns—drawing and painting nature or life and then from into single patterns. Practice two-dimensional patterns. Write artistic calligraphy in bold style.

Practical Work: Use knowledge of patterns to cut simple decorative borders and patterns. Study simple three-dimensional paper works.

3. Art Appreciation

Appreciate traditional handicrafts and Chinese paintings with children’s themes, learn characteristics of Chinese handicrafts and paintings, and absorb the ideology of patriotism.

Grade 4

1. Drawing and Painting

Drawing and Painting Life (sketching, drawing, and painting from memory):
Learn the basic proportions of the human body. Using knowledge of perspective, practice painting, sketching, and drawing three-dimensional objects from nature.

Copy Artworks: Learn the Chinese methods for painting trees and stones and practice these methods.
Art Creation: Using knowledge of perspective, correctly draw, sketch, and paint images of objects. Gradually learn to draw, sketch, and paint the human figure in the right proportions.

2. Handicrafts

Patterns: Understand colors. Learn general methods of applying patterns and artistic calligraphy in Song Typeface.

Practical Work: Create simple artworks or handicrafts of hard paper board and clay with decorative patterns.

3. Art Appreciation

Appreciate Chinese paintings, pictures printed from engraved or etched plates, and watercolor paintings. Understand the methods of expression in the artworks. Improve ability to appreciate art.

Grade 5

1. Drawing and Painting


Copy Artworks: Learn the techniques of painting flowers in Chinese paintings. Learn to use the method of line drawing in the traditional ink and brush style.
**Art Creation:** Learn the role of conception and composition in the creation of art. Create artworks with the methods of single line and flat coloring.

2. **Handicrafts**

   **Patterns:** Intensively learn about colors and how to draw and paint decorative patterns in four directions. Understand how to use artistic calligraphy.

   **Practical Work:** Practice handicrafts in various media.

3. **Art Appreciation**

   Appreciate the Dunhuang Frescoes,\(^2\) and love the Chiaese art heritage. Obtain a sense of pride in the Chinese nationality.

**Middle Schools**

**Grade 1**

1. **Drawing and Painting**

   **Drawing and Painting Life (sketching, drawing, and painting from memory):**

   Learn the general knowledge of composition. Practice drawing and painting collections of objects from nature. Express the structure and change the lightness and darkness of objects. Learn the general knowledge of the structure of the human body. Practice sketching human figures.

   **Copy Artworks:** Learn traditional Chinese techniques for drawing and painting human figures and objects.

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\(^2\)Buddhist frescoes in the Dunhuang Caves in Gansu Province, which date from 366 AD.
Art Creation: Express themes when creating artworks, and apply the methods of single line and flat coloring to create artworks.

2. Handicrafts

Patterns: Consolidate knowledge acquired in elementary school and apply it to designing wall newspapers, blackboard news, the layout of publications, and the decoration of the environment.

3. Art Appreciation

Understand the characteristics of various types of drawings and paintings. Appreciate drawings, paintings, sculpture, and architecture. Improve the ability to feel beauty and to be aroused by patriotism and internationalism.

INSTRUCTIONAL SUGGESTIONS

1. Teachers should base their semester and academic-year instructional plans on the requirements in the Visual-Arts Educational Criteria. They determine the specific instructional content, instructional progress, and students' course work requirements. In preparing lectures, teachers should pay close attention to the samples of artworks therein and to the audio-visual function of direct demonstration.

2. Aesthetic education should be carried out from beginning to end during the instructional process. In order to develop and transmit the traditions of nationality in Chinese paintings, instruction should stress four aspects: drawing and painting life, copying artworks, sketching; and drawing and painting from memory. In the lower
grades, instruction should have the objective of inculcating imagination and creativity.

3. Teachers should grade course work, praise excellent work and point out weaknesses and mistakes in less-good work, and ask students to revise and improve their work.

4. Each semester of each academic year, students’ artworks should be exhibited. Such exhibits enhance the interest in learning art and making artworks.

5. Instruction should be based on such local circumstances as the availability of teaching aids and art classrooms.

6. The activities of after-school art groups and the school-wide events associated with visiting art exhibitions are an important part of the instruction in schools. Specific plans should therefore be made for them. Pay attention to the training of students who are talented in arts and actively prepare them to enter art professional schools and higher art education.
APPENDIX B

COMPULSORY-EDUCATION
FULL-TIME ELEMENTARY-SCHOOL
VISUAL-ARTS EDUCATION CRITERIA
(Discussion Draft, 1987)

Art education is a required course during the elementary school stage of compulsory education because it is an important way to educate students in the appreciation of beauty. It has important functions in carrying out national fundamental education policy; in improving the quality of the whole nationality; and in training socialist citizens with ideology, morality, culture, and discipline.

INSTRUCTIONAL OBJECTIVES

1. Art education in elementary schools should equip students with basic knowledge and simple skills in the visual arts.

2. Instruction should stress the training of students to appreciate beauty and the enhancing of their patriotism.

3. Students should learn observation, memory, imagination, and creativity.
INSTRUCTIONAL REQUIREMENTS

Lower Grades

1. Carry on various interesting instructional activities, gradually training students in the visual arts.

2. Encourage students to express their understanding and feeling in drawing, painting, and other creative forms. Initially, train their memory and imagination.

3. Teach students to identify six colors, to copy artworks, to add to artworks, to draw and paint from memory, and to draw and paint from imagination.

4. Guide students to learn basic methods to paste pieces together, to mold clay, and to make paper works.

5. Guide students to have correct posture when they draw, paint, and make artworks. Train them to use the mind as well as the heart in making artworks.

Middle Grades

1. Guide students to observe nature and to appreciate our national masterpieces, our folk arts, and beauty.

2. Encourage students to express what they have seen and thought in drawing, painting, and other art-making activities. Instill correct methods of observation, gradually improving memory, imagination, and creativity.


4. Introduce basic knowledge of Chinese paintings.

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1 In Chinese elementary schools, the first and second grades are termed the lower grades, third and fourth grades are termed the middle grades, and the fifth and sixth grades are termed the higher grades.
5. Guide students in the use of various media and tools for creating crafts.

**High Grades**


2. Encourage students to express their feeling with their drawing, painting, and other art-making forms. Further improve their skills of observation, memory, imagination, and creativity.

3. Use drawing and painting from life to enhance understanding of perspective. Have the students draw and paint objects in three dimensions. Improve their ability to create images.

4. Teach artistic calligraphy and the design of simple patterns.

**INSTRUCTIONAL CONTENTS**

<table>
<thead>
<tr>
<th>Course</th>
<th>Drawing and Painting</th>
<th>Handicrafts</th>
<th>Art Appreciation</th>
<th>Total</th>
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**Table B1: Arrangement of Courses**
The Principles for Selecting Instructional Content

1. Visual-arts instruction in elementary schools primarily seeks to lead students to appreciate beauty. Instructional content should be selected with this key objective in mind.

2. Instructional content should embody the characteristics of our nationality and should fully develop our excellent traditions and folk art. Pride of nationality should be instilled into the students.

3. The instructional content should embody the spirit of the times: facing modernization, facing the world, facing the future, and fitting development in the new era.

4. The instructional content should be appropriate for the students. It should be interesting and should progress step by step. It should also give full play to the creativity of the students.

Instructional Content

Grade 1:

1. Identify and draw basic shapes using pencils, color pencils, color pens, crayons, etc.

2. Identify red, yellow, blue, orange, and purple, and learn how to put them on pictures in plane style.

3. Apply knowledge of shapes and colors using various methods. Practice drawing and painting from memory and imagination.

4. Learn and apply methods of tearing, folding, dying, and pasting. Paste to create simple patterns such as animals, plants, articles for daily use, toys, etc.
5. Learn and apply the methods of rubbing, kneading, rolling, and digging to create simple models of animals and toys.

6. Appreciate other children’s artworks and folk artworks.

**Grade 2:**

1. Apply complicated shapes and compose shapes to express scenes and objects.

2. Apply the method of paint color in flat style in order to paint colorful pictures.

3. Draw and paint from memory in order to express what the students are familiar with.

4. Apply the methods of tearing and folding paper in order to practice symmetrical and asymmetrical patterns.

5. Paste paintings with plane materials. Make rubbings from real objects.

6. Selecting cheap and convenient materials, apply the methods of cutting, pasting, piece-gathering, and digging to create three-dimensional models such as vehicles and furniture.

**Grade 3:**

1. Apply the method of pencil-line drawing to draw still-lives.

2. Learn about primary colors and the result of mixing two or three of them. Use brushes and other painting tools to practice mixing colors.

3. Express interesting things from memory or imagination.

4. Creating a simple print picture using paper boards.

5. Practice two-directional patterns.
6. Learn arrangement and composition. Use various media pasted together in order to create patterns with new forms and styles.

7. Create three-dimensional representations of such objects as tools and architecture, and decorate them. (The methods and media can be selected freely based on local conditions.)

8. Appreciate nature and traditional art masterpieces in the nation.

**Grade 4:**

1. Understand perspective. Draw the structure and proportion of objects.

2. Learn composition from copying Chinese paintings of vegetables, fruits, etc.

3. Use knowledge of visual arts to draw or paint certain interesting sights. Express the characteristics of human movement.

4. Use different shades of the same color to paint decorative patterns.

5. Learn methods of weaving, cutting, and folding paper.

6. Create simple sculptures of animals and human figures with colors from three-dimensional models.

7. Appreciate sculpture, architecture, handicrafts, and traditional patterns.

**Grade 5, 6:**

Asterisks denote instructional content shared by both Grades 5 and 6. The instructional content without asterisks are only for Grade 6.

1. Identify the perspectives of cubes and cylinders. Learn to use the perspective of lines and of the relationship among brightness/dullness and lightness/darkness to delineate three-dimensional objects.
2. * Use the method of pencil with light color to draw and paint scenery and objects.
3. * Copy Chinese paintings of flowers, animals, etc.
4. Illustrate well-loved children's songs and poetry.
5. * Learn general knowledge of human proportions and methods of conveying emotions on the human face. Illustrate fairy tales and folk stories used in Chinese Language courses and students' own compositions.
7. Identify and practice colors, lightness, purity, and other characteristics of colors.
8. Practice simple relief sculptures on plaster and clay plate.
9. * Creating toys. (Media can be freely chosen based on local conditions.)
10. * Learn and practice structure of repeated and gradual change on planar compositions.
11. Use knowledge of patterns to design course schedules, publications, blackboard news, etc.
12. Use knowledge in the visual arts to practice comprehensive image creations.

THE ISSUES TO WHICH INSTRUCTION SHOULD PAY ATTENTION

1. The guiding principle of visual-arts instruction should be to improve the appreciation of beauty and of the accomplishments of the visual arts. This principle should inform the entire process of art education and should displace the old view that only techniques and skills should be taught. Art instruction should
fully develop appreciation for the beauty of nature, the beauty of life, and the beauty of the arts and should thoroughly engage the students' emotions.

2. Instruction in the visual arts must be strongly practical. Teachers should teach only the essentials and should ensure plenty of practice. They should fully motivate their students to learn. They should increase their knowledge and improve their observation and thinking. With such instruction, students will attain full cooperation among their eyes, mind, and hands.

3. Direct perception through the senses is another important characteristics of visual art instruction. Teachers should set examples and perform demonstrations; fully display hanging pictures, picture productions, artworks; and teach using such methods of instruction as projects, movies, and videos.

4. Teachers should fully use lively and active instructional forms Some examples are organizing visits to museums, art exhibitions, and well-known local scenic spots and historical sites. These forms should be used to help students observe and feel natural beauty, social beauty, and artistic beauty and to encourage them to explore and to create.

5. Based on local circumstances, local education departments use local art textbooks so that art instruction can be more closely attuned to local reality. It is not necessary to stick to one pattern. Local education departments should actively carry on the experimental reform of instruction in order improve instructional quality.

6. After-school art activity is an organic part of art education. Schools should actively create conditions so that such art activities can flourish.
Ordinarily, the assessment of the learning of students in the visual arts should be based mainly on grades. Where appropriate, however, other methods may also be used.

**ACTIVELY IMPROVE THE CONDITION OF ART INSTRUCTION**

Education departments in local governments and schools should adopt effective measures to eliminate the shortage of art teachers and art instructional aids. It should also strengthen the training of in-service art teachers, speed up the production of new art teachers, and enthusiastically create conditions under which art instructional aids, books, and instructional hanging pictures will gradually increase. At the same time, teachers and students should be encouraged to use their own hands and ingenuity in creating simple tools for making arts. The schools with good conditions should establish special classrooms for visual art instruction.
APPENDIX C

COMPULSORY-EDUCATION
FULL-TIME MIDDLE-SCHOOL
VISUAL-ARTS EDUCATION CRITERIA
(Discussion Draft, 1987)

Art education, which is a required course during the middle-school stage of compulsory education, is an important way to educate students in the appreciation of beauty. It has important functions in carrying out national fundamental education policy, in improving the quality of whole nationality, and in training socialist citizens with ideology, morality, culture, and discipline.

INSTRUCTIONAL OBJECTIVES

1. Art education in middle schools should enable students to acquire general knowledge and skills in the visual arts.

2. Instruction should stress the appreciation of beauty, the building of patriotism, and the molding of lofty temperament.

3. Instruction should also improve observation, memory, imagination, and creativity.
INSTRUCTIONAL REQUIREMENTS AND CONTENTS

<table>
<thead>
<tr>
<th>Course</th>
<th>Drawing and Painting</th>
<th>Handicrafts</th>
<th>Art Appreciation</th>
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Table C1: Arrangement of Courses.

The Principles for Selecting Instructional Contents

1. The primary mission of art instruction in middle schools is to educate students to appreciate beauty. The primary theme of the instructional content should therefore be the appreciation of beauty.

2. The instructional content should embody the characteristics of our nationality, fully developing our excellent traditions as a nation and our folk arts and increasing the students' pride in their nationality.

3. The instructional content should embody the spirit of the times, facing modernization, the world, and the future and fitting the need to develop in a new era.

4. Art instruction should fit the students, stressing their interests and progressing step by step.

5. The instructional content should develop creativity.
Instructional Requirement and Contents

Grade 1:

1. Acquire knowledge in such visual arts as drawing, painting, and handicrafts. Train students to appreciate beauty. Improve students’ ability to create images. Increase interest in learning the visual arts.

2. Understanding the categories in visual arts and various visual-arts styles. Learn and appreciate the art masterpieces of our nation and the world. Enrich artistic feelings and improve the students’ ability to appreciate art.

3. Review and consolidate the general knowledge and skills learned in elementary school. Learn parallel perspective and angle perspective. Use lines to express the structure of shapes and body. Practice drawing still-lives with pencil.

4. Learn general knowledge about sketching and practice.

5. Learn the methods in Xei Yi painting. Practice copying Xei Yi paintings of simple flowers.


7. Use drawing and painting to express human activities that students perceive as meaningful and significant.

8. Learn about prints, and use various media to practice black and white prints.

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1 A style of freehand brushwork in traditional Chinese painting, characterized by vivid expression and bold outline.
9. Learn about color contrast and blending. Apply the knowledge and skills in plane structure, basic pattern, and artistic calligraphy to practicing such designs as signs, magazines, blackboard news, and book covers.

10. Use media such as clay, plastic, and plaster to make relief sculpture of flowers and animals.

Grade 2:

1. Learn the knowledge and skills in drawing, painting, and three-dimensional creations. Enrich students’ feelings in regards to the beauty of forms. Gradually improve students’ ability to create visual arts and to appreciate art.

2. Appreciate masterpieces in the Chinese visual arts including artistic calligraphy, and xizi cutting. Increase students’ pride in our national art traditions.

3. Learn about primary and secondary colors. Acquire basic skills in watercolor painting. Practice pencil with light colors and watercolor paintings of still-lives and nature.

4. Learn mountain and water painting methods in Chinese painting. Paying attention to the change in brush and ink. Practice copying simple mountain and water paintings.

5. Learn and practice picture composition.

6. Use various media to practice single-color print (flowers and still-lives).

7. Apply the knowledge and skills in visual arts to draw or cut and paste a cloth pattern that students love.
8. Learn about simple design in the three-dimensional visual arts. Make household utensils and models of furniture.

Grades 3, 4:
An asterisk denotes instructional content shared by Grades 3 and 4. The other items are instructional content only in Grade 3.

1. * Learn about drawing, painting, and three-dimensional art creations. Further improve skills in creating artworks and appreciating beauty.
2. * Learn about and appreciate the visual-arts masterpieces of China and the world. Increase feelings of dearly loving human art treasures. Gradually train the ability to appreciate artworks.
3. Using knowledge of parallel and angle perspective, further learn how to view and compose pictures. Practice drawing scenery with pencil.
4. * Further learn the methods of Xei Yi painting. Practice copying Xei Yi paintings with themes of flowers and birds.
5. * Further learn the methods of line drawing in Chinese painting. Practice on human figures with line drawing in traditional ink and brush style and single line with plate colors.
6. Illustrate famous Chinese literary works.
7. * Apply various media to practice printing pictures using single- and multi-colored dyes.
8. Apply previously learned knowledge of three-dimensional visual arts to draw and paint simple design pictures. Design and make models of furniture and buildings.

246
THE ISSUES TO WHICH ART INSTRUCTION SHOULD PAY ATTENTION

1. The guiding principle of visual-arts instruction should be to improve the appreciation of beauty and of the accomplishments of the visual arts. This principle should inform the entire process of art education and should displace the old view that only techniques and skills should be taught. Art instruction should fully develop appreciation for the beauty of nature, the beauty of life, and the beauty of the arts and should thoroughly engage the students’ emotions.

2. Instruction in the visual arts must be strongly practical. Teachers should teach only the essentials and should ensure plenty of practice. They should fully motivate their students to learn. They should increase the students’ knowledge and improve their observation and thinking. Such instruction will lead each student’s eyes, mind, and hands to cooperate with each other fully.

3. Direct perception through the senses is another important characteristics of visual-arts instruction. Teachers should provide examples and perform demonstrations; should fully display hanging pictures, picture productions, artworks; and should teach using such methods of instruction as projects, movies, and videos.

4. Teachers should fully use lively and active instructional forms. Some examples are organizing visits to museums, art exhibitions, and well-known local scenic spots and historical sites. These forms should be used to help students observe and feel natural beauty, social beauty, and artistic beauty and to encourage them to explore and to create.
5. Based on local circumstances, local education departments may use local art textbooks so that art instruction can be more closely attuned to local reality. It is not necessary to stick to one pattern. Local education departments should actively carry on experimental reform of instruction in order improve instructional quality.

6. After-school art activity is an organic part of art education. Schools should actively create conditions so that such art activities can flourish.

7. Ordinarily, the assessment of the learning of students in the visual arts should based mainly on grades. Where appropriate, however, other methods may also be used.

INSTRUCTIONAL EQUIPMENT AND AIDS

1. Middle schools should establish classrooms that are specially designed for visual-arts education. They should equip visual-arts classrooms with drawing boards, curtains, lining cloth, drawing chairs, platforms for still-lives, and cabinets for instructional aids, lights, and electric instructional aids.

2. Schools should purchase necessary instructional aids such as print pictures for art appreciation, instructional hanging pictures, plaster models, still-lives and household utensils, and tools for making handicrafts.

3. Schools should purchase books, magazines, and other materials for art instruction.

4. Schools should provide necessary articles to in-service art teachers for their in-service learning and for their advanced study.

248
APPENDIX D
NINE-YEAR COMPULSORY-EDUCATION
FULL-TIME ELEMENTARY-SCHOOL
VISUAL-ARTS EDUCATION CRITERIA
(On probation, 1988)

Visual-arts education is a required course during the elementary-school stage in compulsory education because it is an important way to provide students with aesthetic education. It has important functions in molding students' temperament, enlightening and guiding their intelligence, and in developing their capabilities.

INSTRUCTIONAL OBJECTIVES

Instruction in the visual arts provides students with basic knowledge and simple skills. It also provides them with healthy interests and leads them to appreciate beauty, to be patriotic, and to have good moral characters. Furthermore, it trains students to be able to observe and strengthen their memory and creativity.

INSTRUCTIONAL REQUIREMENTS

Lower Grades: ¹

¹ Chinese elementary schools call the first and second grades the lower grades; the third and fourth grades, the middle grades; and the fifth and sixth grades, the higher grades.
1. Guide students to identify and express the beautiful and good things in their lives and to fall in love with the motherland and happiness of life.

2. Through interesting instructional activities in visual arts, train students to be interested in the visual arts and to have good learning habits.

3. Help students to identify and use common colors, identify and express shapes, use simple and convenient handicraft materials to make simple planar and three-dimensional crafts.

4. Develop the ability in remember images and to be creative.

**Middle Grades:**

1. Train students to know and to be touched by art masterpieces and to love the art of the motherland.

2. Guide students to learn from the beauty of life and nature. Arouse and encourage students’ expressive desires.

3. Learn methods to represent three-dimensional objects. Design and create familiar artworks for everyday life.

4. Train students to have good habits and to be able to observe. Develop their imaginations and creativity.

**Higher Grades:**

1. Teach art traditions with long histories in the motherland. Increase students’ pride in their nationality.

2. Improve the ability to feel beauty. Train students to have healthy interests and to appreciate beauty.
3. Help students to have perceptual knowledge of the structure of objects and the relationships of space and to learn about patterns and composition. Practice the creation of simple designs.

4. Train the ability is to think in images and improve the ability is to use the visual arts to express feelings and to design and create familiar artworks for everyday life.

**INSTRUCTIONAL CONTENT**

The instructional content in elementary schools includes lessons in art appreciation, in drawing and painting, and in handicrafts. The general proportion of those lessons is as follows:

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<th>Course</th>
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<th>Handicrafts</th>
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</table>

*Table D: The Proportion of Instructional Contents*

**Grade 1:**


2. Train students to have correct posture and good habits in creating artworks.

3. Identify, draw, and paint general shapes using pencils, color pencils, color pens, clay, etc.
4. Identify common colors. Learn how to put colors on picture in plane style.

5. Apply the knowledge of shapes and colors to practice drawing and painting.
   (Copy drawings and paintings; add to drawings and paintings; draw and paint from memory; and draw and paint from imagination.)

6. Learn and apply methods of tearing, folding, dyeing, and pasting to create simple patterns.

7. Learn and apply the methods of rubbing, kneading, rolling, and digging to create simple three-dimensional models such as animals and toys.

**Grade 2:**

1. Appreciate excellent drawing and painting with children’s themes.

2. Apply and compose shapes in order to express scenes and objects.

3. Draw and paint from memory to express familiar people and objects.

4. Apply methods of tearing and folding paper to practice on symmetric and asymmetric patterns.

5. Paste planar materials on paintings. Make rubbings of real objects.

6. Using cheap and convenient materials, apply methods of cutting, pasting, piece-gathering, and digging to create three-dimensional models of transportation equipment, furniture, etc.

**Grade 3:**

1. Appreciate excellent pieces of Chinese handicrafts that are close to students’ lives.

2. Apply methods of pencil line drawing to draw still-lives.

252
3. Learn about primary colors and the mixing of two and three primary colors. Use brushes to practice mixing colors.

4. Draw and paint from memory and imagination to express what the students are most interested in.

5. Create simple prints with paperboard.

6. Apply various methods to practice two-directional patterns.

7. Use various materials to arrange and compose various shapes.

8. Select simple and convenient materials, apply various methods to create three-dimensional architectural models, and decorate them.

**Grade 4:**

1. Appreciate masterpieces in drawing and paintings from ancient to modern China.

2. Understand perspective, and use lines to draw the structure and proportions of objects.


4. Draw and paint from memory to express interesting scenes from real life. Pay attention to the arrangement of pictures and how the human figure moves.

5. Apply different shades of a single color to paint decorative patterns.


7. Create simple color sculptures of animals and human figures.
Grades 5, 6:

An asterisk denotes instructional content for both the fifth and sixth grade.

1. * Appreciate art masterpieces of foreign countries

2. Appreciate excellent art pieces of Chinese architecture, sculpture, handicrafts.

3. * Identify the perspective of the cube and cylinder. Learn about the perspective of lines and the relationship of brightness/dullness and lightness/darkness to express three-dimensional objects.

4. * Learn about the views and composition of pictures. Draw and paint scenery and objects in the hometown with pencil and light colors.


6. Illustrate Children's songs and poetry.


9. * Understand and practice colors, color lightness, color purity, and cool and warm colors.

10. Practice simple relief sculpture on plaster plate and clay plate.

11. Use various materials and methods to create toys.

12. Practice on planar structures in order to learn how to express repeated and gradual change.
13. * Apply previously acquired knowledge to create artworks in drawing and painting and to practice artistic design.

**PRINCIPLES FOR SELECTING INSTRUCTIONAL CONTENT**

1. Instructional content should be selected in order to enhance students' appreciation of beauty.

2. Instructional content should embody the characteristics of nationality. It should fully develop the art traditions in our nation and our folk arts and should increase students' pride in their nationality.

3. The content of visual-arts instruction should embody the spirit of the times and should fit the developing trend of the times.

4. The content of visual-arts instruction should fit students' psychological and physical characteristics. The contents should be interesting and should progress step by step.

5. The content of visual arts instruction should develop the ability to think in images and to be creative.

6. The instructional content should integrate theory with practice. It should be in touch with the reality of everyday life. Between ten and twenty percent of the instructional materials should be local, reflecting the reality of local social and economic conditions.

7. In selecting visual-arts instructional content, quality rather than quantity should be emphasized. Furthermore, attention should be paid to how the visual-arts
instructional content relates to the instructional content of the other school subjects.

8. In accordance with the instructional objectives determined by the visual-arts criteria, instructional content is allowed to have different editions and to be organized in different styles.
APPENDIX E

NINE-YEAR COMPULSORY-EDUCATION
FULL-TIME MIDDLE-SCHOOL
VISUAL-ARTS EDUCATION CRITERIA
(On probation, 1988)

Visual-arts education is a required course during the middle-school stage in compulsory education because it is an important way to provide students with aesthetic education. It has important functions in molding students' temperament, enlightening and guiding their intelligence, and in developing their capabilities.

INSTRUCTIONAL OBJECTIVES

Instruction in the visual arts provides students with basic knowledge and simple skills. It also provides them with healthy interests and leads them to appreciate beauty, to be patriotic, and to have good moral characters. Furthermore, it trains students to be able to observe, and it strengthens their memory and creativity.

INSTRUCTIONAL CONTENTS AND REQUIREMENTS

The curricula of visual-arts education in the middle schools include appreciation, drawing and painting, and handicrafts. The proportion of contents is as follows:
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</table>

Table E1: The Proportion of Instructional Contents

**Grade 1:**

1. Appreciate excellent pieces of Chinese visual arts.
2. Understand the categories of visual arts and various visual-arts styles.
3. Learn about parallel and angle perspective. Use line drawing to express the structure of objects.
4. Learn about using line drawings to represent objects. Practice drawing nature.
5. Learn about human body structure, and use pencil to practice sketching human figures.
7. Learn about basic patterns, planar structure, and applied design, and practice them.
8. Apply clay, plastics, and plaster to practice making small sculptures.

**Grade 2:**

1. Appreciate foreign masterpieces.
2. Learn about and practice using lightness/darkness to express shape and form.

4. Understand and practice several common forms of picture composition.


7. Learn about three-dimensional images, and practice making them.

**Grades 3, 4:**

Asterisks denote instructional content required for both grades 3 and 4.

1. * Appreciate excellent pieces of Chinese folk arts.

2. Appreciate excellent pieces of Chinese calligraphy and seal cutting.


4. Appreciate the modern environment.

5. Learn about line drawings in Chinese paintings, and practice human figures in line drawing and in single line drawing with plane colors.


7. * Use previously acquired knowledge to create arts.

8. * Use three-dimensional images to design and make models of furniture and buildings.

9. * Use prior knowledge and skills in the visual arts to draw or paste the cloth patterns that are loved by the students.

10. Illustrate literature from textbooks.
11. Use previously acquired knowledge in the visual arts to design simple pictorial posters.

THE PRINCIPLES IN SELECTING INSTRUCTIONAL CONTENT

1. Instructional content should be selected in order to enhance students’ appreciation of beauty.

2. Instructional content should embody the characteristics of nationality. They should fully develop the art traditions in our nation and our folk arts and should increase students’ pride in their nationality.

3. The contents of visual-arts instruction should embody the spirit of the times and should fit the developing trend of the times.

4. The content of visual-arts instruction should fit students’ psychological and physical characteristics. The content should be interesting and should progress step by step.

5. The content of visual-arts instruction should develop student’s ability to think in images and to be creative.

6. The instructional content should integrate theory with practice. It should be in touch with the reality of everyday life. Between ten and twenty percent of the instructional materials should be local, reflecting the reality of local social and economic conditions.

7. In selecting visual-arts instructional content, quality rather than quantity should be emphasized. Furthermore, attention should be paid to how the visual-arts
instructional content relates to the instructional content of the other school subjects.

8. In accordance with the instructional objectives determined by the visual-arts criteria, instructional content is allowed to have different editions and to be organized in different styles.
APPENDIX F

NATIONAL OVERALL PLAN
FOR ART EDUCATION
1989 – 2000

INTRODUCTION

The primary mission of art education in our nation is to serve the cause of socialist construction. It does so by developing students fully in their morality, intelligence, physical fitness, aesthetics, and practical work. As a result, students are prepared to become a new generation with idealism, morality, knowledge, and discipline, thereby improving the quality of whole nationality. Art education is the primary content and method of implementing aesthetic education. It is also an effective way of enhancing the construction of a socialist spiritual civilization, of improving students' moral level, of molding their lofty temperament, and of promoting healthy development of their intelligence and physical fitness. As an important part of education, art education performs a special function that cannot be replaced by other subjects.

Since the Third Plenary Session of the Eleventh Central Committee of the Chinese Communist Party, art education has entered into a period of recovery and development in our nation. The Seventh Five-Year Economic Plan passed in the Fourth Conference of the Sixth National People's Congress clearly defined the position of

262
aesthetic education in national fundamental policy. Increasingly, school administrators and other officials have supported the tasks of art education. Most art educators work hard and have had the courage to explore. Furthermore, art education has undergone instructional and institutional reform and textbook construction in a number of advanced districts and units. We must clearly recognize, however, that for various historical and current reasons, art education remains a very weak link in the chain of the educational enterprise.

At present, art education suffers from many problems. First and most important, intellectual education is widely stressed to the neglect of moral and aesthetic education. Second, instructional administration and art education research remain very backward. Third, there is no connection between different levels and types of school. Fourth, there is a great shortage of teachers and instructional equipment and aids, especially in the countryside and border areas far away from cities. These problems directly and negatively influence the construction of socialist spiritual civilization by impairing the training and improvement of student quality. We must now formulate an overall national plan for art education in accordance with our present educational development. It has important significance for carrying out a national fundamental education policy that fully develops students morally, intellectually, physically, aesthetically, and for practical work. It must enhance the macroscopic administration of art education, complete our national education system, and steadily and healthily advance education.

This overall plan is a near- and middle-term draft for the purpose of developing national art education except for professional education. It provides an important foundation for guiding, checking, and managing the tasks of national art education. While
carrying out the overall plan, it may be necessary to make adjustments in order that the content of the plan can remain substantially complete. Education departments in local governments must comply with the overall plan but can adapt the plan to local conditions in order to enhance its effectiveness.

GOALS AND MISSIONS

Goals

According to the total requirements of national educational development and reform in the next twelve years, the goals of our national art education development are the following. The children who enter kindergarten should acquire good early-stage art education. Elementary and middle schools should offer the visual-arts courses required by the instructional plan for our nine years of compulsory education. High schools, teacher schools and colleges, middle-level professional schools, and general higher institutions should widely offer elective art courses in order to lay a good foundation for establishing a socialist art-education system with Chinese characteristics and the spirit of the times.

Missions

1. Widely and intensively launch propaganda education for aesthetic and art education. Enable education departments of local governments, school leaders, educators as a group, and even the whole society to realize fully the important position and social value of art education. Enhance leadership and administration in art education. As quickly as possible, establish and complete art-education administrative agencies. Determine and complete the associated
rules and regulations. Change the condition that schools have no one to take care of art education and no regulations to be followed.


3. Speed up the construction of teacher teams in art education, based on the needs of basic education. Actively reform the education of art teachers. Improve the effectiveness with which schools are run. In order to meet the needs of different levels and types of schools—especially elementary, middle, and teacher schools—adopt various ways of training a large number of art teachers with both political integrity and ability and with devotion and suitability to art education.

4. Gradually increase investment in art education and improve the condition of art education. Based on the requirements set out in the art instructional criteria and the lists of art education supplies and instructional aids in them, gradually equip schools with the necessary equipment and instructional aids and continually upgrade and augment them.

5. Actively carry out scientific research in art education. Carry out experimental reform of art education and instruction. Inheriting the excellent traditions of our nation's art education and generalizing the rich instructional experience of teachers since the foundation of the People's Republic of China, especially in
recent years, enhance the study of fundamental theories in art education, including those of foreign countries. Try hard to improve the level of our nation's art education.

ADMINISTRATION

Executive Administration

i. Executive departments at different levels of education should establish agencies to manage art education or should provide cadres to be in charge of doing so. This task should be completed within one year for provinces, self-government regions, cities directly controlled by the central government, and districts (cities) and within two years for counties.

The administrative agency for art education in the National Education Committee has the following missions: to propagate and carry out the aesthetic education and art education principles and policies determined by the Committee, to investigate and study the history and current conditions of art education; to draft executive regulations for art education and instruction; to organize and carry out research on the theory and practice of art education; to guide, manage, monitor, and check art education in local schools from the macroscopic perspective; and sponsor the everyday tasks of the Art Education Committee of the National Education Committee.

The following are the missions of the art education agency and the art education administrative cadre in the education departments of local governments. Under the leadership of the local education executive
department and the guidance of higher education administrative agencies, monitor aesthetic- and art-education principles, policies, and executive regulations; devise the local art education plan; and plan and manage local art education.

2. Local education executive departments should strengthen the leadership of art education, appoint a cadre to be in charge of art education, perform intensive investigation and study, solve problems without delay, and make art education part of the agenda. The locations with good condition can establish art education committees as consulting agencies in order to support education executive departments in managing art education.

3. School leaders and administrators should carry out the principles, policies, and executive regulations of art education and adopt active measures to ensure that art education functions normally. Full-time elementary and middle schools located in towns and bigger cities must strictly follow the National Education Committee nine-year compulsory-education instructional plan. In particular, they must ensure full course hours for art education and must arrange after-class art education activities. Schools in the countryside should also actively create conditions under which art education courses and after-class art education activities can be offered.

4. Art education should be a part of the assessment of local education executive departments. The assessment of the administration of art education by local education executive departments should include the following. Does the department appoint an art-education administrative agency or cadre? If so,
what proportion of local schools offer art courses, how many art teachers do they have, and what is the condition of their instructional supplies in art? Is instruction based on the instructional plan, and are the full course hours for art education offered? What are the quality and effectiveness of classroom instruction and after-class activities? What are the working conditions for art teachers? The results of the assessments should be kept in files ready for checking. The National Education Committee plans to investigate and carry out research using these assessments. It will commend the districts and schools that do a good job in art education.

5. In order to propagate its principles and policies on art education and enhance its direction of art education, the National Education Committee entrusts related units to establish two journals, Chinese Music Education and Chinese Visual-Arts Education, in order to advance our nation's art education and enable it to develop healthily and steadily.

**Instructional and Professional Administration**

1. Instructional institutes in provinces, self-government regions, the cities controlled directly by the central government, and other cities should provide a person to perform research on music and the visual arts. Depending on local conditions, the person performing research may be a full- or part-time employee. Every effort should be made to implement this mandate before the end of 1990.

2. The person designated to perform research on art education has the following duties: guide local art instructional tasks, cooperate with the executive
education department to monitor the implementation of the art instructional criteria, organize the exchange of art instructional expertise, study textbooks and instructional methods; and improve the quality of local art education.

Standards and Training for Art Education Administrators

1. In local education departments, the cadre for administering art education and the person charged with performing research on art education should have a certain level of knowledge of ideology and policy and a strong devotion to art education. They should be responsible persons with organizing ability and should have an associate degree and broad professional knowledge and instructional experience. In addition, they should know the basic rules and administrative methods of art education.

2. In order to enhance the construction of the administrative team in art education and to meet their needs for cadres, the National Education Committee will entrust some higher institutions with the task of regularly sponsoring training and discussion classes for art education administrators. These classes will gradually train cadres for the administration of art education at the provincial and district level.

INSTRUCTION

General Requirements

1. By means of teacher instruction and student practice, art education should imbue students with lofty morality and temperament and enable them to embrace Marxist views of beauty. They should also obtain basic knowledge
and skills in the arts and a strong emotion of patriotism as well as self-respect and self-confidence. Instruction should fully and harmoniously develop students morally, intellectually, and physically.

2. The schools must pay attention to the instruction of our nation's excellent arts and folk arts. This instruction should develop an art education with the characteristics of our nation and our lofty interests. It should enhance students' artistic practice and activities and widen their artistic insight. Teachers should work hard to embody the connections and different characteristics of art education among students of different ages and learning stages. They should also make instruction systematic and coherent.

3. Following the basic requirements of the instructional criteria and textbooks, art teachers should gear their instruction to the characteristics of their students, including their physical and psychological development. They should work hard to arouse the interests of their students. They should also continually improve their instructional level and skills.

Curriculum

1. No art course is offered in kindergarten. The instructional content of other courses does include various art activities, however.

2. Elementary and middle schools offer music, including singing and plays in the lower grades of elementary schools. There are also required courses in the visual arts.
3. Mid-level teacher schools, including kindergarten teacher schools, offer music and the visual arts as required courses. Higher teacher institutions offer required art courses. Each institution determines the type of art courses it offers.

4. High schools, mid-level professional schools, and general higher institutions offer art courses as electives. Those schools and institutions can also offer some art courses as required courses.

**After-Class and Off-School Art Instructional Activities**

1. Schools and off-school educational agencies should actively carry out after-class art educational activities in order to use students' spare time fully. Educational agencies outside of schools should therefore organize art associations and art-activity groups, sponsor lectures on special topics in art, and launch opportunities for practicing art. By doing so, they can develop the interests and talents of the students in art, enrich their spiritual lives, and improve the cultural and educational atmosphere. Executive education departments, schools, and off-school educational agencies should enhance the administration of their after-class art education activities. They should formulate and complete the administrative regulations for these activities, enabling art education to develop healthily.

2. After-class and off-school activities in art education should serve the mass of students. Their content should be healthy and lofty. The forms that they take should be various and should combine activities in and out of classrooms and in and out of the schools.

271
Instructional Criteria and Textbook Construction

1. The instructional criteria for art education should be in accordance with the rules of art education. They should reflect the mental and physical characteristics of the students of different ages and the reality of uneven development of art education across China. The National Education Committee determines the instructional criteria for art in kindergartens, elementary schools, and middle schools after examining the textbooks to be used nationwide. The National Education Committee plans to complete the tasks of revising, examining, and issuing instructional criteria for music and the visual arts in kindergarten, elementary school, and middle school. The art curriculum in other types of schools should also have instructional criteria and instructional reference materials edited and provided by the agencies in charge of their textbooks.

2. The textbooks for the art curriculum should be edited on the basis of the instructional criteria or the instructional reference criteria. In order to fit the reality of different schools and local areas, art textbooks should have different visions, styles, levels, and characteristics depending upon where they will be used. Local areas, groups, and individuals with good conditions edit art textbooks based on the instructional criteria or instructional reference criteria combined with their own characteristics and nationalities. The textbooks used nationwide in the elementary and middle schools must be examined by the national elementary and middle-school textbook examination committee, be approved and recommended by the National Education Committee, and be
provided to local schools for selection and use. The textbooks for the art curriculum in mid-level professional schools should be edited and approved by related departments of the National Education Committee. The textbooks used in the elective curriculum of general higher institutions should be edited by the institutions themselves. The National Education Committee will give recommendations for instructional practices. Schools should purchase art textbooks and instructional books for teachers.

Assessment

1. Required art courses in elementary and middle schools should be included in the assessment of student performance. Art electives in mid-level professional schools should be assessed and grades included on students’ transcripts. Art electives in general higher institutions should also be assessed, and the grades should be counted. Assessment in art subjects should be mainly based on how well students have mastered the knowledge and skills of the arts. Grade in art courses should be considered in determining whether students are promoted to higher grades and are permitted to graduate.

2. Art education at the stage of compulsory education should establish the basic requirements and standards by which students will be assessed. The National Education Committee plans to perform studies with the objective of formulating standards for assessing the art knowledge and ability acquired by elementary- and middle-school students.
TEACHER RESOURCES

The Mission of Constructing Teacher Resources

It is predicted that between now and the end of the century, implementing nine-year compulsory education will require the training of 139,900 pre-service music teachers, 133,700 pre-service visual-arts teachers, 22,700 in-service music teachers, and 18,000 in-service visual-arts teachers for elementary schools; 63,900 pre-service music teachers, 69,700 pre-service visual-arts teachers, 27,200 in-service music teachers, and 20,800 in-service visual-arts teachers for middle schools; 2700 pre-service and 5500 in-service music and visual-arts teachers for mid-level teacher schools; and 28,410 new teachers for the elective courses in high schools, mid-level professional schools, and general higher institutions. Of the 28,410 new teachers in high schools, mid-level professional schools, and general higher institutions, only about 30 percent can be trained in the standard way. The shortfall will need to be resolved in other ways. If this increase in teachers is forthcoming, central elementary and middle schools located in small rural towns, all schools located in larger cities, and all mid-level teacher schools will have full-time music and visual-arts teachers. Kindergartens, elementary schools, and middle schools in the countryside will have part-time music and visual-arts teachers to organize and guide in- and after-class instructional activities. Many high schools, mid-level professional schools, and general higher institutions will have full- or part-time music and visual-arts teachers for elective courses. For the specific prediction and the mission of in- and pre-service teacher training, see Tables F1 and F2.

274
Standards for and Allocation of Art Teachers

1. Art teachers must adhere to the following basic principles: love art education; be worthy of the calling of teacher; be knowledgeable of basic theory in art and skillful in its application; have high moral character and cultural achievement; understand the rules of art education; and be accomplished in conducting art classroom instruction and organizing after-class art education. On the basis of national education requirements for teachers and the needs of art education at its current stage, art teachers in kindergarten and elementary schools should have graduated from high schools and mid-level professional schools or above. Art teachers in middle schools should generally have an associate degree or above. Teachers of elective art courses in high schools, mid-level professional schools, and general higher institutions should generally have graduated from undergraduate programs in higher education institutions.

2. The presence of qualified art teachers is a precondition for offering art courses and ensuring instructional quality. Because kindergartens have no subject divisions, all teachers should have some ability to carry out instruction in the arts. Kindergartens with good conditions can employ a teacher especially for the arts. Full-time art teachers should be employed in elementary schools located in small towns and larger cities, middle schools, high schools, mid-level professional schools, and higher education institutions.

3. In their staffing, schools should carry out the National Education Committee's regulations about numbers of art teachers. The reference proportions are
1:0.16 for music and 1:0.14 for the visual arts in urban elementary schools; 1:0.14 for music and 1:0.12 for the visual arts in rural elementary schools; and 1:0.10 for both music and the visual arts in middle schools. The reference proportions for the teachers of elective art courses in high schools, mid-level professional schools, and general higher education institutions depend on their own characteristics and conditions. For schools with no full-time art teachers at present, the schools and their local education departments should try to eliminate the shortage. They may establish study groups for central art instruction, carry out cooperation and sharing with other schools, and hire inside or outside persons with artistic talent and instructional ability to work part-time as art teachers.

**Education and Training Measures**

1. At present, the education of art teachers is somewhat isolated from the needs of art education in elementary and middle schools. This situation should be changed so that those needs are met. The National Education Committee carry out studies in order to determine appropriate measures to resolve the problem. It will then propose reforms to art-teacher education in higher education institutions based on the educational goal of improved art education in elementary and middle schools. The professional requirements for art teacher majors in higher teacher institutions will be revised as will the instructional plan and instructional criteria for art education majors in higher teacher institutions.
2. Every province, self-government region, and city directly controlled by the central government should adjust the number of art-education majors in higher education institutions in order to satisfy the need for art teachers in the local area. (This includes art-education departments and the art-education major in higher teacher institutions, comprehensive universities, and art-education departments in art higher institutions.) Those offering the art-education major should control the quantity and ensure the quality of art teachers. From now on, it is important to avoid blindly building new higher institutions that offer the art-education major.

3. Higher art-teacher education should further increase the proportion of students who enroll in the art-education associate degree program. At present, special attention should be paid to the training of good mid-level art teachers in order to meet the urgent nationwide need for art teachers in the middle schools of both urban and rural areas. The training of students in undergraduate programs should continue at its current scale, stressing improvement in educational quality and increasing their ability to meet the demands of basic education. Graduates should first fit the needs of mid-level teacher schools and middle school. It is also appropriate to increase master’s programs, Ph.D. programs, advanced study classes for assistant professors, discussion classes for lecturers, the acceptance of visiting scholars, and the training of higher-level art educators.

4. In order to fit the needs of middle schools located below the county level, higher teacher institutions can make art education a second degree or minor
course. Higher teacher institutions should enhance the instruction of required art courses and organize the activities of art groups in order to improve the accomplishments of their art students and to increase their ability to organize art-education activities in middle schools.

5. Work hard to enhance the instruction of required art courses in mid-level teacher schools, to improve students’ artistic accomplishments, and to give them the ability to organize art-education activities in kindergarten and elementary schools. If they perform well in required art courses, let them teach art part-time in elementary schools after graduation.

6. Provinces, self-government regions, and cities directly controlled by the central government should establish locations for training elementary art teachers. The ones with good conditions should establish mid-level art-teacher schools. The others should establish art-teacher schools or should select several mid-level teacher schools or professional high schools with good art-teacher resources and instructional facilities in order to offer art-teacher classes.

7. Establish training agencies for art teachers in teacher advanced study institutions and general higher education institutions. In-service art-teacher training should generally take place without releasing the teachers from their classroom teaching or with only a part-time release. Provinces should carry out the training of in-service art teachers in high schools and mid-level professional schools. In carrying out the training of in-service art teachers in middle schools, districts should cooperate with each other by dividing areas
and setting up training stations. Districts (cities) and counties should carry out training of in-service art teachers collectively. Of course, all training of in-service art teachers should ensure quality and seek effectiveness. The National Education Committee plans to establish in-service art-teacher training agencies in the higher education institutions with good conditions and sponsor training and discussion classes for key art teachers. It also plans to train a group of persons in order to provide a backbone of art teachers for local areas. The idea is that their knowledge will radiate outward through the entire group of local art teachers.

8. Establish educational agencies for art teachers to offer long-distance education programs. Offer the art education major in TV teacher colleges and Radio-TV Universities in order to train in-service art teachers who are not qualified for their teaching posts. Also admit some middle- and high-school graduates, after some training, into the art-teacher teams in elementary and middle schools.

9. Offer self-learning examinations for art teachers in higher and mid-level education. Offer examinations for art-teacher certificates in elementary and middle schools. Certify those art teachers who have acquired higher and mid-level education or who have qualified themselves for teaching by means of self-learning.

Measures for Stabilizing Art Teacher Teams

1. The work of art teachers should be respected, and their positions in society and the schools should be affirmed. Schools should treat them equally in awards, promotion, salaries, living arrangements, and their children's
employment. Education executive departments should adapt special measures to encourage teachers to devote their entire lives to art education. Art teachers who make outstanding contributions to art education should be given various honors and awards.

2. Schools should provide such basic work conditions for art teachers as instructional equipment, aids, and materials. The schools should appropriately arrange time and money for art teachers to engage in advanced study, research, and creation.

3. Schools should count the entire contribution of each art teacher, including after-class art activities and study as well as in-class instruction.

4. The Art Education Committee of the National Education Committee, central and local art groups, and mass organizations may establish art education funds in order to reward excellent art educators.

INSTRUCTIONAL EQUIPMENT AND AIDS

General Requirements

1. Kindergartens should have activity rooms. The instructional equipment and aids for art should include a keyboard instrument, a child's percussion instrument, a tape recorder, tapes, a small drawing board, tools for making handicrafts, instructional hanging pictures, paint tools, and materials.

2. Each elementary school should have a special classroom or activity room for art. It should have an instructional blackboard, a multiple-usage line gauge, a
keyboard instrument, a tape recorder, and instructional hanging pictures. Each art teacher should have textbooks, tapes of instructional material, a box for drawing and painting life, an easel, a drawing board, compasses, a T-square, a set of squares, instructional aids for drawing and painting life, and painter's paraphernalia and materials. Students should have the use of castanets, a double-sound tube, a bumping bell, a string of bells, an L-iron, a sand hammer, a simple drawing board, and tools for making handicrafts as well as electric instructional aids shared with other subjects.

3. Each middle school should have a special music and visual-arts classroom, an instructional blackboard, a keyboard instrument, a stereo tape recorder, instructional hanging pictures. Each art teacher should have textbooks and instructional materials, tapes, a tool box for drawing and painting life, a drawing board, an easel, a drawing instrument, a T-square, a straightedge, a curve square, a set square, compasses, instructional aids for drawing and painting life, and tools and materials for drawing and painting, and making other artworks. Students should have castanets, a wooden fish\(^1\), a bumping bell, a string of bells, an L-iron, a tambourine, a sand hammer, a simple drawing board, and tools for making handicrafts as well as electric instructional aids shared with other subjects.

4. Based on their own needs, high schools, mid-level professional schools, and general higher education institutions should establish art classrooms and art

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\(^1\) A percussion instrument made of a hollow wooden block, originally used by Buddhist priests to beat rhythm when chanting scriptures.
instructional sites. Art equipment and instructional aids should include a piano, an electric musical instrument, an accordion, scores for Chinese and foreign music, music stands for a small orchestra, audio equipment and materials, video tapes, painter’s paraphernalia, a drawing board, an easel, a drawing stool, equipment for drawing and painting life, a plaster figure, still utensils, strong light equipment, a slide projector, and slides. Schools with good conditions should also have audio, video and photographic equipment, exhibit rooms, and rehearsal rooms.

The Measures for Allocation

1. Art instructional equipment and aids should be allocated to elementary and middle schools in order to meet the standards specified in the instructional criteria. Because of our nation’s uneven economic and educational development, the allocation must be flexible. Nevertheless, the allocation should achieve certain standards. (See Tables F3 and F4 for a detailed budget.) The National Education Committee issued a list of art instructional aids at the beginning of 1989 in order to serve as a guide to the allocation of instructional aids to elementary and middle schools.

2. Local education executive departments should adopt realistic measures and gradually monitor and solve the problems in regards to instructional sites, instructional equipment, and aids for art education. The supply departments for these items should manage their provision.
3. Supply departments should meet the basic requirement for the allocation of these items, paying attention to the financial and material capacity and condition of the local schools.

4. In the preparation of annual instructional budgets, schools should take into account the needs of classroom instruction and after-class activities and should ensure that the financial needs for instructional materials are met, including the materials consumed in the instructional process and the maintenance of existing instructional equipment and aids.

5. The allocation of instructional equipment and aids should meet the needs of instruction, and the ideas of art teachers should inform the process. The National Education Committee will organize a group to study what instructional equipment and aids are needed and how to allocate them in accordance with our nation’s art instructional characteristics.

6. Schools should try hard to motivate art teachers to make their own art instructional aids, paying close attention to local conditions. Their efforts can help to reduce the shortage of art instructional aids.

SCIENTIFIC RESEARCH

General Requirements

1. Under the guidance of Marxism, research should realistically study the theoretical and practical issues and problems that need to be solved in art education. Experimental reform can be carried out in advanced districts. The experience gained can then be generalized and spread throughout the nation.
The fundamental theory of aesthetic education and art education can be further developed and given full play to guide practice, while practice can elaborate on and improve theory. Experimental reform and its investigation, however, should be centered on the implementation of this overall plan.

2. Research projects in art education should follow the principle that a united plan operates from the top to the grassroots but self-proposed and self-selected ideas flow from the grassroots to the top. A researcher at the grassroots must first propose a project and apply to the top, which gathers related experts and scholars to evaluate the project. They then approve it if it is well considered. Well-considered research projects are ones that solve current problems, that can be performed quickly, and that have a strong research basis and force.

3. Research projects should be the responsibility of the individuals and units that propose them and should be carried out independently. Difficult projects should be carried out with the help of everyone necessary to their successful completion. Research should give full play to senior experts and art teachers with a solid foundation of theory and rich practical experience. It should also employ the talents of middle-aged and young teachers who work in the front lines and have creative spirit. Their roles in research teams should grow with their experience.

Research Institutions and Research Administration

1. The research agencies in the National Education Committee and in the education executive departments of provinces, self-government regions, and cities directly controlled by the central government should establish research
offices for art education. The National Education Committee will establish a research office for art education theory in the Social Science Development Research Center. Local areas and higher education institutions, especially higher teacher institutions and art higher institutions, should also establish research agencies in art education. All research agencies for education and schools should actively organize art educators to carry out art education research.

2. The funds for art education research should be obtained in various ways and at different levels. Giving full play to the activities of local areas and individuals, try hard to acquire support from them. The Art Education Research Fund should have a proportion of the total budget for educational research. The National Education Committee will stress supporting important research projects with great significance for our nation’s art education development and subject construction.

3. The National Education Committee seeks to guide research on art education that can inform the modernization of art education. To this end, it will organize groups in the future to formulate the National Art Education Scientific Research Plan, to provide guidance on research projects, and to organize groups to carry out the research.

The implementation of this overall plan entails great difficulties. All education executive departments, schools, and educators in the entire nation should work hard to carry it out. Doing so will enhance the construction of a socialist spiritual civilization, create a flourishing national art education, and contribute to the goal of development.
<table>
<thead>
<tr>
<th>School</th>
<th>Elementary School</th>
<th>Middle School</th>
</tr>
</thead>
<tbody>
<tr>
<td>At the End of 1988</td>
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<td></td>
</tr>
<tr>
<td>Classes</td>
<td>3,987,000</td>
<td>803,700</td>
</tr>
<tr>
<td>Teachers Needed</td>
<td>160,400</td>
<td>80,300</td>
</tr>
<tr>
<td>Music</td>
<td>140,300</td>
<td>80,300</td>
</tr>
<tr>
<td>Visual Arts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year 2000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Classes Predicted</td>
<td>1,297,700</td>
<td>934,900</td>
</tr>
<tr>
<td>Teachers Needed</td>
<td>207,600</td>
<td>93,500</td>
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<tr>
<td>Music</td>
<td>181,700</td>
<td>93,500</td>
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<tr>
<td>Visual Arts</td>
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<td></td>
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<td>Current Art Teacher Number</td>
<td>77,000</td>
<td>35,400</td>
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<tr>
<td>Music</td>
<td>53,900</td>
<td>28,400</td>
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<td>Visual Arts</td>
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<td>Short of Teachers</td>
<td>1988</td>
<td></td>
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<tr>
<td>Music</td>
<td>83,400</td>
<td>44,810</td>
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<td>Visual Arts</td>
<td>86,400</td>
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<td>Increase in Classes</td>
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<td>Music</td>
<td>47,000</td>
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<td>Visual Arts</td>
<td>41,200</td>
<td>23,700</td>
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<td>Causing Shortage of Teachers</td>
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<td>Nature Decreasing</td>
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<td>Music</td>
<td>8,400</td>
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<td>Visual Arts</td>
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<td>Causing Shortage of Teachers</td>
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<td></td>
</tr>
<tr>
<td>Total</td>
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<td></td>
</tr>
<tr>
<td>Music</td>
<td>139,900</td>
<td>63,900</td>
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<tr>
<td>Visual Arts</td>
<td>133,700</td>
<td>69,700</td>
</tr>
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<td>Total</td>
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<td>133,600</td>
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<td>Teachers That Need to Be Trained</td>
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<tr>
<td>Music</td>
<td>22,700</td>
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</tr>
<tr>
<td>Visual Arts</td>
<td>18,000</td>
<td>20,800</td>
</tr>
<tr>
<td>Total</td>
<td>40,700</td>
<td>48,000</td>
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</table>

*Prediction is on the basis of 2%, the annual increasing ratio of school students and instructional classes, and 0.8%, the annual natural decrease in the ratio of teachers.

**The table does not include the classes attached to elementary schools but in middle schools, and the instructional classes in the elementary schools below the center elementary schools in small towns.

Table F1: State Prediction of the Need for Art Teachers in Small Town Central Elementary Schools and Above for 1988-2000.
<table>
<thead>
<tr>
<th>School</th>
<th>Mid-Level Teacher Schools (including kindergarten teacher schools)</th>
<th>High Schools, Mid-Level Professional Schools</th>
<th>General Higher Education Institutions</th>
<th>Total</th>
</tr>
</thead>
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<tr>
<td>1988</td>
<td>1,060</td>
<td>14,890</td>
<td>1,075</td>
<td>17,025</td>
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<tr>
<td>Teachers That Should Be Allocated</td>
<td>3,640</td>
<td>29,780</td>
<td>4,200</td>
<td>42,600</td>
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<td>Current Teacher Numbers</td>
<td>7,550</td>
<td>5,100</td>
<td>about 1,000</td>
<td>13,650</td>
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<tr>
<td>Shortage of Teachers in 1988</td>
<td>1,090</td>
<td>26,090</td>
<td>3,200</td>
<td></td>
</tr>
<tr>
<td>Natural Decrease in Teachers before 2000</td>
<td>760</td>
<td>370</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Increasing Students Caused by Shortage of Teachers before 2000</td>
<td>860</td>
<td>300</td>
<td>420</td>
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<tr>
<td>Need for Pre-Service Art Teachers</td>
<td>2,700</td>
<td>24,690</td>
<td>3,720</td>
<td>31,120</td>
</tr>
<tr>
<td>Teachers That Need to be Trained</td>
<td>5,530</td>
<td>1,350</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prediction of Capability of Training Art Teachers</td>
<td>2,700</td>
<td>7,400</td>
<td>1,400</td>
<td>11,500</td>
</tr>
<tr>
<td>Percentage of Need of Teachers</td>
<td>100%</td>
<td>30%</td>
<td>37%</td>
<td></td>
</tr>
</tbody>
</table>

*The prediction assumes that higher schools and mid-level professional schools employ two teachers for art electives and general higher education institutions employ four teachers for art electives.

Table F2: State Prediction of the Need for Art Teachers in High Schools, Mid-Level Professional, and General Higher Education Institutions for 1988-2000
<table>
<thead>
<tr>
<th>Subject</th>
<th>Category of Instructional Equipment and Aids</th>
<th>Category 1</th>
<th>Category 2</th>
<th>Category 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>Music Classroom</td>
<td>5520.00</td>
<td>1170.00</td>
<td>425.00</td>
</tr>
<tr>
<td></td>
<td>Teachers’ Instructional Aids</td>
<td>1185.00</td>
<td>240.00</td>
<td>240.00</td>
</tr>
<tr>
<td></td>
<td>Students’ Music Instrument</td>
<td>320.00</td>
<td>275.00</td>
<td>115.00</td>
</tr>
<tr>
<td></td>
<td>Electric Instructional Aids</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>7025.00</td>
<td>1685.00</td>
<td>780.00</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>Visual Arts Classroom</td>
<td>1650.00</td>
<td>482.00</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>Teachers’ Instructional Aids</td>
<td>387.00</td>
<td>367.00</td>
<td>269.00</td>
</tr>
<tr>
<td></td>
<td>Students’ Learning Aids</td>
<td>517.50</td>
<td>517.50</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Instructional Hanging Pictures</td>
<td>30.00</td>
<td>30.00</td>
<td>30.00</td>
</tr>
<tr>
<td></td>
<td>Electric Instructional Aids</td>
<td>650.00</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>3234.50</td>
<td>1396.50</td>
<td>319.00</td>
</tr>
</tbody>
</table>

Table F3: Budget Allocations for Instructional Equipment and Aids for Art Education in Elementary Schools.
<table>
<thead>
<tr>
<th>Subject</th>
<th>Category of Instructional Equipment and Aids</th>
<th>Category 1</th>
<th>Category 2</th>
<th>Category 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>Music Classroom</td>
<td>5520.00</td>
<td>1170.00</td>
<td>770.00</td>
</tr>
<tr>
<td></td>
<td>Teachers' Instructional Aids</td>
<td>1080.00</td>
<td>240.00</td>
<td>240.00</td>
</tr>
<tr>
<td></td>
<td>Students' Music Instrument</td>
<td>333.00</td>
<td>273.00</td>
<td>173.00</td>
</tr>
<tr>
<td></td>
<td>Electric Instructional Aids</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>7933.00</td>
<td>1683.00</td>
<td>1183.00</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>Visual Arts Classroom</td>
<td>1902.00</td>
<td>932.00</td>
<td>50.00</td>
</tr>
<tr>
<td></td>
<td>Teachers' Instructional Aids</td>
<td>574.00</td>
<td>549.00</td>
<td>374.00</td>
</tr>
<tr>
<td></td>
<td>Students' Learning Aids</td>
<td>810.50</td>
<td>810.50</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Instructional Hanging Pictures</td>
<td>46.00</td>
<td>46.00</td>
<td>46.00</td>
</tr>
<tr>
<td></td>
<td>Electric Instructional Aids</td>
<td>1050.00</td>
<td>400.00</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>4382.50</td>
<td>2737.50</td>
<td>470.50</td>
</tr>
</tbody>
</table>

Table F4: Budget Allocations for Instructional Equipment and Aids for Art Education in Middle Schools.