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A theoretical model for preserving the Jordanian traditional folk handicrafts through art education

Tabaza, Khalil Nemer, Ph.D.
The Ohio State University, 1988
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UMI
A THEORETICAL MODEL FOR PRESERVING THE JORDANIAN
TRADITIONAL FOLK HANDICRAFTS
THROUGH ART EDUCATION

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of the Ohio State University

By

Khalil Nemer Tabaza, B.S., M.S.

* * * * *

The Ohio State University
1988

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To My Wife
ACKNOWLEDGMENTS

I would like to express my thanks to the members of my committee who have been helpful to me. I am very appreciative of my advisor, Dr. Arthur Efland, for his guidance throughout my study. I am also grateful to Dr. Ojo Arewa for his support and invaluable ideas which assisted in the development of this study. I also thank Dr. Nancy MacGregor and Professor Donald Duncan for their support and encouragement.

My deepest appreciation is extended to my wife, Hanan, for her continued support and help in all facets of my research and to my child, Luai, who turned my study into a most enjoyable research. I also express my gratitude to Yarmouk University for providing me with the full scholarship which made it possible for me to continue my graduate studies and complete this work.
VITA


1977 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . B.S., University of Helwan, Cairo, Egypt

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FIELDS OF STUDY

Major Field: Art Education, Handicrafts
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CHAPTER I
INTRODUCTION

THE THEORETICAL FRAMEWORK FOR THE STUDY

Purpose of the Study

The purpose of this research is to investigate the role of art education in preserving traditional folk handicrafts by development of a theoretical model for preserving Jordanian traditional folk handicrafts. Through this study I will attempt to demonstrate the importance of including the traditional handicraft activities in the art curricula of Jordan's educational institutions, thus to preserve Jordanian's traditional handicrafts for future generations. Furthermore, I will attempt to demonstrate the importance of adapting the Jordanian contemporary handicraft movement to the traditional movement in order to create a unique Jordanian cultural environment among other cultures.

Problem

Through my experience as an art teacher of design and handicrafts in the secondary schools of Jordan, I realized the weakness of the educational institutions in nurturing
Jordan's cultural heritage. Our traditional handicrafts are an important part of our folk art which is a significant aspect of our cultural heritage. This heritage, of which we are quite proud, reflects our people's spirit and identity. In addition, it is an important part of our people's history. However, our traditional handicrafts now face the possibility of disappearing, and we are afraid that if we do not find an immediate solution for their preservation, we will lose an essential component of our cultural heritage.

In my research for my Master's degree, I examined the influence of Arab and related cultures on the style and techniques of Jordanian Bedouin jewelry. Through my field study, I realized that there is so much influence from the Arab and foreign cultures on the Bedouin jewelry style, that local Bedouin silversmiths have stopped production of their traditional jewelry. As a result, many foreign silversmiths, including Armenians, Circassians, Syrians, and Yemenites, have been attracted to working in Jordan (Tabaza, 1985, p. 17). Those silversmiths have affected the style, and even the spirit, of our traditional jewelry. Furthermore, other fields of traditional handicrafts, such as glass making, weaving, ceramics, wood work and metal smithing, are being affected by elements of the modernization movement in our country. Since then, I have considered the preservation of our traditional handicrafts.
As a small country in the Middle East, Jordan has faced the challenge of modernization during the last fifty years. Through this process the Jordanian people have worked very hard to improve their lives by adopting various elements of modern technology. They have also attempted to preserve their cultural heritage. The Jordanian people have begun a movement to create a cultural environment that is both contemporary and relevant to their present needs, interacting with both the Western and Eastern influences in their culture.

As a result of this modernization movement and the influence of foreign cultures, many changes have occurred in Jordan during the past fifty years in the fields of education, economics, industry, and agriculture (Sowker 1984, p. 46). Changes have deeply affected our people's values, attitudes, and morals. An important aspect of our cultural heritage affected by these changes is our folk art, specifically traditional handicrafts. For example, in Jordan different traditional handicrafts, such as weaving, silver jewelry, embroidery, sheepskin products, glass, ceramics, and sand bottles, are passed from generation to generation. These crafts are now only rarely produced by people who practice the traditional crafts, and who learned the design and techniques from their fathers. As a result of modernization programs in Jordan, many craftsmen have chosen other lines of work. In addition, the craftsman
nowadays discourages his son from learning his career. Furthermore, the younger generation in Jordan has not shown interest in learning the traditional crafts of their elders. Therefore, not enough of these artisan skills are being passed from generation to generation.

In the past the traditional handicrafts were produced by the Bedouin people who lived in the desert, the individuals who lived in the villages, and, to a lesser extent, by the people who lived in the cities. Under the impact of the many radical changes now occurring throughout Jordan, Bedouin life in the present day has undergone a great transformation. The government has invested more resources in the Bedouin region, and new conditions are gradually destroying the old nomadic traditions that, for generations, have been the backbone of traditional life (Weir 1976, p. x).

Many Bedouins are now working for the government and live within the cities. As a result, the Bedouins have stopped producing their traditional handicrafts. The rural people also have their reasons for no longer producing the crafts. For example, they have less time to produce the craft objects because of the changes that have occurred in the agricultural sector. Since those people have other sources of income, they can buy everything they need from the market. Furthermore, many Jordanian businessmen have begun to import craft objects from foreign countries, such
as Taiwan, China, and Japan. They have sent those countries samples of our own traditional crafts, so they can duplicate them. Thus, these businesses import craft objects popular with the Jordanian people. Although some of these objects are being made by machine, their style is sometimes reflective of the foreign culture's style and design. Even though the foreign craftsmen try to imitate our traditional handicrafts, the products are very weak in style and taste. Regardless, sometimes people buy these because they are cheaper than local products.

The Ministry of Education in Jordan controls the educational policy and sets forth the basic guidelines to be followed in the construction and design of curricula and textbooks. According to this policy, education in Jordan, while rooted in the valuable cultural traditions of its people, seeks to instill the knowledge, skills, and concepts required to build a society and nation well equipped to take its place in this modern world (Jordan 1980, p. 31). Through reviewing the art education curricula in the preparatory, elementary, and secondary schools (Ministry of Education in Jordan 1965, 1972, 1981, 1978), I found that there is one major goal for this curriculum. It is to improve the students' spirit of nationalism by teaching them the folk art activities. However, the teacher's guide for art education, which is to be followed step-by-step, neglects the folk art activities. Also, many art teachers
in Jordan consider only fine art as the real art, and folk art as art not at all. Therefore, they teach only fine art activities in the schools.

Furthermore, in Jordan's higher education system there are four universities, only one of which has a fine arts department. We still need to establish an art education department. There is only one course that concentrates on the traditional handicrafts (A Study Plan for Bachelor Degree in Arts and Humanities, Yarmuk University, Fine Art Department 1983, p. 3). I believe this is not enough to address the problems that we have.

A few years ago there was a group of individuals, private organizations, and some foreign institutions that began to pay attention to our traditional handicrafts. For example, the American Foundation, "Save the Children," with cooperation from the Noor Al Hussein Foundation, established a project called the Jordan National Handicraft Project (Jordan 1986, p. 18). The goal of this project was to preserve the Jordanian traditional handicraft of making rugs. This was a small project, and its major goal was to provide employment for some Jordanian women so they can afford to take care of their children.

In 1981 The Ministry of Social Development in Amman established a center for developing traditional handicraft. The main goals of this center were: to take care of Jordanian traditional handicraft, to learn how to improve
the design and techniques of these activities, and to encourage local craftsmen to continue their work by offering them the materials, tools, and advanced experience. Unfortunately, this project faced many financial and technical problems, and the center was closed after two years.

In Jordan's Arab neighbor states, the disappearance of traditional handicraft activities is also a problem. A few studies in this field have been done by some foreign scholars. For example, Topham (1981) wrote his book about traditional handicraft in Saudi Arabia. He states that:

My purpose in writing this book is to record the arts and crafts both of the Bedouin and of the villagers of Saudi Arabia before new practical and cheap materials, like plastic, aluminum and nylon, replace the hand-crafted ornamental accessories of a traditional way of life. To date, very little research or identification has been attempted in this field, and, while this record is comprehensive, it is not complete. My hope is that it may serve as a stimulus for those trying to complete documentation of these fascinating arts and crafts (p. 8).

In his book Topham pointed to the importance of traditional handicraft activities and the need for more research in this field in order to preserve and protect them.

Through reviewing the literature written about this problem around the world, I found that it is very prevalent
in many developing countries in the third world (Mufti, Uxi 1975, p. 29). Pakistan is one of these countries. Mufti states that:

At the government level, however, a growing awareness is coming to realize that some of the most pressing problems facing Pakistan in the arts pertain to the preservation of the country's living craft heritage (p. 29).

Furthermore, Mufti points out that most other countries of Asia, Latin America, and Africa are having the same dilemma of tradition versus change (1975, p. 108). Cassiers, in his article, "Handicrafts and Technical Innovation in Ethiopia," states that the elements of modern technology have started to affect traditional handicrafts production. Tunisia is another African country with the same problem. Bouhdiba (1975) has summarized the problem in Tunisia that:

The inescapable modernization and the terrifying upheavals which we are experiencing do in fact result in the abandonment of the product of the craftsman, which loses both meaning and function. Often, the needs to which it confirms have changed and have been replaced by others, to which it is by no means so well adapted. Sometimes other products, made in other countries and far more cheaply, have taken its place and claim better to conform to requirements (p. 120).

Bouhdiba states that the modernization movement affects the nature, spirit, and meaning of Tunisian traditional crafts.

In addition, there are many countries around the world that consider the marketing of the traditional handicraft
object as an important sector of their economies. India is one of these countries that is having many problems in this field. Jain (1986) states that:

There is evidence of the system breaking down. Many of the younger generation are not entering the crafts. The possibility of the stock of good skills being lost within a conceivable period is high (p. 878).

Jain states that the Indian government's policy is to emphasize the importance of traditional handicrafts to the economy and the preservation of traditional skills. But Jain realized that if attention is not given to this problem and nothing is devised to protect handicrafts against it, we may find handicrafts in India steadily losing ground despite all efforts to preserve them. He states that it is time for the policy maker to think about this problem because of the value of preserving the heritage.

In addition, many countries consider the tourist industry as one of their important economic sectors and marketing the traditional handicraft object as an important part of this industry. Jordan is one of the countries that encourages this kind of industry.

In addition, there are many problems in the production of handicrafts for sale to tourists, and it is necessary to know the change in this kind of craft. According to Nason (1984):

The examination of changes in local handicraft technology and aesthetics can provide an important perspective on concurrent changes in ethnic
identity. In other words, changes in this element of the traditional material culture system act within this context as markets for assessing, in part, changes in self-concepts of ethnicity (p. 423).

From Nason's point of view one can understand the importance of studying the changes that might occur in the traditional handicraft object for the tourist industry.

Finally, I learned that there are many countries around the world, which are preserving, like Japan has for many years, their traditional handicrafts.

According to Nakayama, (1979, p. 94), the Japanese government has established a system of licensing handicraft artisans and selecting recipients of awards for outstanding skills. The government also helps handicraft workers secure necessary raw materials.

In addition, the Japanese craftsmen are making strenuous efforts to produce quality products, preserve the taste and spirit of handicraft articles, and prevent the industry from falling into mass production of inferior goods.

From all of the above, one can understand that the problem is not only a national Jordanian problem but also an international one. Therefore, I feel that it is necessary to study ways of preserving the traditional handicrafts.
Significance of the Study

The traditional handicraft is an essential part of our folk art and an important aspect of our cultural heritage. So, if we can find a suitable solution for its preservation, a part of our history may be preserved.

J. Bronner (1984), in his article, "Toward a Philosophy of Folk Objects: A Praxic Perspective," pointed out:

When humans create, manipulate, and use objects, they express and evoke personal and social identities for themselves and others. Such identities are impressed in the object by symbolic 'codes of meaning' in design, construction, and performance of the object. Such codes are not fixed, but rather read differently according to the intents and perceptions of the object's apprehender and the circumstances of the reading (p. 172).

From this statement, one can understand the importance of folk art as an integral part of human activities.

In addition, Ames (1977) points out the importance of studying folk art. He states that:

It is appropriate to evaluate the impact of folk art on twentieth-century life. In part, it has been negative. Folk art has been used by a small but vocal faction against the rest of society and exploited as a means to personal and financial aggrandizement. That is the hope, however, that in the long run its contributions will be positive. First, although it has not always been the intention of some of the people involved, folk art may help to extend the limits of the man-made world considered worthy of attention. Because of the inevitable link between objects and people, it may increase the tolerance for diversity and variety in others. Perhaps it will be possible eventually to show that the interest in folk art was a step away from prejudices against objects.
and people and toward a belief that all people and the things they make and do are worthy of serious attention (p. 99).

Therefore, Jordanian traditional handicrafts express the needs, aspirations, and tastes of the Jordanian people. So, it is necessary to keep our cultural heritage.

Second, if we can include the traditional craft activities in our educational institutions, we may develop an aesthetic experience in our students' lives, an important goal of our art education program. Chapman (1978) stated that one of the major goals of the art education curriculum is for students to reach an understanding of their artistic heritage.

The artistic heritage is a significant part of the general cultural heritage. It includes the work of artists, architects, designers, and crafts workers of both the past and the present, as well as the contributions of people who preserve and interpret works of art -- collectors, curators, scholars, and teachers. No part of the artistic heritage can have personal meaning for children unless it connects with their own lives. The connections must be explicit, focused on process and not on disembodied facts, such as a chronology of names, dates, and titles of works (p. 120).

Furthermore, Chapman pointed out that children can study the artistic heritage from the viewpoint of people who have developed special skills in responding to art. Scholars, teachers, collectors, and curators of art give us insight into the process of perceiving art, interpreting its meanings, and judging its significance. By becoming acquainted with the way experts use their skills, children
can begin to appreciate that full response to art is a creative and problem-solving activity, not only for themselves but also for the experts. Accordingly, educational goals include learning how experts perceive, describe, examine, and judge works of art.

Third, through finding a solution to this problem in our own country, we can also benefit other countries that have the same problem. They could learn from our experience in this field.

Fourth, through preserving the traditional handicraft and adapting the contemporary movement to fit the traditional one, we can create a unique cultural environment among other cultures in addition to maintaining our identity and loyalty to our cultural heritage.

Finally, tourism is an important sector of Jordan's economics, and the marketing of the traditional handcrafted products is an important part of the tourism industry. Thus, I believe it is necessary to solve this problem in order to continue the vitality and preservation of the aesthetic variations encompassed in our traditional folk handicrafts.

Definition of Terms

Tradition. Congdon (1986) defined the word "tradition in the following areas: learning mode (generally learned in a family or community group in mainly a face-to-face
interchange); creative process (including materials, skills, and techniques); content of the object; values and meanings involved; and appreciation. Tradition is simply the basic skills, knowledge, procedures, and ideas that are given up, transmitted, or surrendered from one individual to another or from one generation to another.

Preserve. According to Webster's Dictionary, to preserve is to keep from harm or damage; protect or maintain.

Identity. According to Wilson (1984), identity is the network of cultural experiences that an individual is used to enjoying, or better, that he is used to wearing as a garment that both comforts him and gives him some sort of dignity. The art or aesthetic elements of this network will hence be important. According to Bronner (1984), identity is defined as follows:

When humans create, manipulate, and use objects, they express and evoke personal and social identities for themselves and others. Such identities are impressed in the object by symbolic modes of meaning in design, construction, and performance of the object. Such codes are not fixed, but rather read differently according to the intents and perceptions of the object's apprehender and the circumstances of the reading (p. 172).

Educational Institutions. The researcher is referring to Jordan's general education including schools and universities.

Steiner coins the term praxiology to identify that branch of educational inquiry concerned with theory for practice. The products of praxiologic inquiry are policies and practices. A policy is not evaluated by the truth of its argument, nor is it evaluated by empirical methods of investigation into what is, but rather by the effectiveness of the policy as seen by the soundness of the practice (p. 5).

Art Education. Instruction and practice in the visual and spatial arts, as carried on in the schools; frequently recognized major areas are line, industrial, graphic advertising or commercial, domestic or household, civic and theater arts; specific visual arts include drawing, design, color, construction, history of art, and art appreciation. (Dictionary of Education, p. 40)

Limitations of the Study
1. This research problem is limited to the study of the role of art education in preserving the traditional folk handicrafts.
2. This research problem is limited to studying the role of Jordan's educational institutions in preserving the Jordanian traditional handicrafts.
3. The educational institutions are limited to Jordan's public schools (preparatory, elementary and secondary) and the universities.
Related Research and Theory

In 1949 Alford wrote her thesis about teaching American folk art in junior high school. The main goal of her study was to point out the importance of including the folk art activities in the curriculum. She states that if we include the folk art activities, such as the traditional handicraft, in the curriculum, we might encourage the people to continue practicing these activities after their graduation from the school, which may lead them to keep these skills alive for future generations.

Through review of the literature about folk art and crafts in the art education field, I found that there is only one Ph.D. dissertation about teaching folk art in the art education setting, that by Congdon in 1983. In her dissertation she developed a structure for a theoretical model of folk art for art education. Her model is based on the cultural perspective of theories of McFee and Chalmers.

Congdon's opinion (1986) is that art educators need not be too concerned with having a single definition of folk art in order to study it. Many art educators believe that any art that evokes aesthetic response is worthy of attention. What art educators can gain from the active dialogue on definitions is an analysis of the way in which folk art has been studied, appreciated, and critiqued. Art educators can
then apply those processes that are useful to all art forms.
In her article, "The Study of Folk Art in our Schools' Art Classroom" (1985), she stated,

A better understanding of the folk art process and traditional aspects of the activity and product can help a student to understand the out-of-context nature of the in-school learning process. The experiences and understandings a study many bring to a work of folk art from the different cultures are not necessarily the same as that of an inside group member. The student's appreciative experience is not lessened because of his or her own cultural differences, but an in-depth understanding of the cultural process as it normally exists will help students to know the art work as it was intended to be used and enjoyed. The interaction of outside cultural experiences and inside cultural experiences expressed in the folk art process can lead to an enriched cultural structuring which enhances the paradigms of the study of art. Generally, this type of interaction increases societal heterogeneity and communication among heterogeneous groups (p. 68).

Thus, one sees the importance of traditional art in the school in helping the student to know his past and be curious about the future, in addition to respecting his cultural heritage and other people's culture.

In MacDowell's dissertation, "Folk Art Study in Higher Education in North America" (1982), the goal was to improve information that will assist in the integration of knowledge about folk art into curriculum development. In addition, MacDowell reported on information gathered through a survey of contemporary folk art courses being offered in art
history and folklore degree programs at institutions of higher education. As a result of this research, MacDowell pointed out the following:

1. Folk art as a field for study is a relatively new phenomenon in higher education in the United States.
2. Studies of folk art have historically been published primarily in art history or antiques-oriented publications, yet these studies are not primary source materials for students in most folk art courses.
3. Most of the folk art courses are offered in interdisciplinary programs. A majority of the respondents advocated that folk art study should be offered in interdisciplinary programs (p. 3).

In 1982 Mason studied the Cultural Influences on the Art and Crafts of Early Black American Artisans (1649-1865). He pointed to the importance of the cultural background in planning the art education curriculum. He stated that the educational system tends to give little consideration to the distinct culture and lifestyles of minority students.

I also found two dissertations about specific case studies of folk art in the field of folklore studies, focusing on particular kinds of traditional handicraft. Nadim wrote about the traditional arabesque carpentry art in Egypt, one of their major folk arts. One expectation of his dissertation was the enrichment of folklorists with its application to more research, on other genres, and in other parts of the world. I recognized the main goal of his research was to document a specific kinds of traditional Egyptian handicraft.
Jones (1969) studied chairmaking, an American traditional handicraft, in Appalachia. He examined the style and creativity of this kind of American folklore.

It is clear that many countries are beginning to pay more attention to their traditional handicraft. For example, the Japanese government (National Museum of Modern Art, Tokyo, 1973, p. 1) has introduced a law called the "Holders of Intangible Cultural Properties." The goal of this law is to protect the cultural properties of traditional crafts. As a result, the Japanese government sponsors training courses for prospective successors and regular exhibitions to help the public understand traditional crafts and to enable craftsmen to improve their skills and techniques.

In his article, Kasaipwalova (1975, p. 3) states that in New Guinea the government has begun a new movement to preserve the traditional culture, especially the traditional crafts. The main goal of this movement is to develop a contemporary cultural environment that appreciates both the traditional base and the new influences from the foreign culture.

In the United States The National Endowment for the Arts, has started to foster folk art programs. Their planning document states, "From the point of view of many people around the world, the folk arts have given our
country a unique artistic identity." This document outlines the problems of preserving the American folk art:

First, the problems of individual folk artists are very numerous. Two recurrent ones interlock. One is that the art form is typically learned by young people, then neglected during maturity, but later taken up as elder citizens. Thus, some of our most knowledgeable practitioners are quite old and very often not at the height of their earning powers, although in most cases their artistic powers remain high. This leads to problem number two: Many of these older folk artists are not the sort of well paid and prestigious figures that attract young people to learning an art form (p. 188).

In addition, this document states another problem:

The problem of preservation of the folk arts is multifaceted. Early sound recordings and films are reasonably well preserved and reasonably accessible in federal and university archives, though additional support for this purpose is always needed. Certain traditions have been poorly documented, if at all, and require well thought out recording or film treatments. Many valuable artifacts are in safe-keeping in federal, state, and local museums; exhibit space, however, is at a premium and access to these important pieces is therefore difficult. For example, there is no American museum housing an important collection of pre-contact Indian artifacts, all of which are in European museums. Access must be stressed along with simple preservation (p. 188).

It is apparent that the future policy of the government is to explore the possibility of using additional folk art programs within the traditional community, which might help to preserve the American folk arts.

In addition, their folk arts program description (1982), states that:

It is the purpose of the Folk Arts Program to honor and make visible the stylistic and cultural
variety that has made life in the United States an exciting challenge and an adventure in human understanding. Within this purpose, our special responsibility is to encourage those community or family-based arts that have endured through several generations that carry with them a sense of community aesthetics, and that demonstrate the highest degree of artistic excellence (p. 1).

Through this program the United States government identifies, assists, and honors those local men and women who demonstrate the highest tradition of artistic knowledge and skills in addition to supporting the cultural activities of traditional communities in which such artists flourish.

From a report published in 1981 by the National Conference of State Legislatures, one can understand that state legislators can assist in developing the state folklife programs. They can achieve this by enacting legislation establishing folk arts and folklife programs and defining their purpose; amending state arts agencies enabling acts to authorize folk arts or folklife programs and supporting budget requests for these programs; and creating a group of folklorists when helping the state undertake a reorganization of existing cultural agencies. Folk arts and folklife should be considered as part of the total cultural programming offered by a state to its citizens (p. 89).

According to a study by the American Folk Life Center (1983), the process of programming and planning for cultural conservation is:
To allow careful examination of a complicated subject, a number of terms have precise application throughout the report. Preservation and encouragement, for instance, are used to designate two major approaches to cultural conservation. Each contributes in different ways to the goal of perpetuating the living heritage of a people. Each approach contains three strategies: planning, documentation, and maintenance for preservation, publication, public events, and educational programs for encouragement. Professionals working on projects and programs to apply these strategies belong to a generic category of cultural resource specialists. In established areas of historic preservation and social impact assessment, the activities of these professionals have conventionally been referred to as cultural resource management, but in dealing with living cultural expression in this country, their activities may be more appropriately termed cultural protection. (p. 10)

According to this explanation, one can develop a figure which might help explain the process of cultural conservation which includes the traditional handicraft activities as an important part of folk art. See Figure 1.

From this figure one can understand that the concept of preserving traditional handicraft activity is part of the process of a cultural heritage conservation program.

Cultural conservation is a concept for organizing the profusion of private and public efforts that deal with traditional community cultural life. It envisions cultural preservation and encouragement as two faces of the same coin. Preservation involves planning, documentation, and maintenance; and encouragement involves publication, public
Figure 1. Cultural Conservation
events, and educational programs. Cultural conservation means a systematic, coordinated approach to the protection of cultural heritage.

The concept of preserving means primarily to preserve through media documentation, planning, and maintenance; it is necessary to preserve the image and the skill of the traditional handicrafts from generation to generation. This can be done by transmission of traditional skills from one generation to the next through exhibits and festivals, highlighting the contributions of traditional craftsmen by helping them to continue practicing and producing the traditional handicraft activities and encouraging them to maintain the style, spirit, and traditional design. Such activities merit good planning which might be helpful in maintaining the people's identity.

A documentation program can be a written or visual record. For example, it can be a written explanation of how to make a piece of jewelry or a picture of the suitable motion for making a piece of jewelry. Documentation makes it possible to preserve and share cultural expression more widely, independent of the original. Documentation materials become the basis for developing publications, exhibits, films, phonograph records, festivals, and many other products that advance the recognition of a cultural heritage. Thus, documentation can serve as a powerful tool in cultural conservation.
The concept of encouragement in traditional handicraft activities comes through publication, such as books, journals, photography, records, and film which can be disseminated widely to increase the public's interest in traditional handicraft activities.

Public events, such as live museum demonstrations and festivals, have another encouraging effect. Their utility lies in the live quality of the presentations, which allows the audience to enjoy added dimensions of process and aesthetic stimulation and to interact personally with artisans and artists.

Educational programs, including workshops; seminars; exhibits; and curriculum units with planned lessons, classroom materials, and live demonstrations by traditional artists and other knowledgeable people, yield other levels of understanding and appreciation.

Planning for a cultural heritage conservation program through preserving and encouraging traditional handicraft activities can lead to perpetuating these activities. The concept of preserving traditional handicraft activities means to maintain them from generation to generation. It is part of the process of perpetuating traditional handicraft activities. However, the concept of perpetuating means to keep, to protect, to maintain, and to preserve these activities.
Furthermore, I found that there are many international organizations which have sponsored many conferences on this topic, such as the UNESCO conference in Bolivia in 1976. The main goal of this conference was to explore the protection of folklore as a legal issue. Jabbour (1983) states that they have discussed this problem, particularly among Third World countries, and underlying the folk art activities are certain profound legal dilemmas which face all governments' development laws and policies regarding the nature of their indigenous cultural traditions.

Because of the importance of the cultural roots of art in education during the last twenty years, two international conferences have been held to discuss the problems of art education in cultural diversity. Many anthropologists, art educators, and psychologists attended these conferences. Taylor (1975) states that in November 1973 a National Art Education Association Mini-Conference on culture and art education was held at the D.H. Lawrence ranch, Taos, New Mexico. Condous, Howlett, and Skull (1978) state that the second conference was held in South Australia in 1978 by the International Society for Education through Art under the title of Arts in Cultural Diversity. Both conferences' contributions are significant, because they point not only to a local but also a national need for art educators to
focus on art as a vehicle for understanding cultural background and to assist people in understanding their place in cultural development and current society.

Finally, I found that art educators recommended the inclusion of folk arts in the art education setting. The folklorists and anthropologists recommended preservation of folk art through collecting it and keeping it in museums. However, there are no studies that discuss ways to preserve the traditional folk art directly through art education. This is unfortunate, because they could play an important role in preserving this kind of art by encouraging the people to practice and appreciate their traditional handicrafts to sustain it from generation to generation.

Research Procedure and Rationale

Data Collection

Data for this study was collected in the following manner:

A computer search focusing on the preservation and appreciation of such human traditions as traditional handicrafts was undertaken through The Educational Resources Information Center (ERIC). A second computer search was done using the art bibliographies Modern DataBase on 3/25/87.
As a result, I collected information from different resources, such as journal articles, books, dissertations, and documents.

Through reviewing the bibliography of different dissertations, theses, and articles written about subjects related to the research problem, I obtained many references in the field of preserving the traditional handicrafts.

In addition, the Art Index and Education Index were also resources used in this study.

As a result of collecting these bibliographies many books have been reviewed about topics such as tradition and change in terms of traditional handicrafts belonging to many different countries and groups. There is literature written about folk art of different countries in addition to that written about the contemporary handicrafts. Books written about art, cultural anthropology, and popular culture have been reviewed.

Art education books were also one of the important sources in this research. In addition, Masters and Ph.D. dissertations were also reviewed.

By reviewing and analyzing many articles published in different journals such as The Western Folk Craft, American Folk Art, Studies in Art Education, School Art, Art Education, Aesthetics in Art Education, Anthropology and Art, American Folklore, Western Folklore, New York Folklore and Folklore and Folklife, I collected data about folk art
in school programs, crafts in art education curricula, and data about the importance of the traditional folk handicraft in human life.

Ames' book, *Beyond Necessity, Art in the Folk Tradition*, was an important source about the history of folk art. *Keystone Folklore Journal* Vol. 22 included a selected annotated bibliography of periodical literature around folklore and education which was helpful for collecting data in folk art in education. Another important source was Bronner's book, which includes many bibliographic essays pertaining to the field of folk art study.

Data about art education in Jordan schools has been gathered from *Art Education Curriculum* (1965) published by the Ministry of Education in Jordan and the Teacher's Guide in art education for different school levels, published by the Ministry of Education.

The above data collection was the major basis for the research study on which the researcher has built his analysis and theoretical model.

**Research Questions**

To investigate the role of art education in preserving Jordanian traditional folk handicraft, I posed the following questions:

1. What caused people to quit producing their traditional handicraft?
2. What is the importance of the traditional handicrafts in the people's lives?

3. How did modernization affect traditional folk handicraft products, and what are the benefits of using these modernization elements, such as modern technology, in preserving the spirit and taste of traditional handicrafts?

4. What is the role of art education in preserving traditional handicrafts, and what is the folk artist's contribution in the art education setting?

5. Can we, through our art education curriculum, develop a theoretical model that will help in preserving our traditional handicrafts and adapting the contemporary movement to fit the traditional one?

To answer the above questions, I reviewed and analyzed literature about preservation of the traditional folk handicrafts from experts with the following points of view:

1. Art historians
2. Art educators
3. Anthropologists
4. Folklorists

As a result of this descriptive analysis of their viewpoints, I have developed an eclectic approach to the needs of traditional handicraft activities, since the analysis shows that there is a common interest and attitude
between art educators, folklorists, anthropologists, and art historians toward the importance of traditional folk handicrafts as a human activity.

Accordingly, I have developed a theoretical model for the art education curriculum to solve the dual problems of modernization and preservation of peoples' cultural values, considering the problem of Jordanian traditional handicraft activities as a case study for this research.

**Model Development**

The development of the theoretical model for a curriculum in art education depends on praxiology as theory of practice. In order to explain this theory and its methodology I have depended on Efland's (1983) explanation for this theory as it has been developed by Steiner (1976, 1977).

To develop a theoretical model for the art education curriculum to solve the dual problems of modernization and preservation of cultural values, we need to ensure that it includes policies and practices. In other words, we need to develop a theory which will give us "the data about what is, and the arguments about what should be but then it includes a prescription for practice what should be done"? (Efland, 1983, p. 4).

To answer these questions I have developed a theoretical model whose results would justify educational
policies and practices depending on praxiology as a theory for practice. According to Efland (1983):

- Steiner identified the term praxiology as a branch of educational inquiry concerned with theory for practice.
- The products of praxiology are policies and practices.
- The policy is not evaluated by empirical methods of investigation into what is but rather by the effectiveness of the policy as seen by the soundness of the practice. (p. 5)

According to Steiner, the educational inquiry "subdivides into scientific educational inquiry, philosophic educational inquiry, and praxiologic educational inquiry." First, the purpose of scientific inquiry is to "provide reliable data and generalizations on teaching, learning, curriculum, educational settings and their interaction by data gathering, and classification." This means scientific inquiry may be applied to "the design of the instructional system, such as data for teaching, generalization, theories, models of learning process, and models of curriculum." The scientific educational inquiry applications will be developed through educational means. The scientific educational inquiry is represented in this model through applying it in the art education curriculum. I will consider this curriculum a means to achieve its goals and objectives through describing and explaining various educational events, such as students, teachers, curriculum, and setting.
In developing a theoretical model for a curriculum in art education, the researcher followed Efland's (1983) eclectic curriculum view in art education. Efland describes the uses of the model:

The model developed four differing rationales for art education based on four different ways of viewing art. In each we found a different way to view content and goals which in turn, suggested different activities for learners to pursue. The model provided sets of goals and content that would be of use in justifying and prescribing teaching and learning activities. (p. 61)

The eclectic curriculum view seems to be the most flexible, permitting a wide variety of applications when applied to our own curriculum.

Second, the purpose of philosophical educational inquiry is to "examine views on the nature of knowledge, to justify subjects in the curriculum as sources of knowledge, and to yield value statements concerning the ends of education involving teaching, learning, curriculum and settings." This can be accomplished through the identification of premises and value claims, methods of rational argument using descriptive analysis to reach conclusions. The products of philosophical educational inquiry will be statements of values or ends.

Philosophical educational inquiry as represented in this model uses ideas developed by anthropologists, folklorists, art historians, and art educators.
Third, the purpose of praxiological educational inquiry is to "provide the linking of appropriate means to educational ends deemed worthy of pursuit, to provide guides to effective practice through the development of sound policies and to develop educational programs and means for their evaluation."

Summary

In order to develop a theoretical model for preserving the Jordanian folk traditional handicraft through art education, it was necessary to study the background of the problem, setting, and culture and people in Jordan. In addition, through reviewing the literature, I found that this problem is an international one.

The data for this research has been collected from the following fields: art education, anthropology, art history, and folklore. The data was collected through library research, and the researcher followed the descriptive methodology to develop his theoretical model by applying the praxiology as a theory for practice.
CHAPTER II
HISTORICAL/CULTURAL BACKGROUND AND CONCEPTUAL DEFINITIONS RELATED TO THE STUDY

Introduction to Jordan's Cultural and Historical Background

To study any cultural problem in any society it is necessary to investigate the cultural and historical systems in that society. This would contribute to finding the best solution for the problem. Accordingly, it is necessary to provide an introduction to the Jordanian people's cultural and historical backgrounds.

The land of Jordan has long been home to the struggles of man. For centuries it was a crossroads for trade between the East and West. Its location made Jordan a frequent battleground for competing kingdoms, and for more than three thousand years the land witnessed invasions and imperial domination that ended only after World War II.

The legacy of Jordan's ancient history is its rich archaeological inheritance: the abundant relics that testify to what came before. The 96188 square kilometers of
the Jordan Valley boast more than 250 archaeological sites. Cities like Petra, founded in the seventh century B.C.; Jarash, with its Roman columns; and the capital, Amman, with its classical theaters and temples, grew up around the architectural remains of a fruitful past.

In ancient times Jordan was a melting pot for the cultures of many different people, both native and immigrants. The present population of the area originates mainly from the Arabian Peninsula through the outflow of Arab tribes heading northwards and becoming accepted by and assimilated with earlier civilizations.

With the advent of Islam in the seventh century, the Arabic culture dominated the area and gave it the characteristics that have prevailed and matured for thirteen centuries. Since the Arabic culture is so deeply rooted, it is difficult to speak of a separate Jordanian culture. The culture of Jordan is, in fact, an integral part of Arab culture.

Between the tenth and the seventeenth centuries many poets, writers, historians, geographers, and commentators on religion and canon law had their origins in Jordan. However, intellectual life in the area deteriorated during the Ottoman period. It was revived in the late nineteenth century and in the first decades of the twentieth century. The period after the First World War saw the expansion of elementary and secondary education and the spread of foreign
schools being accompanied by wider cultural relations with the neighboring Arab countries. Many works were translated into Arabic from English, French, Russian, Italian, and German. Newspapers and books became available, and cultural clubs and societies were established.

During World War I the Arab National Movement was organized to revolt against the ruling Ottoman Empire in the hope of securing an independent Arab state. At war's end the territory was declared the Emirate of Transjordan and placed by the League of Nations under Great Britain's administration. Transjordan remained under British authority until 1946 when the British ended their mandate and Prince Abdullah became king of the independent nation.

After achieving independence in 1946, the Jordanian government started to recognize cultural movements such as that in education. Education in Jordan is provided by both the public and the private sector. There are schools at the elementary, preparatory, and secondary levels, in addition to institutions of higher education run by the Ministry of Education. Education is free at the elementary, preparatory, and secondary levels and compulsory in the first nine grades. A child is admitted to the first grade of elementary school at age six. The elementary cycle lasts for six years, during which time the child learns Arabic, religion, mathematics, geography, science, music, and drawing. The cycle of secondary education in Jordan
consists of the tenth, eleventh, and twelfth grades. There are three types of secondary schools: the general, the vocational, and the comprehensive.

The Ministry of Education in Jordan is responsible for the education policy in all the public schools. The Board of Education makes recommendations for the general education policy and lays down the basic guidelines to be followed in the construction and design of curricula and textbooks (Ministry of Information, Jordan, 1978). The Board of Education usually considers the government's policy when they plan any curriculum, which sometimes affects the content of the curriculum in a negative or positive way.

The first Art Education Curriculum (drawing, crafts, and music) was written in 1965 for the compulsory level, that is, preparatory and elementary. It was published by the Department of the Curricula and Schools' Books in Amman. This department is under the Ministry of Education. The curriculum content includes the following:

(1) Art education goals
(2) Curriculum content (drawing, crafts, and music)
(3) Art education teaching methods
(4) Evaluation

The art education goals are comprehensive and cover most of the activities that anyone might expect from any art education curriculum. On the other hand, this curriculum
also has the goals of improving children's nationalism by having them practice their traditional folk art.

In 1972, the first art education curriculum was written for the secondary level. There is little difference between the goals for the secondary level and those of the first art education curriculum for preparatory and elementary level published in 1965. Again, one of the major goals of the secondary art education curriculum (1972) is to improve children's nationalism by having them practice their traditional folk art activities, including traditional Islamic art, as part of their cultural heritage.

Application of these curricula has faced many problems. The teachers could not understand this curriculum, because the majority of them were not qualified for teaching art education in the schools.

As a solution to this problem, the Ministry of Education has been writing guides that may help teachers apply this curriculum in the schools. In 1974 the first Art Education Guide for Teachers for Secondary Level was written. The people who wrote this guide were teachers and advisors in the field of fine art. From my personal experience with these people, I know that most of them come from studio backgrounds with little knowledge in the field of art education, which had a negative effect on the process of writing this curriculum. Through my review of the content of this guide, I realized that it was influenced by
the Western movement in art. From the unit on the history of art to the unit on embroidery, the people who wrote the guide imitated the Western culture, emphasizing the Western style and design. Nothing was mentioned about Jordan's own cultural heritage.

In 1980 the Ministry of Education published a guide for art education in the first and second grade in the preparatory level. In 1981 they published a teacher's guide for art education in the third, fourth, fifth, and sixth grades of the preparatory level. The main goal of these guides was to help the teacher in improving student's learning experiences. This guide explains how to select materials, goals, plans, and control the class. However, almost nothing was mentioned about teaching traditional folk art.

Through my review of the content of the art education curriculum in the secondary level (1972) and the curriculum in the preparatory and elementary levels (1965), I realized that one of the major goals for art education is to improve the children's nationalism by practicing their traditional folk art. However, the content of the teacher's guide in art education in the preparatory, elementary, and secondary levels has neglected the importance of folk art in art education. As a result, I believe it is necessary to include the folk art activities, especially traditional handicrafts, in our art education curriculum.
Having explained the Jordanian historical and educational system, I will now discuss Jordan's contemporary and traditional art movements. The Jordanian government has established a Department of Culture and Arts as part of the Ministry of Information and Culture (Ministry of Information, 1978, p. 74). This department is responsible for the cultural activities initiated by the government. In 1972 the University of Jordan, with the cooperation of the Department of Antiquities, established a Folklore Museum. This museum has a collection of traditional costumes from different regions of the country. It also exhibits items that depict everyday life in the Badia (desert) and the remote villages of Jordan, as well as rugs, personal weapons, and other examples of Jordanian arts and handicrafts. In addition, a private society established a craft center to encourage craftsman to raise the standard of their craftsmanship.

The principal Jordanian traditional handicrafts include weaving, which is practiced in homes in Jordan's villages. Bedouin tribes weave camel and goat hair on looms, producing rugs, wall hangings, cloaks, belts, sashes, and tents. Carpet weaving is practiced in Madaba and Karak, using dyed camel and goat hair. The decorative patterns are generally striped in red, gray, black, white, green, and blue.
Some wood carving is practiced in Jordan, such as the coffee grinder, with miniature versions being very popular. Wooden boxes, knives, daggers, olive wood rosaries, crucifixes, figurines, vases, and other decorative items are also made in traditional Jordanian styles. Carvings of camels, nativity scenes, salad bowls, servers, and figurines are done in old olive wood which has been left to dry for two years. After being carved, the wood is sandpapered and rubbed with olive oil.

Local Bedouin craftsmen carve in local stone, producing bedu delightful animals, such as tortoises. Larger carvings are hollowed out as flower pots, cockerels, pigeons, owls, pestle and mortars, and eggs.

Some silver Bedouin jewelry is made in Jordan for the Bedouin and village women who wear the traditional heavy silver Bedouin bracelets, rings, and necklaces. Often the pieces are decorated with stones, especially cornelians, coral and amber, which denote such things as love, good health, and success. The blue Malachite found in southern Jordan is used to ward off the evil eye.

In addition, there are different kinds of glass work and ceramics with lovely, simple styles in shades of royal blue, green, honey brown, and turquoise. A unique southern Jordanian craft is the filling of old bottles with colored sand in intricate designs. Originally only the naturally colored sands of Petra, Wadi Rum, and Aqaba were used.
The traditional art form of embroidery has been practiced by local women in Jordan. The original designs were geometrical with beautiful colors.

Shell work is centered in Aqaba. Small pieces of mother of pearl are combined to form religious or sacred symbols and decorative motifs for pastry and cigarette boxes, bracelets, and earrings. The shells are brought from the Red Sea or imported from abroad.

Finally, there are many museums in Jordan, such as the Archaeological Museum in Amman, the Contemporary Fine Art Museum, and the popular Culture Museum for jewelry and costume. In addition, there are many public libraries and foreign cultural centers serving the Jordanian society. From this point of view when we study any anthropological cultural problem, we should consider the background of the people whom we are studying.

**Historical Introduction to Craft Movement in the Modern and Developing Countries**

To make possible the coexistence of both the modernization movement in handicraft production and the movement of preserving traditional handicraft activities, it is necessary to point out the historical background of both movements. Smith (1981) points out that craft has three historical stages: First, everything was handcrafted (i.e., all processes of crafts were hand processes, whether merely
decorative or utilitarian objects). Second, during the Renaissance the intellectual separation between craft and fine art arose, and it was believed that fine art was superior to craft. Third, as a result of the Industrial Revolution a separation between a handmade craft object and a machine-made (or industrial) product occurred (p. 11).

The first stage in the craft movement began with the first human being on Earth. To satisfy his needs he created tools and objects for daily use, such as clothes, cooking pots, and hunting implements. This stage is considered the primitive stage of man's history. After that people lived in tribal societies which led to settled societies, such as villages and towns. Their handicrafts were developed to fit their needs. For example, there were many ancient cultures, such as Chinese, Indian and Egyptian, which expanded and left behind many artifacts that suggest what they used as craft objects. Everything in that period was handmade since there were no machines. The second stage of the craft movement began during the Renaissance, when a new intellectual opinion was born concerning the idea of separation of craft and fine art. This belief, named the "Western elite attitude," considers only fine art as real art and craft as non-art since it is a utilitarian object. On the other hand, this Western attitude believes in art for art's sake which means it should not be a utilitarian object; it should be creative and unique.
The third stage of the movement began as a result of the Industrial Revolution in Europe, which represented the idea of separation between the handmade and the machine-made object. As I mentioned earlier, before the Industrial Revolution everything was handmade with the help of simple tools. After the creation of machines man began using them to create objects. As a result many changes have occurred in the production of craft objects, specifically in technique and design. Handmade objects are usually made by craftsmen who learned traditional techniques and designs during an apprenticeship. The craftsman usually adjusts his design according to the requirements of his customer.

Feldman (1967) states:

The characteristics of handcraft include unified responsibility for the creation of the object and adjustment of design and execution to the patron's individual needs or caprice. The result of this process inevitably exhibits variation. We can speak of the craft object as "one-of-a kind," no matter how similar it is, in general, to other objects of its type. The uniqueness of the handcraft object may be based on idiosyncrasies of the craftsman's technique or the special desires of the patron. In any event, that uniqueness is identified by many as being the essence of art. It pleases us to know that we own or are looking at an object which is absolutely singular, which cannot be found elsewhere. (p. 114)

According to Feldman, there are many excellent craftsmen who have the ability to produce high quality craft objects. In addition, it is not easy to imitate their work.
In the traditional folk society, craftsmen use the same formulas and patterns in their work which were inherited from previous generations. They do this to maintain them as an honored tradition.

As a result of the Industrial Revolution, people began using machines to make objects. Feldman (1981) states:

Since 1750, the world has been going through a period of transition, accompanied by conflicts between our old emotional attachments and the new material basis of civilization. Now the conflict is almost over. That is, machine methods of making and machine-made products have been successfully absorbed into the ordinary routines of almost all societies. (p. 100)

According to Feldman, the contemporary world, in some instances, is rushing toward machine-based industrialism. Thus, mechanical-industrial production has become a symbol of national prestige, while handcraft is regarded as a quaint survivor of unmodernized culture. It appears that some experience with self-government and the operation of an industrial economy is needed to perceive a healthy role in modern culture for the crafts as well as mechanical production.

Craft Movements Today

In the early twentieth century the craft movement took two approaches in different countries: one represented modern countries and the other represented developing countries (Third World countries). The craft movement in
modern countries has been influenced by industry since they began to use mechanical power. As a result, many countries, such as those in Western Europe and the United States, have established several programs in industrial design to help the modern manufacture of objects which may replace handicraft ones. As a result, a school of design, the Bauhaus was born in Germany. The school, which developed its methodology over the years, was founded in response to the need of modern art and its offspring, modern design, which differs greatly from traditional Western art which evolved from the Renaissance. Phelan (1981) states:

We must remember that by the middle of the nineteenth century, the social positions of both artist and the craftsman had deteriorated quite dramatically from the rather lofty position they had risen to immediately after the Renaissance. The craftsman's role had largely been usurped by the machine and its ability to produce cheap (but ugly) wares of all kinds. The artist, on the other hand, had fallen from the position of creator of visual truth and knowledge to become something of a decorator or fantasy maker. No longer did religion rule supreme with the artist providing the pictorial proof of the divine greatness of God. Important insights about man and mankind were now provided by science in such forms as equations and theorems or actualized by machines. Thus the Bauhaus grew out of the perceived need to reconcile the aesthetic insights of the artist, the quality workmanship of the craftsman, and the technological advances of the machine. This attempt to reconcile the artist, craftsman, and industry was not without struggle. Pressure came from traditional art academics, schools, and art educators who saw a challenge to their way of thinking and to a traditional approach in which they had vested interests. (p. 8)
Thus, the Bauhaus school of art and design, which resulted from the Industrial Revolution in Europe, was founded to organize the relationship between contemporary crafts' design, which indicates the artist's role in this movement, the craftsman's role, and the technological advances of the machine. The Bauhaus school's methodology was to involve the student in workshops. The structure of the workshops was crucial in that both an artist and a craftsman had joint responsibility for their direction. On the one hand, the craftsman provided a traditional knowledge of the craft; on the other, the artist provided a creative, iconoclastic approach. The attempt to fuse the artist and craftsman occurred within the actual process of production. In conjunction with the classes the workshops expanded the student's ability in material investigation and spatial manipulation in the making of art objects.

In conclusion, the Bauhaus school of art and design aimed to provide an environment where fine artists, craftsmen, and designers could work together on equal terms. Therefore, it has played a major role in developing contemporary crafts in Europe. In addition, the school has influenced the American School of Crafts, since its supporters were driven out of Germany and into the United States during World War II. They established an American branch in the Institute of Design in Chicago. Feldman (1967) states:
The Bauhaus has permanently influenced the education of artists throughout the world. Most courses in design today are largely derived from the Bauhaus curriculum, although it is a sign of successful assimilation that students and even their instructors may not be aware of the fact. (p. 123)

The craft movement in other modern countries, such as Czechoslovakia and Japan, has taken another direction. They are interested in preserving their traditional handicraft while developing contemporary crafts. For example, Czechoslovakia has established many craft and art centers directed by the government. These centers are interested in developing contemporary crafts; however, their main goal is to preserve and further the development of artistic crafts. Hartmann (1984) states:

For this reason work in the sphere of artistic crafts in the contemporary creation of spiritual and material values is an irreplaceable component. In 1957 the law on Work in the Sphere of Artistic Crafts and Folk Art Production was passed in Czechoslovakia and formed the basis for the preservation and further development of artistic crafts. (p. 2)

In addition, Hartmann states that these art and craft centers became as specialized organizations concentrating on workshops with the arts and crafts tradition of several generations.

Japan's movement has the same direction as Czechoslovakia's. The Japanese people and their government have tried to maintain traditional crafts and develop contemporary ones through the establishment of many craft
centers. According to Nakayame (1979), the Japanese government established a law to protect handicraft production. In addition, they planned many programs to help the craftsmen preserve and maintain traditional styles and improve contemporary styles, considering the Japanese cultural spirit and patterns.

In the United States the contemporary craft movement started by the end of World War I. The Bauhaus school had a great influence on this movement, since the school provided the American craftsman with the form and the ideas that led to the production of industrial designs such as textiles and ceramics which were designed in modern styles. In the late 1920s the postwar spirit of internationalism in crafts resulted in the establishment of several important craft schools and societies; for instance, the Cranbrook Academy of Art in Bloomfield Hills, Michigan (Hall, 1977, p. 15). Between World War I and World War II many American art schools incorporated craft courses in their curricula. For the first time schools assumed the role of patron for craftsmen and employed increasing numbers of them as teachers. As a result of including craft activities in schools and universities a new movement was established that included two distinct groups of craftsmen who differ on the basis of their history and their attitudes toward product production. One group makes utilitarian objects fashioned after particular prototypes. These are what have generally
been called "production craftsmen." Their counterparts, the nonproduction craftsmen, make unique craft objects for special situations. The main aim of nonproduction craftsmen is to produce objects which are well designed, impeccably crafted, and imbued with an expression that is recognizably related to a particular aesthetic. These contemporary craftsmen have been called fine art craftsmen. Malarcher (1986, p. 47) states that at the American Craft Councils' ninth national conference in Oakland, California, Elliot Eisner talked about the future of craft in American education by saying that craft is determined neither by materials nor by whether something is a pot or a picture. "Great craft is an art, and what we often call art is frequently craft. The major difference between art and craft is the difference between the familiar, skillfully produced, and the unfamiliar, created with a level of skill that enables us to see the world in a new way." That new vision, which required new technical means to be achieved, implies "conceptual risks". Whatever craft can become in America depends on two factors, according to Eisner. He said one is "great craftsmen who do not allow mercantile criteria or the comforts of habit"—what I call "automaticity"—"to stand in the way of invention." The other factor is "the ability of Americans to appreciate what great craftsmen have made." Schools, he concluded, are places where it is possible "to develop toleration for
ambiguity and where the kind of imagination that's necessary for entering into the life of new forms is cultivated or stifled."

In conclusion, the American contemporary craft movement respects craftworks as fine art. In addition, the movement is helped by the American Craft Council which established a contemporary museum for modern American crafts in New York. The Council also encourages the movement by sponsoring many exhibitions and conferences.

In developing countries the craft movement focuses on traditional handicrafts, since many of them still have deeply rooted traditional societies. These countries include Asia (India, Pakistan, and Jordan), Africa (Egypt, Ethiopia, and Tunisia), and America (Guatemala). Through reviewing the literature I found that many authors in these countries warn of the results of abandoning and losing their traditional handicrafts and the influence of foreign cultures on their crafts. Parimoo (1978) states:

Indeed the developing societies will have to define their own attitude to their own indigenous arts as well as to fine arts. There is a great need therefore to reassert in the old cultures the role and the meaning of creative arts for contemporary times. It is obvious that the contemporary society hardly finds any use for traditionally made objects and art forms, since most of the population is engaged in earning their bread, since life now centers around newly developed urban clusters, as association with indigenous arts is no longer prevalent due to changed living patterns. Widespread illiteracy and a general level of ignorance has also resulted in lack of awareness of one's own cultural
heritage or realization of the existence of such a thing, and above all in the absence of sensitivity and feeling towards creative forms of expression.

(p. 240)

In developing countries the movement of crafts focuses on maintaining and preserving their traditional crafts, since it is an important part of their cultural identity. Furthermore, Parimoo points out in his article that in contemporary educational systems of developing countries high priority is given to sciences, technology, and business-related disciplines, with a corresponding gradual erosion of the importance of liberal arts and humanities areas such as philosophy, literature, history, and culture. This situation needs to be corrected with the help of an outcry by academicians and intellectuals favoring liberal arts. A relevant place must be found for the study of culture in the educational curricula. Education is a powerful medium for influencing people to end the drifting from one's cultural roots and countering the blind obsession with science and technology. To avoid this problem the art education curriculum should be revamped, to suit a society's cultural roots and to include traditional handicraft activities, so they will be preserved for future generations.

In his article "Traditional Arts and Cultural Development in Africa," Balogun (1975) states that the contemporary African artist must study thoroughly the forms
of the past to understand them, so that he can maintain evidences of his cultural roots in his art and not simply forego this past for an alien tradition which he is asked to accept as "modern." This does not mean that he is to cut himself off from non-African influences. He must, however, become selective and assimilate outside influences without abandoning his own culture. In addition, Balogun states that the movement of traditional handicrafts in developing countries take another approach, which is maintaining the cultural roots of their artistic heritage in contemporary crafts.

I have also found much research on the influence of modernization on traditional craft. For example, Rowe (1982) studied Guatemalan traditional textiles and the changes that occurred in this kind of craft. She states:

Some changes have been effected by direct European influence. In a few villages, traditional geometric patterns have been replaced or supplemented by floral designs of Victorian opulence and realism. In these and in other villages, there has been considerable commercial development of backstrap loom weaving in the last decade, usually at the suggestion of outsiders who were well meaning but who had little appreciation of the traditional context of weaving in Guatemala. (p. 19)

As a matter of fact, Nason (1984) agrees with Rowe, since he identified through his research the influence of the tourism movement on local handicraft technology and aesthetics and how it changes the craft's ethnic identity. As a result of his research he found that the interaction
between tourists and local craftsmen has led to many changes in traditional styles, since these craftsmen make objects that suit the tastes of tourists even if they represent the traditional spirit, pattern, and style. Therefore, he realized that it is necessary to start a movement to preserve the traditional handicraft spirit in addition to protecting it from the influence of other cultures.

In conclusion, because of the importance of the contemporary craft movement, much research has been done in many developing and modern countries. The main goal of such research is to maintain the handicrafts' identity since they are part of people's artistic heritage.

With this rapid modernization movement and changing world, people must study their past cultural heritage in order to successfully plan their future.

Because of the importance of traditional handicrafts people should try to preserve them. In doing so they can continue to perpetuate their cultural identity among other cultures by creating a cultural environment that might fit both contemporary and traditional needs.

Jordan is one of those countries that has faced the challenge of modernization during the last fifty years. Through this process the Jordanian people have worked vigorously to improve their lives by adopting various elements of modern technology. They have also attempted to preserve their cultural heritage. The Jordanian people,
interacting with both the Western and Eastern influences on their culture, have begun a movement to create a cultural environment that is both contemporary and relevant to their present needs.

As a result of this modernization movement and the influence of foreign cultures many changes have deeply affected our people's values, attitudes, and morals. An important aspect of our cultural heritage affected by these changes is our folk art, especially the traditional handicrafts.

Finally, I believe that through a good art education program we can solve the dual problems of modernization and preservation of cultural values. This educational curriculum that I am making through the development of a theoretical model for preserving Jordanian traditional handicrafts could help maintain their identity in addition to adapting the Jordanian contemporary handicraft to fit our cultural heritage.

Conceptual Definitions Related to the Traditional Folk Handicraft

To understand the meaning of the traditional folk handicraft it is necessary to point out the meaning of the following terms: art and craft, folk art, popular art, tourist art and airport art.
In the literature I have reviewed, authors and writers have been using these terms by making classifications between the art objects according to its standards, history, style, needs, materials, design, and use. Furthermore, they tried to classify the person, people, and communities which usually produce these objects.

To define and to distinguish the meaning of arts and crafts, I would like to point out different opinions written about these terms. Smith (1981) points out that the word "craft" in English means strength, power, force, and skill. From a historical point of view craft has three historical stages: First, there was a time when everything was craft. All processes were handmade. Second, in the Renaissance period there was an intellectual separation between the craft and fine arts, and the fine art was considered superior to the craft. Third, during the Industrial Revolution there was a separation between the craft object and the thing made by a machine (p. 11).

From Smith one can understand that the separation between the fine arts and crafts started as a result of Western belief and attitude toward forms of art since the Renaissance period.

Whyte (1971) states that there is no strict line today between fine arts and crafts. And if there is any difference it seems blurred, and in relation to each other,
overlappings often occur. For example, ceramics is a craft, although generally considered an art today (p. 10).

Hall (1977) states that there is unnecessary confusion as a result of the usage of the words art and craft, since most craftsmen do not want to feel that their best efforts cannot stand as art. He defined art in a broad sense "as any aesthetic insight made manifest through a creative shaping of materials into form."

In addition, he points out that:

One of the primary frictions in the contemporary art versus craft debate revolves around the issue of function. The prevailing notion is that crafts are utilitarian, whereas art is born of pure aesthetic motives unencumbered (and untainted) by functionality. Consequently, there is pressure on the craftsman on every side to abandon the making of anything functional in order to prove that he or she is involved in the making of art. This pressure is totally unjustified in the face of history. Is a carved chief's stool from the Congo art or craft? Is a decorated Greek urn fine art or decorative art? Both the stool and the urn were used, but both have found their way into art museums and art auctions as certified works of art (p. 10).

Furthermore, he states that craftsmen today are asking critics and collectors to approach their contemporary functional objects as art and to evaluate them aesthetically in a context that does not cause confusion regarding the services they can perform on another level.

In his commentary: Jurying Craft and Art at the State Fair, Efland (1986) has argued about division separating art from craft. According to categories of objects and media
developed by the three jurors of the Ohio State Fair Art Exhibition, they assume that when the work fits a category belonging to art, it is to be juried as art, and when it fits one belonging to craft, it is to be juried as craft. Paintings and sculpture are certainly art while ceramics, glass, and quilts are classifications belonging to the crafts.

According to Efland's point of view, we cannot make a classification between the art and craft objects according to the historical precedent, because it has its problems. In addition, we cannot change the basis for judging the art and craft according to its medium, since media alone cannot be used to determine whether the object is art or craft. Also, we cannot judge the art and craft according to the maker's intent as a basis for determining which set of criteria to use, because the intent of the maker provides no basis for separating art from craft any more than relegating certain media to crafts. In addition, we cannot consider the quality of the object and the maker's skill as a basis to judge whether the object is art or craft (p. 3).

According to Becker (1978), "members of art worlds describe the work of those who produce their characteristic products with such shorthand as "art" or "craft". The person who does the work that gives the product its unique and expressive character is called an "artist" and the
product itself "art". Other people whose skills support it are called "craftsmen". The work they do is called a "craft".

In addition, Becker defined craft as:

The knowledge and skill which produce useful objects and activities implies both an aesthetic, standards on which judgments of particular items of work can be based, and an organizational form in which the evaluative standards find their origin and logical justification (p. 864).

Because some craftsmen have virtuoso skills and make beautiful objects with an aesthetic standard, the organizations of the craft world become more complicated and differentiated. So, craftsmen are ordinarily divided into the ordinary craftsman trying to do decent work and the artists-craftsman who produce more unique and creative work.

In the United States, The American Craft Council represents the voice of the artist-craftsman. The Craft Horizon Magazine also represents this direction since they emphasize the importance of artistic merit and the beauty.

The artist-craftsmen define their work as an art, because they believe that the artist works for no one and that the work is produced in response to problems intrinsic in the development of the art and freely chosen by the artist.

In addition, Becker believes that, "'art' and 'craft' are two contrasting kinds of aesthetic, work organization, and work ideology, differing in their emphases on the
standards of utility, virtuoso skills, and beauty. In the real world, these appear in all kinds of combinations, depending on historical circumstances."

From Smith (1981), Whyte (1971), Hall (1977), Efland (1986), Becker (1978), one can understand that the classification between art and craft comes as a result of different influences and backgrounds, such as historical, aesthetical theory of art and craft and some philosophical points of view. Accordingly, there is no specific way to determine which is art and which is craft, especially in this contemporary art movement.

Since this research focuses on the preservation of traditional folk handicraft, which is an important part of people's folk art, it is necessary to define the meaning of folk art in general and then the meaning of folk craft.

According to Dundes (1965)

The term "folk" can refer to any group of people whatsoever who share at least one common factor. It does not matter what the linking factor is—-it could be a common occupation, language, or religion—but what is important is that a group formed for whatever reason will have some traditions which it calls its own. In theory a group must consist of at least two persons, but generally most groups consist of many individuals. A member of the group may not know all other members, but he will probably know the common core of traditions belonging to the group, traditions which help the group have a sense of group identity (p. 2).
According to the above, folk group may be an ethnic group, a college community, factory workers, or soldiers in a unit.

The term folklore, according to Abrahams (1971), means "all traditional expressions and implementations of knowledge operating within a community," which includes the material culture as a part of everyday working life.

Folk art is part of the material culture of people. Different opinions have been written about defining folk art. Belanus (1982) states that the folk arts are one branch of what they called "folklore", "folklife", or "folk culture", which includes two parts: the traditional oral and material life of a group. Then she states that:

Folk arts are those arts which have been passed on over periods of time within a specific region or ethnic group. These arts have enjoyed a continuous line of tradition--there are no arts that have been revived from traditions long past the memories of living community members. One learns a folk art from a fellow family or community member, and the local community judges the artistic merit of the folk art. Some examples of folk arts are story telling; traditional music and dance; cooking; needlework; wood, metal and stone work; farming practices; religious decoration; hunting, fishing and trapping (p. 219).

In addition, Belanus states that the folk art should be learned by word of mouth, observation, or imitation and that the type of practice should be traditional.
From another point of view, Glassie (1972) points out that:

The artifact is art to the extent that it is an expression of an intention to give and take pleasure, and it is folk art to the extent that the intention was esoteric and traditional. The artistic nature of a folk artifact is generally subordinate to its utilitarian nature so that most folk art exists within the immediate context of folk craft (p. 253).

Furthermore, he divided culture into folk (conservative), popular (normative), and elite (progressive). Glassie believes that if the ideas that the artist adopts to create an object are classified as conservative, then the object could be called folk. In addition, Glassie believes that unlike the popular and elite object, the folk object is not part of rapidly changing fashions and has persisted through time.

In addition he states that the folk object is like the elite object but unlike the popular object in depending upon local or individual patronage for its existence. He also believes that most folk artifacts are basically utilitarian in nature. They are also artistic, but usually artistic only to a degree that does not hinder their practical effect.

Roberts (1972) defined the folk crafts in general as traditional crafts. He points out that certain general requirements will determine when a craft is a folk craft. First, the element of tradition is more important than the
element of age, because not all old craft items are necessarily considered folk craft. Second, the craft items must have been in fairly general use and not restricted to the upper layers of society in order to be considered as folk craft. Also, with folk craft primarily one man creates and designs the fashion products. After that those processes involving mass production by one man repeating a single operation over and over comprise only a small part.

Feintuch (1976) points out a new approach for distinguishing folk art from folk craft on the basis of the cognitive system of the group members. He states that:

Confusion in the use of the two terms might stem from several sources. Etymologically, both "art" and "craft" have had similar meanings. "Craft" originally denoted qualities of "strength, power, might, and force", and from these meanings developed the denotation of "skill". "Art" originally meant "skill" and has been defined as "An industrial pursuit or employment of a skilled nature; a craft business. . ." or "A pursuit or occupation in which skill is directed towards the gratification of taste of production of what is beautiful" (p. 74).

According to his analogous model for cognitive systems, when we intend to distinguish folk art from folk craft, we must consider the perspective of the artist or craftsman and the consumer. He believes that "art" and "craft" are part of our own cognitive system. Therefore, we should examine the group members' concepts of the products. According to Feintuch:

If we can determine how people name their percepts (registration of stimuli) and concepts (organiza-
tion of percepts), we can then begin to analyze the manner in which they categorize the things in their lives. People use signs to refer to or represent classes of objects: a consideration of the nature of signs will provide an analogous model for differentiating folk art from folk craft on the basis of the cognitive systems of the group members. The use of signs involves three important factors: a stimulus, or anything which can be perceived; a referent, or that which a sign refers to; and an interpreter, or the organism that conceives of a relationship between the stimulus and its referent. We are concerned with how the interpreter conceives the relationship between the stimulus, in this case the art or craft artifact, and its referent. This relationship determines the type of sign used (p. 75).

Feintuch has used James Spradley's methodology to apply his cognitive model. Spradley, according to Feintuch, points out that there are three types of signs: index, icon, and symbol. First, when the relationship between a stimulus and its referent is that of natural association, the resultant sign is an index. An icon is based on similarity between the stimulus and its referent, but instead of natural association, the icon depends upon formal association. Third, the symbol is based upon an arbitrary association of stimulus and referent.

According to Feintuch:

Applying this to folk art and craft, we may say that a craft object is conceived of on the level of the index, while an art object may be either an icon or symbol. The craft artifact is dependent upon natural association, the referent being the artifact's utility. An art object depends upon formal or arbitrary association on the part of the viewer; it is "of" something, that is... it represents something either iconologically or symbolically to the viewer who is a member of the
group in which it was produced. This is not to say that folk art is nonutilitarian. As we have seen, an art object may have utility, but even if it does so, the object is still viewed on a different level by the member of the group (p. 76).

From the above, one can understand that this perspective on folk art study is built on studying the individual products concerning their specific audience and contexts to determine cognitive categories of folk art and folk craft.

From Feintuch's point of view, one can understand that it is difficult to make a classification for arts and crafts as a folkloric. Experts have developed definitions based on historical, philosophical, anthropological, and sociological studies. Despite the fact that many studies have been done in this field, there is no specific definition for either art or craft to determine if the object is folk art or folk craft.

Another term related to the study of traditional folk handicraft is folk art and popular art.

Lanier (1982) explained that folk art refers to:

objects made by people usually untrained in art, most often for a practical purpose and for the most part in the same ways in which others before them made the same kinds of objects. For example, when people sew quilts just the way their mothers and grandmothers did, they are carrying on a folk art tradition (p. 45).

According to his point of view, the concept of folk art means that the object was handcrafted in a traditional way.
On the other hand, he defined popular art as objects created by those who are enthusiastic but untrained in art, such as wall painting, spray-painted graffiti, and posters. These objects represent powerful concerns of large groups of citizens who want to express their ideas and feelings in visual art form. In addition, popular arts are mostly practical in purpose. Usually mass produced, the most common of them are magazines, billboards, posters, and album covers which are part of mass media products.

In writing about popular art, Rissover (1977), points out that:

The information transmitted via the mass media often takes the form of carefully structured messages which we call "popular arts". The arts, in general, are kinds of communications which may be informative but which principally provide pleasure of the participants and which are designed to be meaningful experiences in themselves. The popular arts are simply those art forms which appeal to large numbers of people who share similar experiences, interests, values or tastes (p. 4).

Rissover states that the mass media are what make the popular arts popular. But, on a more basic level, the mass media are what make the popular arts possible.

Viewing Rissover's and Lanier's opinions, one can understand that the folk arts are products of our traditional society, the popular arts are products of our modern society, and that, both of them represent an important part of popular culture. They are differentiated by the process of modernization.
Tourist art or airport art is another contemporary term which has been used instead of the traditional folk handicraft term. As a result of the tourist movement in the last decade, European tourists travel to the African countries. Usually they buy many handicraft goods. As a result of this movement, the African craftsmen have tried to make special handicraft objects to suit the tourists' tastes without considering their traditional style. In other words, those craftsmen are repeating and monotonously copying the tribal styles, without any creative expression, and attributing the development of these local styles to the revolutionary innovations and creative abilities of unknown great craftsmen in the past (Bascom, p. 101).

In addition, this kind of commercial handicraft is made as souvenirs or trade objects for the mass market, and it is usually cheap and portable. This kind of handicraft has been known in many countries around the world, such as the Middle East and South America.

To conclude, many different definitions have been pointed out to define terms related to traditional folk handicrafts to clarify the confusion between such terms. I believe these definitions have been based on philosophical, sociological, historical, and anthropological studies. Regardless, there is still a confusion in defining these terms.
I agree with Chapman (1978) when she points out that:

Many classification schemes are honorific. They categorize forms according to merit or to acceptability to a particular social or economic class. For example, many art historians distinguish the fine or major arts of painting, sculpture, and architecture from the applied, or minor arts, such as crafts, drawing, printmaking, and graphic and product design. The judgmental classification stems from the ancient Greek belief that truly important art forms are intellectually and spiritually imposing, not merely utilitarian. This belief, which is deeply imbedded in Western thought, perpetuates an aristocratic attitude toward forms of art that have popular appeal or that contribute to the artistic quality of everyday life. The Greek concept of the superiority of the fine arts also provides the rationale for the use of such terms as primitive art or folk art to disparage works that seem to be untutored or naive.

Today, there is both growing appreciation of the scope of human artistry and serious criticism of classification systems that are biased toward Western values. Tribal art forms like totems, amulets, ceremonial containers, and body adornments are no longer prejudged as primitive in the derogatory sense. Similarly, the folk arts, once regarded as naive and amateur, are now appreciated for their immediate relevance to everyday life and their preservation of local or ethnic artistic traditions (p. 23).

Summary

This chapter includes an introduction to the Jordanian people's cultural and historical background which includes the kingdom, location, and political and educational system, including art education in Jordan.

The second part of this chapter concerned Jordan's contemporary and traditional art movement, emphasizing the role of Jordan's government in supporting this movement. In
addition, I have discussed different kinds of traditional handicrafts produced by the Jordanian people.

The third part of this chapter includes a historical introduction to craft movement in the modern and developing countries, since the craft movement began with the first human being and continued to exist, even though it differed in its development in various times and places and under many circumstances, such as technological, historical, economical, and educational background.

Finally, different conceptual differences have been discussed in this chapter related to the traditional folk handicraft, such as arts and crafts, folk art and folk craft, folk art and popular art, and tourist art. These definitions might help clarify different terms used throughout this research.
CHAPTER III
DATA COLLECTION AND DESCRIPTIVE ANALYSIS: REVIEW OF LITERATURE

Data Collection: Review of Literature Related to the Problem of Preserving the Traditional Folk Handicraft Activities

Throughout my survey of literature relevant to my research topic, I have found different points of view held by art historians, art educators, anthropologists, and folklorists. According to my research procedure and design, I will follow the descriptive method, collecting and analyzing data, to answer the research questions and develop a theoretical model for preserving Jordanian traditional handicrafts through art education. In doing so, I will select more than one representative from the experts in the following fields: art educators, folklorists, art historians, and anthropologists, by conducting an analysis of each expert's position and his contributions to the problem.

As a result of analyzing their ideas, I will develop a theoretical model for preserving traditional folk handicrafts that will fit in our art education curriculum, considering our cultural values and potential conflicts.
The Art Educator's Contributions and Points of View

The traditional handicraft is an important part of people's folk art which is a significant aspect of their cultural heritage. Through my readings in the literature related to the problem of preserving the traditional handicraft, I found that there are many art educators (e.g., Chapman, McFee, Chalmers, Lanier, Alford, MacDowell, Mason, and Congdon) who are interested in including traditional handicraft activities in art education curriculums. To analyze these art educator's ideas I will point out the main contributions of each.

In 1949 Alford wrote her thesis about teaching American folk art in junior high school. The purpose of her study was to encourage the teacher and the art educator to include American folk art activities in junior high school curriculums. She states:

Any reasonable course of study prepared for normal junior high school students will suggest repeated activities in design and composition with practical applications of design in various crafts. Here is the golden area for the teacher interested in keeping alive our traditional folk arts and home crafts. (p. 97)

In addition, she points out that with the gradual but constant increase in leisure time, our new generations of children must be prepared and encouraged to develop and produce a stable folk art which will truly represent America. She also recommends that children be encouraged to
respond to work with crafts. As they grow older perhaps enough will return to seek the pleasure they realized as children and begin a foundation of a real folk art.

In 1949 Alford recommended including traditional folk handicraft activities in the art education curriculum, and this is still considered a problem by many art educators in the 1980s. In her thesis Alford encourages the American art teacher to include folk art, especially the handicraft activities, in the art curriculum to help keep these skills alive for future generations.

In 1982 MacDowell wrote his dissertation on the folk art studies in higher education in North America. The main goal of her research is to provide information that will assist in the integration of knowledge about folk art in curriculum development. She briefly outlines the development of American interest in the subject of folk art.

Until the first quarter of the twentieth century, it would be safe to say that neither popular nor scholarly interest in traditional folk arts existed on a wide scale in this country. A folk arts tradition persisted, indeed even flourished, but simply as an integral part of everyday life, not as a dominating art trend. And, it was definitely not a popular aspect of culture to be observed, studied and recorded. Information about the processes of folk art was generally transmitted orally, bound to a localized area and tied to an apprentice-craftsman tradition. Knowledge about folk art was very rarely institutionalized and therefore remained totally out of the formal cultural or educational system. (p. 9)
As a result of her survey she points out the following conclusions to help educators understand the teaching of folk art in higher education. MacDowell suggests that it is necessary for American schools, especially the colleges of art and education, to pay more attention to folk art studies, since she realizes that folk art courses are located in American studies departments or folklore departments.

In 1982 Phillip Lindsay Mason wrote a Ph.D. dissertation, "Cultural Influences on the Art and Crafts of Early Black American Artisans (1649-1865): Toward Implications for Art Education." In his dissertation Mason pointed out the importance of cultural background in planning an art education curriculum.

The teacher should be aware of the student's cultural heritage and work with it, rather than trying to impose his own values on the child. The art lesson should be structured so that the child can be motivated by his previous success experience. (p. 20)

In addition, he states that the educational system tends to give little consideration to the distinct cultures and lifestyles of minority students. Phillip also points out the importance of people's values, attitudes, and beliefs as a background for planning any art education curriculum. If we consider this, we can preserve people's cultural heritage for future generations.
In 1971 Chalmers wrote his dissertation about a theory of art and culture as a foundation for art education. He states:

> It was found that art educators could give their subject greater cultural impact and meaning if they use knowledge of the social foundations of art as part of their teaching orientation because schools have three basic functions: transmitting the cultural heritage; maintaining the values of the culture; and changing and improving the culture. (p. 132)

Chalmers points out the importance of studying the arts as a cultural artifact which should be the focal point around which educational objectives are developed. He states that art expresses cultural beliefs, values, and attitudes. Art, directly and indirectly, may raise the morale of groups to create unity, social solidarity, and awareness of social issues and lead to social change. Art serves as an aid in identifying social position and can be considered a commodity that may increase the power and prestige of the owner. Chalmers (1981) presents a case for the study of art as a cultural artifact and cultural anthropologists as a model for both art teachers and art students. Chalmers believes that visual symbols convey ideas and express emotions and feelings. In other words Chalmers (1981) explains that there are many traditional handicraft objects that transmit ideas and give expression to certain beliefs. They represent the values of different groups and influence their aesthetic and social outlook. For example, the
Jordanian Bedouin people still use many different pieces of traditional jewelry that reflect their religious beliefs. In addition, these pieces of jewelry can be considered as part of their communication system. From the style of these pieces one can recognize the Bedouin man or woman's identity. Also, he believes the visual arts are a major product of the persistent effort of the human mind to achieve some form of cultural communication. Furthermore, he states:

For art education, it seems that the study of folk artists, popular artists, and their publics, using the methods of cultural anthropology to study the arts of the many subcultures represented in our schools might be the key to understanding the art that is meaningful in the lives of our students. (p. 9)

From Chalmers' viewpoint it is necessary to study the functions of art in culture to understand which functions and roles of art are more important in the culture of the student and which are necessary to value as art. In addition, he states that understanding the role of art education in the public school requires examination of the values and beliefs of society. Anthropology can provide such knowledge about the nature of people. Anthropologists study how the individual adapts to his social and physical environment, and art educators should be concerned with how art functions in this process. Thus, it is necessary to consider art as a cultural artifact. Chalmers (1981) states
that it is necessary for art educators and art teachers to look at art education from an ethnological point of view.

He points out that:

art must be studied using perspectives and methods appropriate to the investigation of technology, sociology and aesthetics. The ethnologist, I will argue, provides a more comprehensive role model than those former models proposed for our field such as art critic, art historian, or artist. Because anthropology is primarily oriented toward analyzing and understanding human behavior, when its methods are used to study and emphasize the relationship of art to the broader cultural matrix, from which it derives, we find that we are offered a more comprehensive perspective and an alternative framework for considering the arts. (p. 6)

Chalmers' view is that all art should be considered as cultural artifact. He believes that visual symbols convey ideas, express emotions and feelings, and influence people's behavior. Furthermore, he states:

It is my belief that in contemporary society, as well as in ethnological cultures, visual symbols transmit ideas and give expression to certain beliefs. They represent the values of different groups and influence the aesthetic and social outlook of the members of that group. Too often we think of anthropologists as being only concerned with primitive cultures, and of anthropology as a subject to be studied, rather than as a perspective—a way of looking at the world. The anthropological approach offers more than simply including the study of the arts of Black Africa, or the indigenous arts of the Americas in our art curriculum. (p. 9)

Chalmers states that in art education the study of folk art and the society from which it originates, using the
methods of cultural anthropology, might be the key to making art more meaningful in the lives of our students. In addition, he states:

Anthropology provides knowledge of the nature of people, and cultural anthropology finds its relevance in the contribution it makes to understanding culture. Educators in their many roles as administrators, supervisors, curriculum developers, researchers, and teachers need and can make use of relevant social information. Any understanding of the role of arts education in the public schools requires that we examine the values and beliefs of society and its changing institutions, communities, and group relationships, as well as the patterns of small groups or tribes within the schools. Any definition of education must include reference to teaching, learning, and setting. It would seem that cultural anthropology, being concerned with holistic understanding, involving the collection and description of cultural artifacts may be a rewarding study for anyone concerned with establishing a foundation for arts education, by assisting us to see both education and art in their total settings. (p. 12)

From Chalmers' point of view one can understand that anthropology provides knowledge of the nature of man, and cultural anthropology finds its relevance in the contribution it makes to understanding culture. Art educators need to use relevant social information.

According to Chalmers, if we consider art as a cultural artifact, we can include traditional folk handicraft activities in the art education curriculum. In doing this, we can preserve our traditional handicraft for future generations.

Lanier (1979) points out the importance of including folk art activities in an art education curriculum. He
believes that we can improve the aesthetic responses in our students by using not only fine arts, but also vernacular arts, such as folk art. He states:

What evidence do we have that greater complexity always evokes more or better aesthetic experience? In fact, some views of art support economy or simplicity as a signal of value or merit. Nor does difficulty of attainment logically promote aesthetic value. (p. 6)

From Lanier's viewpoint all visual stimuli from natural objects and popular and folk art to fine arts contain the possibilities for significant aesthetic experience. According to this we can include folk art activities, such as traditional crafts, in the art education curriculum. Lanier (1980) recommends including folk art activities as an important part of the art education curriculum. He states that it is necessary to include the arts of the majority of the people, such as folk art, in an art education curriculum. Thus, he disagrees with educators who believe only in fine arts as a way to improve the aesthetic experience in students' lives. He points out:

The function of art is to excite aesthetic response. There is no evidence that the fine arts as a class of objects does this more effectively than the other arts which have always flourished in our society. We can assert, with some intellectual impunity that the fine arts are generally more artfully contrived than the popular arts or that they represent the efforts of those who are usually more thoroughly trained in art. In a word, the fine arts may have more artistic merit than the other arts, but they cannot be said to have more aesthetic merit. Indeed, in terms of numbers, the vernacular arts have a vastly
superior audience, whose attachment to and affection for them is as deep and satisfying as is ours towards the fine arts. (p. 17)

Lanier points out that what students can gain through practicing folk art activities might equal what they can gain by practicing fine arts activities.

Lanier (1980) defines folk art:

The folk arts refer to objects made by people usually untrained in art, most often for a practical purpose and for the most part in the same ways in which others before them made the same kinds of objects. For example, when people sew quilts just the way their mothers and grandmothers did, they are carrying on a folk art tradition. (p. 45)

He states that the concept of folk art is that the object was handcrafted in a traditional way and that these objects are slowly being replaced by objects such as wall paintings, spray-paintings, graffiti, and posters created by those who are untrained in art. He says that today the mass media is starting to replace traditional folk art's position as a result of modern technology. According to what Lanier predicted, it is necessary to preserve traditional handicraft activities.

Lanier (1984) insists that the importance of including vernacular arts, such as folk art activities, is that they reflect aesthetic proclivities of a broad variety of cultures. Lanier believes it is important that folk art
activities be included in an art curriculum. Thus, if we support his idea, we may help preserve our traditional handicraft.

In addition, Lanier (1984) states the importance of including folk art activities, such as traditional craft.

Problems of curriculum content selection art education may derive in part from the abundance of available and appropriate material rather than any poverty of content. A colossal mass of crafted artifacts reflecting the aesthetic proclivities of a broad variety of cultures clog our museums, galleries, and media. Despite sometimes obvious, sometimes obscure inequities in quality, the range of objects promoting aesthetic response is disturbingly longer. If we are conscientious about recognizing this span of material, and particularly, if we pay more than nodding attention to the so-called vernacular arts, we need to devise criteria for selection of curriculum content. (p. 232)

From Lanier's viewpoint there are different kinds of art that can be included in the art education curriculum such as craft activities. In addition, he states that:

We do not necessarily experience an aesthetic response to an object or event because of its artistic merit, but for many other possible reasons, some of which may be extra-artistic. What we can observe and theorize about aesthetic experience is that any visual stimulus, regardless of its artistic qualities, can evoke aesthetic response. In this sense, we are logically compelled to regard everything as of equal worth. Everything is of equal worth in its aesthetic potential. (Lanier, 1979, p. 7)

According to Lanier, there is no harm in including the traditional handicraft activities in the school curriculum, even though some people believe that traditional handicrafts have less artistic quality. Even if they are less in
quality, they still evoke an aesthetic response. For example, some societies have traditional art forms which reflect their identity through different colors, styles, and designs. Thus, to maintain students' aesthetic responses toward traditional handicrafts, we should teach them about their nature. For example, we should use such criteria of the object as symmetry, balance, rhythm, harmony, surface, lines, finish, use, and decoration. Such information might help students appreciate handicraft forms and stimulate an interest in their meanings. This might help maintain their aesthetic responses to the art that is produced within their culture.

Chapman (1978) states that we can improve students' skills by developing a vocational manual training program in traditional crafts, such as metalwork, woodwork, embroidery and weaving. She also points out that a major goal of art education is to help students understand their artistic heritage. Chapman (1976) states that one of the major goals of art education is to develop the student's personality through teaching him activities related to his cultural heritage. She points out:

The artistic heritage is a significant part of the general cultural heritage. It includes the work of artists, architects, designers, and craftworkers of both the past and the present, as well as the contributions of people who preserve and interpret works of art collectors, curators, scholars, and teachers. No part of the artistic heritage can have personal meaning for children unless it connects with their own lives. The
connections must be explicit, focused on process and not on disembodied facts, such as a chronology of names, dates, and titles of works. (p. 120)

Chapman states that the folk tradition can be taught in the school program, through such crafts as wood, metal, leather, weaving, and embroidery. In addition, she points out that the developments in crafts and product design during this century should be emphasized in teaching artistic heritage. There has been a postindustrial renaissance in handicrafts, and contemporary product design in the industrial world is at its best a translation of values associated with handicrafts. She also states that artistic heritage is an important part of one's general cultural heritage which includes the work of the craftsman, designer, and architect, both past and present. Thus, it is necessary to make a connection between the student and his cultural heritage. In addition, through art education we can teach students how to evaluate and make judgments about their traditional handicrafts. Furthermore, we should teach them practical experience about their traditional handicrafts by using domestic materials, tools, techniques, and traditional styles and patterns. In doing so, we can encourage them to appreciate their traditional handicrafts which may lead to preserving the traditional skills and spirit for future generations. She states:

Developments in the crafts and product design during this century should be emphasized in teaching the artistic heritage. There has been a
post-industrial renaissance in the handicrafts, and contemporary product design at its best is a translation into the industrial world of values associated with handicrafts. (p. 316)

According to Chapman, it is necessary to include traditional handicraft activities in the art education curriculum, since they are part of the people's cultural heritage. In doing so, we can maintain our people's values, beliefs, and attitudes and preserve our traditional handicrafts for future generations. In addition, we may maintain our student's identity and loyalty to their culture.

McFee (1966) states that:

Art is one of man's means of communication of sharing his experience with others. Art can communicate qualities of experience that cannot be put into words. By sharing experience, through verbal language and through art, man is able to build social groups and develop culture. To understand children's art we must first understand the functions of art in culture. (p. 17)

In McFee's opinion to develop the students' experience we need to begin teaching them how art functions in their culture. In other words we need to maintain the students' identity through art. For example, art enhances a sense of group identity. Usually people use different art objects, such as traditional jewelry pieces and costumes, that demonstrate their identity.

McFee (1977) points out:

A wide range of kinds of art is evident within and between cultural groups. The resurgence of folk art and interest in people who
know the basic skills of quilting, spinning and weaving, woodworking, metalsmithing, and glassblowing comes from an increase in the number of people who want their lifestyle to express simplicity of function, rather than the machine manipulation of materials. This is a resurgence of what they think is a culture pattern. People are turning to objects that stimulate an atmosphere they feel is missing in the fast pace of automated, mechanistic, plastic society. (p. 244)

From McFee's viewpoint we can benefit from folk artists' contributions in the field of teaching folk art in the school, since there are many folk artists who have advanced skills in different kinds of folk art activities. Furthermore, McFee (1977) points out:

Efforts have been made by ethnic crafts groups and tribes in many parts of the world to upgrade and protect the authenticity of their crafts, not only to preserve the art, but to protect the public from imitation work brought in to compete in the market. They have also wanted to sell their crafts as a means of educating people about their culture. But, as traditions in a group change, the art may not be changed, because in the public view only the crafts of a given period are considered "true," Navaho, Eskimo or Plains Indian art. (p. 296)

McFee made an important suggestion that many countries and ethnic groups around the world have followed--to start a movement for preserving their traditional crafts and protecting the spirit and style from imitation and the influence of other cultures for future generations.

McFee (1977) states that "if teachers help students become more aware of cultural diversity in art and help them evaluate the qualities of art in different contexts, they
may better understand themselves in terms of their own cultural background—why they like what they do and see as they see. And they may be more critically aware of the impact of their own and other people's art" (p. 297).

In addition, McFee believes that the traditional folk handicraft objects in many societies serve as a communication language between people. McFee (1977) states that:

some societies have art forms whose main purpose is to communicate painting and sculpture in Western and Oriental art. Other societies mainly use art in relation to some useful object, masks, ceremonial body coverings, tools, vessels. But these all communicate qualities, ideas, and emotions as well. Every human-made object that we can see, touch, or smell communicates; it tells us something about its use, its function, and its social meanings. (p. 276)

In addition, McFee believes that we can improve the students' responses to the traditional folk handicraft by teaching them such activities. McFee (1977) states that:

Most cohesive groups have some system of accounting for values and beliefs that relates the world as they experience it with the ordering system they develop to explain it. Languages and art are used to describe how the system works. Myths, folk tales, drawings, carvings, and paintings objectify a cultural group's concepts of reality. Forces that are not explainable appear concrete and often are thought of as the force itself. Ceremonies, rituals, and artifacts explain weather, hunting and gathering successes, and crops growing or failing. (p. 291)

In McFee's opinion, teaching students how to understand their cultural system can help maintain the concept of reality in the students' lives, because art expresses what
we believe, what we feel about the relationships we make between things, and how it effects our traditional life. Making the traditional handicraft can maintain the cultural identity of the group by giving students the opportunity to participate in such activities. In addition, students can appreciate their cultural symbols which may encourage them to preserve them.

McFee believes that anthropology will contribute to our understanding of art as it has functioned in the lives of man collectively and as it operates in our and our students' lives (McFee, 1966, p. 6).

She summarizes the function of art in the culture as communicating the values, attitudes, and belief systems that evolve from the interactions of people within a society.

Furthermore, McFee (1977) states that:

All people are walking information centers. The clothes they wear, the way they wear them, their grooming state, their use of body painting, their body movement, and their choices of jewelry or ornamentation tell other people a great deal about who and what they are, the culture they come from, their values, their degree of acceptance of change, as well as their economic status, which, of course, influences their pool of choices. Styles and symbols are used to identify different ages, social roles, sex roles, occupations, and, in some cases, ethnic or regional origins. In art, as in culture, change happens when groups intermingle, when new ideas, inventions, or catastrophes change people's ways of life. The messages change over time with ongoing fluctuations of style. Fundamental changes in values make markedly different changes in the art forms that express time. (p. 283)
According to McFee, we need to be more aware of the changes which might occur in our traditional handicrafts as a result of using modern technology, and as a result of the influence from foreign cultures. Students must know something about the current changes in the traditional handicraft and how they can evaluate it to maintain its ethnic identity.

In addition, McFee (1977) states that:

As teachers, we must help people become more thoughtful about their judgments rather than tell them what their judgments should be. We can help people think about what makes beauty in their lives. Then they will be better able to apply their own criteria rather than our ideas of what is good art. We can expose them to other choices, but respect them and their culture. The results may be that they will become dissatisfied with their own standards, respond to new ideas about art and beauty and extend their life-style to be more encompassing. Or they may choose to stay within the context of their own cultural patterns of what art is, yet refine and improve their work. (p. 294)

Teaching students how to develop their ability to judge their traditional handicraft objects is a way to preserve them, because students can judge what relates to their cultural heritage and what is imposed from foreign cultures.

McFee (1977) states that:

When we look at the art of any one group of people in a certain period, we usually find that they have selected some visual qualities to use and not others, that they value some emotions and neglect others. They use some kinds of lines, shapes, colors, and textures more than others. In this way, we identify the period or style. We can judge the art as to how well it fits with that culture. We can also judge its form and impact on
people worldwide. Either judgment is useful; neither is more correct than the other. But we need to be aware of how we are judging. (p. 279)

According to McFee, when we need to judge the quality of any traditional handicraft object, we should consider the nature of the message which this object holds in addition to its design and the way the object has been used as a part of people's culture.

Congdon received her Ph.D. from the University of Oregon in 1983. The purpose of her study was to develop a theoretical model for processing and analyzing folk art in its cultural context in the art education setting. As a result of her research she developed a model for teaching folk art in the art education setting. In her dissertation (1983) she states that there are many purposes for including and studying folk art through art education:

1. Understanding what the students consider important and meaningful in folk art.
2. Helping students develop a sense of self by studying folk art that is meaningful in their culture through understanding the values and traditions which are represented by it.
3. Helping students develop an understanding and appreciation of the values and traditions of other peoples through the study of folk arts forms.
4. Helping students learn to make critical judgments about folk art free from negative stereotyping.
5. Helping students expand their awareness and appreciation of what can be aesthetically pleasing.
6. Helping students see how art categories are not clear and distinct but are open to interpretation and can change according to one's perspective.
7. Helping students understand other art categories by better understanding the category of folk art.
8. Helping students understand relationships which folk art has to other aspects of daily life. (p. 299)

These purposes are what Congdon expected from including folk art activities in the art education setting. One can expect that as a result of including folk art in the art education curriculum, we can preserve it for future generations.

Congdon (1985) states that one of the main reasons that folk art is given so little recognition in art education is that our understanding of it is so limited. And this limitation makes it difficult for many art educators to incorporate folk art activities in their curriculum. Furthermore, interest in folk art is growing rapidly. It is hoped that art education will be included along with art history, museum curatorship, antique and folk art collection, anthropology, and history in the development of a curriculum which deals justly and effectively with folk art.

Congdon (1986) points out several issues concerning the study of folk art and how it relates to the field of art education:

1. The learning process which takes place in the folk art settings and the notion of the folk artist as educator.
2. Aesthetics, art criticism, and art history from the folk artists' perspective.
3. The many functions of art and the value of one function over another in the society.
4. The existence of elitism in folk art categorization by academics. (p. 1)

Congdon believes that any art which evokes aesthetic responses merits attention. Therefore, folk art activities must be included in the art education curriculum.

According to her, folk art is part of people's culture. Thus, it is necessary to understand it in a social and cultural context to understand its function and meaning.

Congdon (1986) defines the role of the folk artist in the education program. She does this by analyzing the role of Folk Artist in Education Program (FAIE) and the function of this program, such as encouraging students to analyze traditional aspects of personal culture or a neighbor's culture which may broaden the student's understanding of human behavior and culture.

In addition, folk art programs can be prepared by folklorists, folk artists, and teachers. For example, folklorists and teachers must work together to create events that fit students' readiness levels and relate to other areas of study. The folklorist should educate art teachers in folkloric approaches just as teachers should educate folklorists about teaching methodologies.
Congdon (1986) clarifies aspects of tradition in folk art and makes it more understandable, so that art educators may teach in a more accurate and respectable manner than is now the practice.

According to this, she found tradition identified in the following areas:

Learning mode (generally learned in a family or community groups in mainly a face-to-face interchange); creative process (including materials, skills, and techniques); content of the object; style; form of the object; context of the object; use of the object; values and meanings involved; and appreciation. (p. 94)

Furthermore, she suggests that it is worthwhile for students to note the process that determines the meaning and the boundaries between folk art, fine arts, and other art categories. This can be done by engaging them in analysis of all art objects. She states:

Students can ask questions concerning environmental factors, folk groups, individuals, the folklore surrounding the object, values, beliefs, and attitudes which are communicated, and religious, economic, social, and technological considerations. Style, use, and placement of the object; aesthetic processes, criticism, and learning mode; the individual's sense of place, identity, and intent; and inspirational factors for the artist and the audience are important considerations in the study of all art. How the individual adheres to or tends to break away from the accepted culture in an interaction with an artwork is worthy of attention. The more aspects of an artwork we study, the better we are able to understand not only art, but human behavior. (p. 105)
Congdon (1987) defines folk art to aid art educators in teaching folk art. Specifically, her approach enables teachers to plan an art education curriculum which includes folk art in the school setting.

Congdon (1986) believes that art educators should not be too concerned with having a single definition of folk art to study it. Many art educators believe that any art that evokes aesthetic response merits attention. What art educators can gain from the active dialogue concerning definitions is an analysis of the way in which folk art has been studied, appreciated, and critiqued. Art educators can then apply those processes to all art forms. (p. 21)

Congdon (1987) defines an egalitarian approach, that is, all art has equal aesthetic potential. She reviewed the literature of many different areas related to folk art, such as anthropology, antiques, history, and folklore. During her research she analyzed the information relating to the definition of folk art. According to her, teaching folk art is as important as teaching other kinds of art, such as fine art.

Congdon also defines several of the categories related to folk art. First, she mentions the goals (taken from the definition). They include the following:

A. Realizing the meaning of folk art.
B. Recognizing the value and attitude of the folk art tradition.
C. Evaluating and appreciating folk art from an aesthetic point of view.
D. Understanding folk art in our lives.

Second, she describes the meaning of folk art through an analysis of the literature written about the subject:

A. By defining the folk art object.

B. By defining many of the terms relating to folk art, such as the meaning of its tradition.

C. By discussing how people and folk artists think about folk art and the meaning of folk group.

In addition Congdon (1987) believes in the need for the anthropologists' contributions to art education. She states:

For art educators, a definition of folk art also shapes the way it is introduced to students, as well as the content chosen for study. The proposed definition advocates the need for an anthropological, process-oriented approach to the study of folk art. Without such an approach, many of the prejudicial and misunderstood folk art descriptors may continue to be used. (p. 98)

In conclusion, Congdon defines folk art to aid art educators in their future research and efforts to include folk art in the art education setting. I believe this is an important issue in contemporary art education.

Finally, Congdon is really active in researching folk art and education. Her opinion on this subject will be helpful in developing a theoretical model for preserving Jordanian traditional folk handicrafts.
The Folklorist's Contributions and Points of View

Through my survey of literature relevant to the research topic, I have found that the following folklorists are interested in the material culture which includes the traditional folk handicraft activities. These folklorists are: Jones, Glassie, Roberts, Tallman, Davis, Coelho, Dorson and Carpenter, Hufford, Belanus, Jabbour, Moe, Bronner, Vlach, and Dewhurst and Macdowell.

Jones (1971) points out that there is a folk aesthetic among members of any group sharing values and identities. He disagrees with the elite's concept of aesthetic, since these people consider only the fine arts as the real art and the folk art as not art at all. These people claim that folk art is utilitarian and has a practical function, and, therefore, can not be considered art, since they believe in art for art's sake. He points out that:

The aesthetic should not be sharply delineated from the practical or the useful or from everyday activities, despite allegations to the contrary by some aestheticians, because the aesthetic experience is not really a separate psychological mechanism but a means of combining the normal functions of perception, imagination, and contemplation in such a way that a particular object is given special attention. (p. 84)

In addition, he states that the folk artists usually considers the technological properties of the raw materials, as well as both the instrumental and the terminal aesthetic qualities. For example, to improve the quality of the
object, the craftsman selects the materials for their intrinsic qualities that he then enhances by means of manipulation. The craftsman's aim is to manufacture a useful object, to express some idea or emotion, or to make money. In addition, Jones' judgment about the traditional handicraft focuses on the usefulness of this object to the people. He states that:

In traditional utilitarian art, usefulness is the primary basis for judgments of the object, since an object that cannot be used is a waste of time to make and a loss of money to purchase. Seldom does the consumer allow much of his attention to be centered on the aesthetic effects of the manipulation of formal elements, although the presence of decorative patterns in distinct fields may enhance the value of the object by making it visually appealing. And in utilitarian art production, the artist must be particularly careful about planning, for he must devise something that is not only visually appealing but which also serves as a paragon of usefulness. (p. 93)

Furthermore, Jones states that folk art in particular is intended to solve practical problems of communication, environmental control, and social interaction. In addition, he states that there is a folk aesthetic in the sense of reactions to traditional and conventional modes of artistic expression generated among members of a group exhibiting shared values and identities.

Jones (1973) points out that violations of standards of excellence in the utilitarian art like folk art production, such as the technical and aesthetic standards, may be attributed to the craftsman in many cases in addition to the
consumer influence, either directly or indirectly. For example, when the handicraft products are made according to the direct order of a local customer whose values are the same as those of the craftsman, the producer tends to adhere more closely to the forms and designs that have proved congenial with the values and lifestyle of the members of a folk society. On the other hand, the craftsman does not care about the products which are made specially for the people who do not belong to his society.

Glassie (1972) distinguishes between the artifact as art and the artifact as folk art. He points out that "the artifact is art to the extent that it is an expression of an intention to give and take pleasure, and it is folk art to the extent that the intention was esoteric and traditional." In addition, he states that most folk art objects are utilitarian in their nature, such as the folk craft objects.

He divides culture into "folk (conservative), popular (normative), and elite (progressive)." Regarding this division, he states some of the ideas in the artist's mind may be considered conservative, some normative, and some progressive. According to Glassie:

The idea that the artist puts into action to create an object can be classified by the relationships they bear to the cultural norm that receives overt and massive support from the agents for economic, religious, and political stability. (p. 258)
Accordingly, when any conservative idea is expressed, its results can be called folk. In addition, the folk objects, unlike the elite and popular objects, are not part of rapidly changing fashions and can exist through time. In addition, he states that folk arts are utilitarian in nature, and they are also artistic only to the degree that does not hinder their practical function. Glassie says:

The modern artist can state that "the new art outstrips life and shuts the door on 'practical utility'." But the artifacts of folk art exist as complementary syntheses of the practical and aesthetic. Even things for which no practical use is envisioned are often designed as if they were utilitarian objects.

(p. 278)

Furthermore, he states that the folk artist usually responds to his audience's needs, is very sensitive in his work, and, in many cases, shares with his audience some ideas and discussion related to the artifact's practicality.

Glassie (1986) states that folk art is part of the experience of life, and it is necessary to build our understanding, and defining the folk art on the basis of its own context constructed by the people who make the artifacts might help us know ourselves, our culture, and our conditions.

In addition, Glassie (1972) defends those who claim that the folk art cannot be considered art because of its function and repetition. They do not consider the forms of folk art objects as aesthetic objects, because they are
products of repeated motifs and memorized symmetrical forms. From Glassie's point of view "repetition proves the absence of mistake and presence of control--control over perception and expression, control over concept, techniques, and material."

Roberts (1972) points out the importance of the element of tradition as a base for his judgment, by emphasizing that the folk craft techniques and designs are passed from generation to generation. For example, a craftsman usually learns the craft skills and techniques from his family or ethnic group. In addition, Roberts believes that folk craft objects must have generally different uses and should not be limited only to rich people or the higher classes of the community. Folk craft objects are usually made by one craftsman who creates the design and style. Then, the object goes into mass production, because people, after using it, discover the object as useful and beautiful, which encourages other craftsmen to produce this kind of object to fulfill the society's needs. In addition, Roberts considers painting and sculpture as folk art rather than folk craft, since he makes a distinction between craft and art. Also, he makes a distinction between occupations, such as crafts and mining and logging. According to him, the craftsman produces the finished product and this requires more advanced skill and training than mining. In addition, Roberts describes the personal relationship between the
craftsman and the customer. He says the event during which the customer picks up the product is not only a business event but also a social event. Thus, he strives to make a high quality item to obtain repeat business from his customers not only for financial reasons but also for social ones.

According to Roberts, folk craft products are still produced and survive in many industrial and modern societies, even though the machine made objects have spread and replaced the handicraft objects. These craft objects have survived, because the machine cannot do everything the craftsman can do with his hands.

Tallman (1972) states that in the past decade in North America, the study of folklore has become a significant field of study. Also, it has become a mature social science, which helps introduce a unique approach to the understanding of man as a communicating being by studying the traditional processes and patterns of communication. In addition, he points out that the study of folklore, structured around the collection, classification, and analysis of items, makes it a social science and a humanity.

Tallman also points out that the best way to introduce students to the folklore is to have them collect it from the people who know folklore. The value which students gain from collecting these items is to be aware of their
traditional roots in addition to helping them make a connection between their past and present and be aware of their cultural heritage.

In addition, Tallman points out that any study of folklore in the schools should begin at home through studying the local traditions of the area. This might help students discover an important part of themselves in addition to understanding why the folklore still exists and functions in the modern society. Furthermore, he states that we can avoid the gap between the generations if we encourage students to be interested in studying their family traditions. For example, older people are pleased to find the younger interested in their traditions. Practicing the folklore brings young and old together and gives them a common interest which might help widen the basis for communication between generations.

Tallman states that including the folklore studies in the school curriculum can enrich the standard of other disciplines, such as history, social studies, and English. In addition, he recommends that schools have folklore consultants just as they have in other areas.

Davis (1976) realized that the American folklorists have been slow in researching the popular phenomenon of art and craft and folklore. He also realized that it is necessary to encourage the research in the traditional culture, such as the material culture. He believes that
these cultural materials, such as folk art, are heavily invested in that culture's expressive systems, of which folk craft processes are certainly an important part. He defines the folk arts as:

"Arts made by and enjoyed aesthetically by members of a society as a whole or by a recognized smaller group within that society. Based on shared philosophical concepts of life and bounded by collective ethos, they represent the tastes and points of view of the group." (p. 151)

Davis believes that the folk arts are traditional in their production and usage and are thus transmitted from one generation to the next. In addition, an art object can be considered as folk art only if it is representing a specific group in a society which has a complex structure. Furthermore, he points out that the folk handicraft objects are accepted for the people who produce them as being purposefully concerned with "potency, emotion, values and states of being or experience".

Davis (1976) believes that the folk group and the folk communities have been sharing an aesthetic community. He defines the aesthetic community as "a group of people sharing the knowledge for the development and maintenance of a particular affecting mode (or 'craft') and the principles that the affecting mode must adhere to or oppose." He points out that:

"Aesthetic community" merely assumes that, in the area of the "arts and crafts" or "affecting things and events," there is a cultural base, well established in the society and articulated cross-
generically via the cultural mechanisms of generic interlock and complementary, from which the craft mode or affecting mode moves, either in opposition to or in consonance with it. This cultural base may envelope the processes and systems that support and determine the form and shape of the affecting modes native to a culture—that mystical shadow known as "tradition" that falls over cultural studies—but as well may encompass the possibility of influence by forces and factors external to the culture though not perhaps to the society. Neither the base—the principles, systems, and processes that support a society's cultural-affecting modes—nor the regulating community of participants to which it belongs is static. They are always in process, always evaluating, accepting, or discarding modal elements. (p. 177)

According to the above, Davis believes that the folk handicraft is part of the cultural system that has its own aesthetic principles and can be evaluated according to this cultural system.

Coelho (1978) points out that folklorists and folk artists can play an important role in educating people about the material culture, especially the folk art. From his experience as a folklorist in residence, he argues that a high sense of community can be developed by including the folk art in the school program. In addition, he emphasizes that the value of offering proper folklore materials in the classroom might help students understand their cultural heritage. Furthermore, he stresses the need to provide adequate working space for the folk artist in the school. In addition, Coelho points out that the folklorist's responses to the folk artist in the school program are to
help them interact with the school program and to provide a
guide in dealing with traditional culture. This might help
students understand and appreciate their cultural heritage
through a community field survey of the folk art and a
documentation for the folk art objects. Such activities
might succeed if there is a good interaction between the
folklorist and the folk artist.

In addition, Coelho (1978) states that for the folk art
program in the school to exist and be effective, it is
necessary to appreciate the value of folk art as a cultural
item. This can be done by interpreting the folk art through
the academic community. He states that:

If one, as a folklorist, believes that the
creations of traditional culture are as valuable
as human statements as are those of fine art, then
it follows that one assumes the responsibility for
the interpretation of that creation. The axe
handle crafted by a man who has spent twenty five
years making such implements for his neighbors is
surely a "work of art" in any usual sense of that
term, but it does require the interpretation that
only a folklorist can bring to it. Anything less
than the full marshalling of our resources to this
task is unworthy of us. The bearers of
traditional culture and the items they create out
of those cultures deserve the same consideration,
the same effort, the same honor that we accord the
fine arts. But we must remain sensitive to the
differences. (p. 13)

Darson and Carpenter (1978) point out that by
establishing a good relationship between school
administrators, curriculum developers, and teachers on the
one side, and university folklore scholars on the other, we
can successfully incorporate the folklore into the schools
and college community. In addition, they state that the benefits from studying folklore lead to acquaintance with common people, their ideas, and modes of expression and attitudes, including their dance, music, song, tales, and art and craft forms.

They state that during the past decade at the university level and in society, folklore has been making continuous progress and gaining great visibility. They recommend the introduction of folklore into the curriculum by saying:

Folklore is useful in the curriculum in conferring on the student a sense of identification with the subject, since he or she often communicates and interacts through folklore. Through examples known to the students, the teacher can demonstrate how they perceive and respond to the world through folkloric behavior: in telling jokes, visiting haunted houses, talking in idioms and slang, reciting limericks, performing in group dances. Their informal life is filled with such folk expression and activity. By extension the teacher may illustrate how other age groups and other peoples also rely on folklore in their daily lives. (p. 11)

In addition, in the classroom the teacher can benefit from a knowledge of folklore, since the situation reflects different personalities and familial patterns and traditions. As a result of participating in folklore activities, such as studying the material culture forms, students can share the knowledge of folklore which helps establish a common relation between the students themselves and the generations.
Hufford (1979) points out the importance of the folk artist in the school's program. He states that the local traditional artists have the capacity for educating their children within a school environment. The folk artists' contributions help express the community values and history. Furthermore, the folk artists' contributions allow students to absorb something of the person and the culture that produced the art or occupation. She states that the students learn more than appreciation of the art object. Thus, they begin to understand that the arts and occupations exist, because they are part of people's lives.

From Hufford's point of view, the importance of the folk art program in the school curriculum may help involve students in the arts of their communities, in addition to helping folklorists become involved in the education of their children. In addition, she states that it is necessary for the folk art program in the schools to be supervised by a professional folklorist who should prepare for this program. She states that:

A professional folklorist is contracted to supervise the four phases of the program's implementation:
1) Fieldwork in the community of the selected school and identification of the artists.
2) Preparation of artists, faculty, students, and community for the school residencies and festival.
3) Presentations: school residencies and festival.
4) Documentation and follow-up. (p. 6)
Hufford states that in such programs where the arts are inherited from generation to generation, a number of presentations are possible, where the folklorist and members of his family help in presenting different kinds of traditional art, which show the importance of familial support in the continuation of traditional arts. In addition, in such programs it is necessary to give the folk artist the portrayed imaginative transformations of their natural and old cultural environments.

Belanus (1982) points out that the folk arts are traditional arts which have been passed from generation to generation. They belong to a specific ethnic group or society and can also be considered as part of the folk culture. Belanus summarized that folk arts are "those aspects of traditional life that involve artistic expression.

In addition, she points out that in identifying the folk art in any community, it is necessary to consider the following characteristics: First, the item of practice should be traditional. In other words, the folk art object must be passed down over time. In addition, this object must be observed as it is performed from one generation to the next. Second, the folk art learning process must be learned by word of mouth or by observation or imitation.
within a community or group. Third, the folk art objects should appear to be anonymous. It is difficult to find the identity of the maker of an item of folk art.

Finally, she states that folk art is the art that reflects the taste of the community or group and can be found anywhere, in rural as well as urban and suburban areas and among farmers, fishermen, and ethnic groups.

Jabbour (1983) states that there is widespread concern for the protection of folklore around the world—particularly among Third World countries, since many governments are starting to develop laws and policies to protect the nature of their traditional cultural heritage. In addition, he points out that many countries are starting to pay attention to the problem of replication of their traditional crafts in overseas factories which mass-produce the items with cheap labor and flood the international market. Such replication affects not only the economic sector but also the culture and authentication of the traditional arts and the traditional groups whose values those arts express.

He states that the issue of developing a law to protect the traditional handicraft from imitation, such as the copyright law or trademark, has been discussed through many international organizations, such as UNESCO. Furthermore, many countries have legislation to protect their traditional handicrafts. He states that:
As early as 1967 Bolivia passed a law providing legal protection of its national folklore using a quasi-copyright framework, and some other Third World countries followed suit in the 1970s. At the urging of some of these countries, UNESCO launched in 1973 an initiative to explore the protection of folklore as a legal issue. (p. 12)

Jabbour points out that there are many problems still needing to be identified and studied relating to the problem of the legal protection of folklore as part of the people's traditional cultural heritage.

Moe (1984) points out that students who study material culture such as folk crafts can learn about people and societies from the objects that existed in the community. He states:

The social context within which the artifact is created and the artifactual tradition maintained is fundamental in determining whether or not an object is folk art. Most, if not all, artifacts fulfill both utilitarian and aesthetic expectations. This statement does not deny that the maker of the object could have intended that one or the other function predominate, and, in this sense, most folk art resides in the larger arena of folk craft. (p. 11)

According to Moe, it is necessary to understand the context of folk art objects and their function as a cultural object as it exists in their original culture. This can help people understand the value of the traditional folk handicraft to encourage them to preserve it for future generations.

Bronner (1985) points out that studying man-made objects in social settings is considered part of material
culture studies. Through many publications of natural science, folklore and anthropology, attention is given to the study of cultural artifacts, such as folklore, customs, and manners of traditional groups. In addition, Bronner states that American folklore studies have been active since the 1960s, as a result of the rapid social and technical change, to preserve and save the physical remnants of a nostalgic pre-industrial past. Another reason for the growing interest in studying the material culture is the increasing interest of people in understanding the flow of everyday life. For example, the American culture demanded new documents of people, such as those provided by folk objects.

In addition, Bronner points out the benefits from studying the material culture. We can obtain information about the identities of people by observing the material surrounding them. These objects sometimes reflect the people's beliefs, values, and customs. He states that "viewing patterns and forms of objects the observer can therefore organize the imprints into understandable codes of meanings".

In addition, he states that we can understand the spiritual and social world of the group by studying the material culture, such as the knowledge and techniques shared among members of a social group. Furthermore, we can study the human behavior by studying the material culture
that surrounds people, since humans usually surround themselves with objects according to their personal and social standards, identities, and needs. He states that:

The most significant characteristic of the artifact is the concrete, manipulable nature of the artifact. People cognitively associate objects with particular time periods and experiences, social groups and situation, and with certain landscapes and locales. Material culture is therefore history; it is sociology, psychology, geography, and anthropology; it can be philosophy, literature, and drama. Evidence that can be held and seen, such as objects, establish tangibly the existence of cultural styles. (p. 15)

In addition, he states that the folk artifact usually describes products of informal learning--word of mouth, imitation, and custom. To explain this he points out that if you want to know an art object, such as whether it's a folk art object or not, you have to study the process, content, purpose, and perception. By process he means that an object's conception should be informal and unsophisticated, in addition to being made locally, often by hand. The content of a folk art object should focus on the style and the traditional skills used in making it. Bronner argues that folk style has a conservative attitude toward design, one that stresses the tried and true in the community. This traditional style is learned and shared within a social group and reflects its identity. Even if an object fulfills the tests of process and content, it still may not be a folk art object if its maker is not considered a genuine practitioner or if the object is not for an
appropriate situation or social group. The folk art object is usually made to be used by members of a certain social group such as the artist's family, his ethnic group, and religious or occupational networks within the larger community. Finally, it is necessary to study people's perceptions of traditional folk art objects, because these objects are part of their daily lives. Hence, one can judge if it is a folk art object. Bronner (1985) concludes:

To understand objects and the relations they represent better, we need to keep the artifact in perspective, know its sources and the ideas that lie encoded within the object's creation, design, and use, know the diverse approaches to, and reasons for, unlocking the artifact's secrets. Recognize the applications to which object lessons can be put. Realize the social and intellectual forces which impel analysts to hold the views they do. The message for today's humanistic researchers of material culture is to be concerned with prescription as well as description, with analysis as well as observation, and with advancement of concepts as well as calls of neglect. (p. 36)

Bronner believes that through material culture, such as folk art, people can maintain their identity and communicate with each other. Folk art objects can also maintain people's reality and personality. Bronner's research and ideas might be helpful to understand the folk art perspective in society.

Vlach (1985) points out that it is necessary to consider the importance of the community when we study any
folk phenomena. For example, when studying any folk artifact we should study it as part of the social expression of a social unit or a group. Vlach states that:

The essential characteristics of folk thing stem from their communal nature. Because they are shared expressions they are not unique but typical and even common place; they are not usually monumental but ordinary and familiar; they are not singular but preceded, formulaic, and duplicated; they are not the product of a lone instant but are repeated continuously. All of these features arise from the centrality of communal identity in folk culture. (p. 63)

In addition Vlach recommends that scholars are interested in studying the folk art pay more attention to the community as a folklife construct, since he defines folk art as a collective social expression. Therefore, it is necessary to study the content, technique, appreciation, and significance of folk art to make better judgments about the folk artifact.

Furthermore, he states that if we study the folk art from the communal orientation perspective, this would help us understand the differences between the folk groups. In addition, he recommends studying only the community's artifacts with traditional aspects of design, content, or use. Vlach (1980) points out that:

Works of folk art obviously have a tradition. Artworks grounded in social demands and communal preservation do not materialize out of thin air but are patterned out of ideas and values passed on from generation to generation. Folk art is nothing if not traditional. (p. 347)
Vlach (1980) states that the folk artist usually learns the traditional style and technique through apprenticeship, for example, in the workshop beside a master craftsman or in the house under the supervision of a close relative. Vlach considers this as informal training, but it is training nonetheless.

In addition, Vlach (1980) states that in the folk society the folk art is not created by "deviants and misfits but by normal, intelligent, well-adjusted citizens who care deeply about their history and identity. Folk art comes mostly from the central values of a society rather than its fringe elements."

Vlach (1980) points out that:

It should be recognized that folk art is a very distinctive form of human expression in which aspects of social philosophy dominate personal desires, in which tradition is preserved and perpetuated. Folk art is not made by just anyone with talent although talent and skill are certainly necessary. Connection and commitment are also required, connection to one's community and commitment to its values. Folk art is an expression of involvement, of sharing. (p. 354)

Vlach (1980), has encouraged the scholar interested in studying folk art to provide the interested public with the information needed to discuss intelligently the folk art activities in addition to increasing cultural awareness and sensitivity which are necessary in preserving the folk art of the people.
Dewhurst and Macdowell (1980) point out that there are many problems in the study of marketing the folk art concerning the craftsman, the artifact, and the customer. Despite the fact that there are many publications written about this issue, the responsibility is on the scholars and educators in the folk art fields to study the folk art style, the folk artist who creates it, the producer who reproduces it, the people who market it and those who buy it. They recommend the following: first, the necessity of making a careful documentation for the traditional folk art style. Second is supporting the folk art studies at all educational levels, such as the program of the folk artist at the school in addition to developing a folk art bibliography and a curricula for material culture. Third is improving public education through exhibits and festivals. Fourth is helping the buyers, designers, publishers and the merchandisers to be more aware of the nature of traditional folk art which might help to maintain its identity. Fifth is guiding and assisting the folk artists to appreciate their work by encouraging them to maintain the traditional style and design.

They state that:

Folklorists can help the artist understand the importance of the communicative power of folk art and the cultural values that are inherent in the art—and thereby reinforce adherence to what the artist knows best and does best. (p. 54)
From both Dewhurst and Macdowell's point of view one can understand that the folklorist can play an important role in marketing the traditional folk handicraft through educating the people who teach this subject.

The Art Historian's Contributions and Points of View

Art historians also have made contributions in the field of folk handicraft. Reviewing the literature, I found that art historians are interested in studying traditional folk handicraft objects to learn about the daily activities of many people in addition to providing people with more information about their past. Art historians believe that it is better to understand the past and present folk art symbols to understand people's cultural heritage. Art historians are usually interested in studying traditional handicraft objects that folk art museums collect and in documenting these objects by explaining their historical background and the society that produced them.

Ames, Feldman, and Fleming are art historians who are interested in studying traditional handicrafts. In his book *Beyond Necessity: Art in the Folk Tradition* Ames (1977) points out his philosophy about the study of folk art objects from a historical viewpoint. He states:

It can be related to recent developments in the discipline of history, variously described as the new history, history from the bottom up, folk history, popular history, nonelite history, and the underside of history. These new approaches
attempt to balance the annals of history, for an understanding of the past and how the present grew from it cannot emerge from studies limited to a few outstanding figures or monuments; accurate generalizations about earlier societies or cultures cannot rely upon skewed samples. To better understand the past and the present it is necessary to study the ordinary and typical, not just the extraordinary and unique. (p. 12)

According to Ames, studying traditional folk artifacts might help people understand their past as well as their present, since folk art belongs to all people and is part of their daily lives.

Ames believes that studying folk art objects is important, because they provide a balanced picture of how people lived and with what things they surrounded themselves. They help us understand today's society and the objects that surround us. In addition, our understanding of the past affects our actions in the present. Furthermore, he states that it is appropriate to evaluate the impact of folk art on twentieth-century life. He believes that all people and the things they make and do merit serious attention. Today, folk art may become the focus of important intellectual activity. They are appreciated from different experts and disciplines, such as folklorists and anthropologists who are interested in studying an important part of human activity.

In addition, Ames (1977) states that:

Art should be studied as a historical and sociological phenomenon. It is intellectually irresponsible to continue to unreflectively confer
the honorary degree of art on a small segment of the artifactual world of the past, blithely ignoring most of the surviving artifacts because they do not measure up to an unstated but implicit canon of acceptability. (p. 16)

Furthermore, he states that the best way to learn about art is to study the things people make and do in daily life emphasizing the historical context of the folk art object.

Ames disagrees with people who emphasize a uniqueness to the folk art object, since they perceive the folk art object as atypical. In other words, they believe that atypical people must have made the folk art object. Ames considers this as misleading, because he believes that "when placed in historical and artifactual contexts, these objects become part of a broader terrain shaped by a multitude of complex interrelated forces. Rather than unique, they are similar to many, and in some cases, thousands, of their objects."

In addition, Ames (1977) believes that:

Despite the attempt to emphasize the uniqueness of folk art, repetition is more striking than innovation; similarity outweighs diversity. Like all human behavior, the folk artists' approach to the subject and the manipulation of materials are patterned. The variety of surfaces and subjects does not obscure the fact that the designs are products of similar cerebral processes. (p. 25)

Ames disagrees with people who believe that the folk art is a product of poor but happy artisans, although little is known about the people who produce the folk art. In other words, there is no practical reason to believe that
the folk artists are necessarily poor people. In addition, it is difficult to generalize that folk artists must be happy when producing these objects.

Another myth which Ames disagrees with is the belief that the folk art objects must be hand made even though not all the objects called folk art were necessarily hand-made, because some folk art objects have been produced with aide of specialized tools. From Ames' point of view it is necessary to know much about the original context of each object to determine whether it is folk art.

In addition, Ames (1977) believes that "the folk art, like the high art . . . is visual reality monitored". He points out that:

Not all folk art is really domesticated and docile. Some may have more of mischief or menace than immediately appears. This is obscured by the rhetoric about folk art which stresses its directness of statement and uncomplicated forthrightness. If folk art objects are examined with the same care and determination with which we approach high-style objects, complexity and conflict emerge. (p. 54)

Ames believes, most folk art objects contain distinct elements of both tradition and horizon. In this case "tradition refers to phenomena of relatively long temporal duration and narrow geographic range; horizon means limited temporal duration with broad geographic range." In addition, he points out that a relatively rare traditional object has a better chance of being accepted as folk art.
Feldman (1967) is another art historian and art educator who points out the importance of handicraft objects in society by stating:

During almost all of human history, man's utensils and objects of daily use have been made by hand, mostly with the aid of small hand-tools which are virtually extensions of his fingers and senses. Consequently, we have been thoroughly habituated to the visual and tactile characteristics of handicraft. It is doubtful that we shall ever entirely escape our emotional attachment to the properties associated with material which has been worked by hand not as long as we have our amazingly strong and versatile fingers and opposable thumbs. (p. 115)

Feldman also states that in pre-industrial cultures both craftsmen and non-craftsmen lived within a so-called folk tradition. Craftsmen in these cultures were content to use in their work formulas and patterns which were inherited over the generations. They inherited these practices and tried to pass their experiences on to the next generation. Furthermore, Feldman states that this tradition in the crafts promotes the development of a high degree of technical skill, since the folk craftsman concentrates on mastery of skill more than originality of expression. In folk culture style, design, and technique do not change very much.

Feldman (1976) points out the role of the art teacher in developing the student's personality and explaining how art functions in human history:

As teachers we shall employ art to help students to see with their own eyes, to represent
what they see, and to share their discoveries with each other. That sharing will take the form of critical discourse about the images students make themselves, the imagery that surrounds them, and the images of man and the world handed down to them. (p. 12)

Feldman (1980), points out the anthropologists' contributions to the art education curriculum:

Anthropological and historical conceptions of art curriculum shift our attention away from art conceived as a type of performance that parallels normative psychological development. Now we move toward the study of humanity through art, that is, according to the characteristic art created by particular peoples in particular times and places, under particular circumstances. An anthropologically oriented curriculum may include artistic activities as a means of studying peoples, societies, and cultures. (p. 7)

Furthermore, Feldman believes that the art education and anthropology combination generates good practical ideas for construction of the art education curriculum and instructional methods in the classroom. One can see the connection between the visual form and its function.

Feldman believes that the art educator should regard himself as a cultural worker. His task is to expose the widest possible range of human cultural images, such as people's traditional handicrafts which are part of their cultural heritage.

Fleming (1977), as an art historian, is interested in studying the traditional artifact which he calls "the cultural artifact." He developed a model for studying the cultural artifact. It will help people identify many of the
possible approaches to the subject, provide a framework relating them, and thus suggest the outline of a program of collaborative research for everyone engaged in the study of artifacts. Fleming points out that the framework for artifact study includes history, material, construction, design, and function. He states:

History includes where and when it was made, by whom and for whom and why and successive changes in ownership, condition, and function. Material involves what the object is made of—woods, fibers, ceramic bodies, metals, glass, and so on. Construction has to do with the techniques of manufacture employed, workmanship, and the way parts are organized to bring about the objects' function. Design includes the structure, form, style, ornament, and iconography of the object. Function embraces both the uses (intended functions) and the roles (unintended functions) of the object in its culture, including utility, delight, and communication. (p. 156)

The above framework, according to Fleming, will answer the following operations about the artifact:

A. Identification including classification and description which results in a body of distinctive facts about the artifact.

B. Evaluation which results in a set of judgments about the artifact, usually based on comparisons with other examples of its kind, such as aesthetic quality.

C. Cultural analysis which examines the various interrelationships of an artifact and its contemporary culture, such as their function.
D. Interpretation, which suggests the meaning and significance of the artifact in relation to aspects of our own culture. Interpretation focuses on the relation between some fact learned about the artifact and some key aspects of our current value system. Interpretation will vary as the personal, class, ideological, and national interests of interpreters and their audiences vary whatever the audience aimed at, interpretation will suggest the particular values held by it that are represented by the object under consideration.

In his model Fleming points out a framework for any researcher to follow in studying the history of traditional artifacts. I believe this model will be helpful in developing a theoretical model for preserving the traditional handicraft.

Finally, in the field of traditional handicrafts, art historians are interested in studying the space, time, style, and design of these objects, "the place where the objects are found," and the people who produced them. In addition, they are interested in the time in which these objects were found, if they are still produced by the people who created them, and if any changes have occurred in them.
The Anthropologist's Contributions and Points of View

Throughout my readings in the cultural anthropology field, I found there are many anthropologists who are interested in studying the traditional handicraft artifact. There are many similarities in their opinions of the concepts of traditional handicrafts in the people's cultural life. Almost all have taken cultural anthropology as a field of study during their research.

Hunter and Phillip (1985) say:

Cultural anthropology has two main areas of study. One termed ethnography, is the intensive study, description, and analysis of a specific group of people and their culture. The other, ethno­logy, is the systematic comparison of materials across cultural boundaries, with the aim of detecting and specifying accurate generaliza­tions about human behavior and culture. The concept of culture is central to both ethnography and ethnology. (p. 126)

Anthropologists have studied cultures (e.g., their customs, folklore, folk art, religion, and music) of many time periods and generations (Taylor, 1973, p. 16). They usually follow the field work method in their investigations—living with people and recording, taking photographs, and observing their behavior in different situations.

The anthropologist Utley (1965) summarizes the anthropologists' contributions in the field of folklife:

When the anthropologist goes to the South Seas or to Africa to study and record the ways of life of a particular people, he describes their techniques of farming, fishing, and hunting; their
system of land tenure, inheritance, and other phases of property ownership; their kinship terms and obligations, their institutions of marriage and the family, the other units within their social structure and their functions; their legal and the political system; their theology, rituals, magical practices, concepts of the soul and the afterworld, omens, techniques of divination, and other aspects of their religion and world view; their housing, clothing, and bodily decoration, their woodcarving, pottery, metalworking, and other graphic and plastic arts, their music, their dancing and their drama. Such studies, which we speak of as ethnographies, can give only an incomplete description if they do not also include the folktales, legends, myths, riddles, proverbs, and other forms of folklore employed by the people. (p. 7)

In his article on folklife study and social change, Goodenough (1976) states:

Folklife studies and the term folklife, itself, have been closely associated in Europe with ethnography and ethnology, the branches of anthropology that deal with the description and comparative study of customs, beliefs, and institutions. Indeed, the name for ethnology in German (Volkerkunde) is the plural of the name for folklife or folklore (Volkerkunde). The difference has been essentially one of locus of immediate interest. Ethnology has been comparatively oriented, and ethnographic description has concentrated on alien peoples, peoples with whom the investigator felt little ethnic kinship. Folklife, by contrast, has concentrated on peasants and regional groups that were an integral part of a larger social body with which the investigator identified himself. Interest in folklife, indeed, emerged after the consolidation of modern nation states in Europe and the growth within each of a large middle class, or bourgeoisie, with a distinctive culture (or several regional cultures) of its own. National identity and pride have been compounded with antiquarian sentiment, all reflecting a concern with self, to stimulate both a scholarly and popular interest in folklife. In the United States, given the end of massive immigration and the later generation's sense of secure membership
in national middle-class American society, folklife should become an increasingly popular subject of study for much the same reasons that have made it popular in Europe. (p. 19)

Therefore, anthropologists have dealt with people throughout the world, studying cultural traditions such as popular arts and crafts. Anthropologists at first were interested in studying primitive people, but now they are beginning to study rural societies. Furthermore, anthropologists are actively engaged in the study of complex modern institutions, such as hospitals, and modern urban simple tools by the community. The distinction between folklife and cultural anthropology is rapidly disappearing. We can say that folklife represents that aspect of cultural anthropology which concentrates on the study of one's own national cultural heritage.

One of those fields which anthropologists are interested in is folk art. They include Johannes, Fabian, and Ilona Szombati-Fabian.

According to both Fabians' points of view (1980), folk art is art which is created by the artist of the people and for the people, since it is part of their daily activity and it is an integral part of cultural expression. As a result of the modern technology, it is difficult to separate popular art from folk productions, since many folk art
productions in the eighteenth century were affected by the material conditions of industrial production and commercialization, such as photography.

From both Fabians' points of view, it is necessary to study art as a cultural system and in looking for connections between art and society, one must reject the aesthetisizing theory of art as well as the functionalizing theory of art. They believe that "art is ideationally connected to the society and not mechanically" (p. 257) as Geertz points out. In addition both Fabians believe that anthropologists should seek to understand how art realizes and produces culture.

Both Fabians believe anthropologists are interested in a number of typical problems in the study of folk art, such as identity, quality, and meaning. By identity they mean "what should be counted as folk art". "Quality goes beyond classificatory or genetic problems and regards the nature of folk art as it is visible in a given object." "Meaning signals the difficulties we seem to have in understanding and appreciating folk art." According to both Fabians (1980), usually the anthropologists follow the process of fragmentariness to identify the folk art objects. They state that:

The first recurrent problem in folk art to which we want to address ourselves: is its fragmentariness. The fragmentary character, not only of our knowledge but of almost any given cultural record, has been an anthropological
problem since the beginnings of the discipline. We can pass some of its more obvious aspects in rapid review. There is, first, the problem of what one might call de facto fragmentation due to two main reasons and often to a combination of both. (p. 261)

One of the reasons the Fabians cite is fragmentation caused by accidents of preservation. A folk art object which appears fragmentary and disjointed needs to have its identity established. So the anthropologists, with cooperation from archaeologists, now try to preserve the folk art object for future generations.

From both Fabians' points of view, some people consider folk art minor in quality compared to fine art. This philosophy comes from the Western elite culture, since its people believe only fine art is real art and that folk art is not art but a stereotype, repetitive, decorative, and primitive. They commonly use this point to evaluate the folk art object. To defend this Western elite opinion both Fabians (1980) state:

When attributed to folk painting repetition or repetitiveness may carry a positive connotation. In that case, it may point to the craft character of image production. Like the master cabinetmaker who builds his furniture in recognizable forms and always with the same excellence, the folk artist may be depicted as a reliable but predictable creator. Careful execution and solid appearance are the results of such craftsmanship. Of course, such an image is not without its ideological underpinnings. True artistic creativity, it seems to imply, comes in rare bursts and results in rare, nonrepeatable achievements. In this way, repetitiveness, even
if at first it may appear to have a positive value, serves to distinguish folk art from high art. (p. 271)

According to both Fabians, it is necessary to consider the repetitiveness; repetition or replication in folk art must be seen in the context of cultural postulates. For example, a folk art object may reflect a religious belief, such as an African traditional piece of jewelry with a religious symbol. People usually copy this object, because it is part of their cultural values and they try to preserve it from generation to generation to define their cultural identity.

In addition, both Fabians define the meaning of folk art as a functional or utilitarian art, since the elite criticize the folk art object and do not consider it art because of its functionality. The Fabians (1980) defend this issue by saying that:

functionality evokes only a rather harmless and foggy contrast between art "pour l'art" and art for a use or purpose. Applied to folk and primitive art, attributes such as functional and utilitarian may then have a positive connotation. They would qualify art that is less alienated, less divorced from reality, than certain kinds of high art. It is our impression that this is the meaning most often found in discourse about folk art. The anthropologist is reminded here of the Noble Savage, a figure of speech conceived to express Enlighthenment disdain for purposeless cultural refinement. Just as talk of savages really expressed concern with civilized man, we must assume that whenever folk art is called functional and utilitarian, the real subject is high art. In fact, the contrast that appears to be established between aestheticizing high art on
the one hand, and sociologizing low art on the other, is internal to ideological positions held by the Western bourgeoisie. (p. 286)

According to Fabian, if we want to understand the folk art object, we should investigate the social and cultural function of folk art. Furthermore, we must look at folk art objects as cultural artifacts to understand them and to let the objects speak for themselves, so that they will reflect the people's cultural background. As a result, it is acceptable to consider folk art as an art even if the objects are utilitarian since they carry, both messages—utility and beauty.

Kasaipwalova (1975) believes that people in the developing countries can develop their cultural environment to fit both the contemporary technology and their cultural heritage. He states that even the traditional art forms are still perpetuated but they are challenged and influenced by new technology, such as technological forms of communications, and by educational systems which help take the younger generation from the traditional way of life to the more complicated one. He points out that we can accept the modern technology, such as the materials and the ideas, because he believes that this can play an important role in stimulating and fostering a cultural growth with a traditional cultural base. In addition, he believes that the new generations must accept cultural change through the process of growth. For example, the contemporary craftsman
can apply the process of modification to discover a new form of expression by understanding the traditional cultural base. This can inseminate the traditional society with fresh ideas at the same time disseminate the people's identity.

He also believes that it is necessary to the developing countries to develop a contemporary cultural environment which appreciates both the traditional base and the influence from outside.

Sieber (1971) indicates that the arts have more than one social function. He believes that arts, such as the traditional African arts, reflect and reinforce the basic value of that culture. He points out that:

There is a level at which the social function of the arts is constant. The arts at any time or place, in reflecting cultural values, evolve what might be called the "value image" that culture has of itself. That image can become objectified (perhaps reified is a better word) so that it stands as a symbolic reinforcement of the values it reflects. (p. 205)

In addition, Sieber points out that in many cultures there are many significant modifications in the arts. He states that in many cases the arts become less integrated and less pervasive in character as a result of a broadening choice of machinery, which undermines the commitment to traditional styles and motifs. For example, such phenomena have occurred in Africa with reference to the traditional
arts, such as the disappearance of traditional styles, motifs, and skills, with the substitution or addition of imported objects, skills, materials, or techniques.

As a result of the foreign influence, such as the placement of the imported objects instead of the traditional products, some African societies have faced the problem of disappearing traditional style and skills. This encouraged some African countries to establish a craft school to encourage the younger generation to be trained for traditional modes. As a result a new kind of craft has been produced, such as the tourist art which has been made for export. These objects, unlike the traditional tribal arts, are produced not on commission but in quantity for unknown customers. In addition, the aesthetic standards for these products are very weak.

Deitch (1977) has studied the impact of tourism upon the arts and crafts of the Indians of the Southwestern United States. He states that the tourists have been a source of new ideas that could affect or disrupt the traditional Indian handicraft products. He states that as a result of increasing tourist interest in the Indian traditional craft, many Indian traders encouraged rapid production, which affected the handicraft products. For example, many rugs of the early twentieth century were inferior.
In addition, Deitch points out that as a result of the modernization influence, many young Indians were not interested in learning the traditional craft activities. Besides, the volume of handicraft products was not increasing and the local market was being flooded with poorly made, imitative art by foreign manufacturers.

During the late 1960s many young Americans looked to early America to encourage the Indians to continue producing their traditional handicraft. As a result, the traditional handicraft activities have increased and the quality remains high, which has helped promote public interest. For example, many collectors started to invest in traditional handicrafts by buying them.

In Deitch's mind "the revival of Southwestern handwork has served to strengthen Indian identity, pride in heritage, and perhaps most importantly, local income as an alternative to emigration from jobs or joblessness in an urban setting".

Borb (1975) states that the traditional handicraft is one of the essential components of culture, since it is part of the needs of a community. In addition, he points out that "the traditional handicraft objects produced in compliance with well-established traditions, are not only useful in the daily context of a community, but also convey the community's traditional artistic sensitivity, as perceived by its artisans".
In addition, he points out that the training of new generations of craftsmen constitutes a complete education and it can be achieved through workshop experience under the supervision of a master. The new craftsman must become familiar with the production of objects in the traditional context of craftsmanship. In other words, the craftsman must learn how to preserve and, at the same time, interpret traditions to enrich his culture and adapt himself to the requirements and trends of his time.

Cassiers (1975) states that the Ethiopian society in the last few years has been undergoing transformations as a result of much influence from the western civilization. He points out that the handicraftsman is, therefore, confronted with new ideas, such as the modern techniques and methods which are too new to be assimilated naturally by craftsmen who are not prepared for them. In addition, he recommends that craftsmen should learn to improve their techniques without compromising the beauty of the traditional object.

He states that:

Technical innovation must be introduced by successive stages, so that whatever is discarded is replaced by something which retains its original character because it is backed by a certain tradition. (p. 115)

Furthermore, she points out that today the children of craftsmen refuse to learn the traditional handicraft skills and they more often abandon their parent's trades.
Graburn (1984) has studied the influence of tourists on the ethnic arts of the Fourth World. He defined the Fourth World as "the collective name for all aboriginal or native peoples whose lands fall within the national boundaries and technobureaucratic administrations of the countries of the First, Second, and Third Worlds. As such, they are peoples without countries of their own, peoples who are usually in the minority and without the power to direct the course of their collective lives". Examples include Benin woodcarving, Eskimos soapstone carvings, and New Guinea shields.

He points out that this kind of art can be classified as two major types: The first is, "the inwardly directed arts", which are made and used by the peoples within their own part-society. This kind of art has an important function in maintaining ethnic identity and social structure. The second type of arts is made for "an external, dominant world". This kind of art is called "tourist" or "airport" arts which have appeared as a result of the contact between individuals from different cultures.

Graburn also points out that in many large societies political bureaucracy, education, and materialist orientation tend to encourage people to produce pale imitations of traditional crafts. Furthermore, he points out that the persistence and preservation of the traditional arts and crafts depend on:
1. continued demand for the items
2. availability of the traditional raw materials
3. time to work and lack of competing attractions
4. knowledge of the skills and the aesthetics of the arts
5. rewards and prestige from peer-group members
6. the role of the items in supporting the belief systems and ritual of gift-exchange systems. Much as we are nostalgic about these loved arts, people do not go on making them for our pleasure if our society and technology have destroyed the incentive to do so. They go off and become bus drivers or betel-nut sellers. (p. 13)

In addition, Graburn points out that people usually surround themselves with material objects that express their individual identity within a social structure, such as age or sex groups. Thus, people can express their identity by material items through symbols, such as visual symbols, aural, or verbal. These symbols may help maintain group ethnicity as part of the group social identity.

D'azevedo (1958) points out that anthropology in the past tended to focus attention on collections of material culture from antiquity or contemporary societies. It was the classification and analysis of such collections, frequently without adequate knowledge of the peoples from whom the materials were derived, that influenced the early approach which is now known as primitive art. The most intensive description, classification, and analysis of elements of form alone will fail to disclose the data necessary to delineate art from non-art, except in the crudest sense. D'azevedo (1958) states that:
art is composed in a social setting and has a cultural content. This content can only be understood in specific cultural terms at given periods of time. It is this element of cultural content in art that has admitted the anthropologist to the field. In the collection of objects of primitive art as cultural material, Firth suggests that the anthropologist has performed an important sub-aesthetic function, and it is on his shoulders that the task of interpretable. Though these remarks anticipate a theory of art in anthropology, they also demonstrate implicitly the enigma which confronts any attempt to define art in social and cultural terms. (p. 703)

From D'azevedo's and Firth's opinions one can understand that the anthropologist considers all human production of artifacts as cultural artifacts. If they are, we can consider the aesthetic experience which humans might inherit from practicing or producing artifacts as an aesthetic value. This opinion is different from what the Western elite believe is an aesthetic experience since they believe that fine art is high art and the only real art. On the other hand, they consider material culture, such as primitive art, as low art. Thus, from the anthropologist's point of view what humans produce are cultural artifacts.

D'azevedo (1958) states:

Esthetic values are not intrinsic to the objects, but appear in the perception of esthetic form. The significance of any object--its "form"--can be ascertained only with reference to the esthetic values of the members of a given sociocultural system for whom it functions aesthetically. Furthermore, it must be viewed in the context of specific action situations which reveal its meaning and function for the individual members of a society. (p. 107)
From D'azevedo's standpoint, it is necessary to understand the relationship of the artifact's function to the society which produced it to study the aesthetic value of that artifact. Since the traditional handicraft is part of the people's folk art and material culture, it is necessary to consider what they produce, such as their traditional costumes, furniture, ceramics, jewelry, woodwork, and metalwork, as a cultural artifact.

The anthropologist Steward (1967) points out:

Modernization, therefore, is more than assimilation of a traditional society into a state or transmission of traits of the contemporary industrialized state to an ethnic group. It consists of those processes by which qualities unique to the modern world affect any components of urban or rural populations. The contemporary world culture has a vast repertory of scientific knowledge, technological applications of science in industry, transportation, communications, health, and other fields, international economic institutions, religions, political alliances, and humanistic achievements. All nations contribute in some degree to this culture and, under certain preconditions, any may potentially draw from it. State-level institutions of nations of different cultural heritages and ideologies are affected in various ways by these larger, supra-national potentials, but each nation has a combination of modernizing factors that provides a new context of change for its basic populations. (p. 7)

According to Steward, modernization is a major influence on people's lives. It means sociocultural transformations that result from the development of the contemporary industrial world, which involves a cultural change in its basic structures and patterns. In this world many societies are extraordinarily conservative and
resistant to change. On the other hand, there are many societies that accept change and participate in modernization. In general, all societies have been transformed over centuries, generations, or decades.

Furthermore, Steward points out:

Any context of modernizing institutions and factors is inseparable from the cultural heritage of the area. Long-standing state, urban, and community institutions may be perpetuated and yet acquire new functions within the modern world. Some may decline and disappear; others may remain as mere symbols. Traditional cultural traits may persist in new contexts or be replaced by new traits under a variety of preconditions. Neither the institutional contexts nor the culture trait inventories are fixed; both are constantly undergoing transformations. (p. 13)

In this contemporary world many societies are being affected by the context of modern countries. For example, many countries in the Third World have been affected by modern elements from Europe and the United States. The people in those Third World countries tried to imitate Western culture in almost every area. They imported modern technology and imitated Western fashion and values which affected societies in those countries positively or negatively, even though not all Western culture fit these cultures. Thus, some societies that have deeply rooted traditional cultural values inherited from many generations have tried to maintain their cultural heritage to preserve their identity. Spindler (1977) states:

Many contemporary groups, it was pointed out, are pursuing alternate routes to becoming
modernized. Some groups have been able to maintain their ethnic identities during the process. These are groups that did not wish to become "Westernized." Some modernizing groups focus on the material achievements in the West and others adopt social values, such as emphasis on individualistic achievement and a "rational" social order. It is not surprising then to find "dual societies" evolving where a modernized sector might exist side by side with a traditional one. Individuals in a developing country sometimes become modernized in political attitudes and remain traditional in agricultural attitudes. (p. 158)

From Spindler's point of view people may have the opportunity to choose their future. They can interact with modernization and at the same time preserve their cultural heritage and adapt modern elements to fit within their culture.

Spindler (1974) points out that in this changing world, educational systems are charged with the responsibility of about change in culture. In some societies they become agents of modernization. In others they become agents of cultural discontinuity. For example, the educational system in many societies does not reinforce the traditional values of that society. However, they reinforce the elements of modernization whether they are appropriate or not. This situation creates conflicts between generations and disrupts the transmission of the traditional culture. As a solution to this problem Spindler recommends that the curricular content reinforce the cultural values of the people. Also he recommends that what is taught in the
school and what is learned in the home and the community be related since we must not isolate the school from the cultural system. Considering the curriculum content as alien to the culture as a whole might help avoid the gap between modernization and preservation of culture heritage.

Furthermore, he recommends that all developing countries build their own models for education and their particular schools, taking into consideration their cultural background so that education can be effective in maintaining the existing social order instead of destroying it (p. 303).

Finally, the above data represents the contributions and the points of view of experts from four different fields, since I believe that different opinions can enrich my research. In addition, I found that each expert focused on a specific issue. Through reviewing their opinions I tried to point out each expert's contributions, relative to my research interest, which might help in the analysis of research data on which the theoretical model will be developed.

Data Descriptive Analysis

Following my research procedure, I will use the descriptive method by analyzing the data relative to the problem of preserving traditional folk handicrafts, which are an important part of a people's cultural heritage.
Through my survey of literature I have found that the following experts are interested in this human activity.

1. Art educators
2. Folklorists
3. Art historians
4. Anthropologists

This analysis will be based on their opinions which represent four different disciplines. In doing so, I will categorize each discipline's perspective to identify the importance of preserving the traditional handicraft activities and adapting contemporary handicraft activities to traditional ones.

From the data collected, the following points seem to be important to art educators:

1 - That the traditional folk handicraft is an important part of people's folk art, and it is necessary to include its activities in the art education curriculum to maintain it. Furthermore, it is necessary to consider the folk handicraft objects as cultural artifacts to understand their function in society.

2 - That traditional handicrafts are an important part of a people's cultural heritage, since they reflect their values, attitudes, and beliefs. In addition these objects convey ideas, express emotions and feelings, and are a product of the
persistent effort of the human mind to achieve some form of cultural communication. Thus, we should consider this when planning an art education curriculum.

3 - That some art educators believe that traditional folk handicrafts reflect an aesthetic response which can improve our students' lives. By encouraging the student to respond to the traditional handicraft through activities and continue to make them in the future, these skills will be preserved for future generations.

4 - That through teaching the traditional handicraft activities in art education, we can help students understand, appreciate, and interact with their artistic cultural heritage.

5 - That through art education we can teach students how to evaluate traditional handicrafts and make judgments about them. Furthermore, we can provide practical experience with them and thus maintain their identity and loyalty to their culture. If we teach students to evaluate the quality of their traditional handicrafts in different contexts, they may be more critically aware of the impact of foreign cultures on their indigenous handicraft.

6 - That anthropologists and folk artists' contributions can be helpful in planning and
teaching folk art in the school, since the cooperation of the folk artist, anthropologist, art educators, and art teacher can help improve the school's art education curriculum.

From the data collected, the following points seem to be important to the folklorists:

1 - That the folk craft is a traditional craft; its techniques, designs, style, and patterns were passed down within a family from generation to generation; and it is made for general use and it reflects the group's identity. In addition, it is part of their daily life activities, and can exist through time despite rapidly changing fashions.

2 - That the traditional handicraft object can be a source of income for people who produce it. Therefore, it is necessary to study the impact of the traditional handicraft on the economic system. Even though people today have advanced technology, the craft object has survived because the machine cannot do everything the craftsman can do with his hands.

3 - That one of the functions of the traditional handicraft object in society is to help people communicate with each other to maintain social relationships. It can also help our students
develop a sense of community in their lives and learn about people's values, attitudes, and beliefs.

4 - That there is an aesthetic response in the traditional handicraft, even if it is considered to be a utilitarian object. Therefore, it is necessary to evaluate the traditional folk handicraft according to the aesthetic standards of the cultural system in which the crafts have been produced and used.

5 - That folklorists can help in planning the traditional handicraft program, so a folk artist who might contribute to the school program should be located. In addition, it is necessary to have a good relationship between the art teacher, folklorist, and folk artists responsible for the folk handicraft program for it to be successful in the school and to help the students be aware of their cultural heritage and make a connection between their past and present.

From the data collected, the following points seem to be important to art historians:

1 - That studying the traditional folk handicraft object from a historical point of view might help people understand their past as well as their
present, since the traditional handicraft object is part of their daily life and belongs to all people.

2 - That art historians are interested in studying the history of the traditional folk art object, including where, when, by, and for whom it was made; its function in society; and the changes that have occurred during the course of time.

3 - That despite the fact that some people believe that the handicraft must be handmade, there are many folk handicraft objects created with the aid of specialized tools. In addition, craftsmen usually use materials and patterns that have been inherited from generation to generation, because the craftsman is usually interested in learning the traditional skill more than the originality of expression. Thus, the traditional handicraft designs and techniques do not change very often.

From the data collected, the following points seem to be important to anthropologists:

1 - That anthropologists consider all human production of artifacts as cultural artifacts. Accordingly, they consider the traditional handicraft a cultural artifact. Therefore, we can consider the aesthetic experience humans might inherit from
making artifacts as having an aesthetic value. In addition, they believe that traditional handicrafts carry messages of both utility and beauty and have an important function in the understanding of people's values, beliefs, and attitudes, which all leads to maintaining the people's identity and loyalty to their cultural heritage.

2 - That despite many influences on the craftsman's products, he should try to maintain the traditional style, patterns, and designs. Also, he should learn to improve his techniques without changing the elements of the traditional object by applying the process of modification to discover a new form of expression, considering the traditional cultural base.

3 - That we cannot criticize the folk handicraft as not art because of its repetition or replication. It is necessary to see and evaluate it from the context of the cultural system of the people who produce it.

4 - That in this contemporary world craftsmen should learn to improve their techniques without changing the elements of the traditional object.

5 - That the educational system can play an important role in preserving the people's cultural heritage.
and adapting modern elements to their culture. The curriculum content, alien to the culture as a whole, might help bridge the gap between modernization and preservation of culture heritage.

This analysis demonstrates that there is a common interest and attitude among art educators, folklorists, anthropologists, and art historians toward the importance of traditional folk handicrafts as a human activity. I would like to outline below people's needs, which affect their interests, for traditional handicap activities as identified by these experts' opinions.

1. Cultural need: they are part of people's cultural heritage, maintain their identity and loyalty, and reflect their values, beliefs, and attitudes.

2. Sociological need: they serve as a language of communication between people and help strengthen relationships between people.

3. Historical need: they are part of people's history. They represent their past and future.

4. Educational need: people can develop their skills and aesthetic experience from these beautiful objects.

5. Practical need: people can use these objects in their daily lives since they are utilitarian.
6. Economical need: they serve as a source of income for people who produce them.

Because of people's needs for these activities, it is essential to preserve them from generation to generation. In addition, today there are many countries throughout the world which are losing these activities as a result of modernization. For example, Jordan is facing this problem and needs to find a suitable solution for its preservation.

According to the above analysis which identifies the needs of preserving the traditional handicraft activities, I believe that through an art education curriculum, we can implement the recommendations of the experts in the four disciplines and incorporate their identified needs concerning traditional handicraft activities. The needs of traditional handicraft activities are to maintain people's cultural heritage, serve as a communication language between people, represent their historical past and future, help develop their skills and aesthetic attitudes, and serve as a source of income and as a utilitarian object. On the other hand, according to McFee (1977), Chapman (1978), and Efland (1977), art education's major goals are to develop personal fulfillment through art and to help students understand the artistic heritage and the role of art in society. As a result, I believe that including traditional handicraft
activities in an art education curriculum might fulfill the major goals of art education which may lead to preserving these activities.

Thus, it is necessary to develop a theoretical model for the art education curriculum which will help preserve the traditional handicraft activities and adapt the contemporary handicraft activities to the traditional heritage.

Summary

To develop a theoretical model for preserving the traditional handicraft through art education, I have reviewed the literature from four different disciplines: art education, art history, folklore, and anthropology. In addition, I have tried to point out each expert's contribution and opinion to finding a suitable solution for preserving the traditional handicraft activities. Through reviewing their ideas, I have found that there is a common interest among their opinions which was helpful in analyzing their ideas on the basis of the needs of the traditional handicraft activities and the necessity for preserving them.

This analysis demonstrates that there are different needs for these activities including cultural, sociological, historical, educational, practical, and economical. Therefore, it is necessary to plan a theoretical model for a curriculum in art education to preserve these activities.
CHAPTER IV

A THEORETICAL MODEL FOR PRESERVING THE
TRADITIONAL HANDICRAFTS THROUGH ART EDUCATION
CURRICULUM

THE MODEL

Introduction

Developing a theoretical model for the art education curriculum that deals with the problem of modernization and preservation of people's cultural values is a current and essential issue in many contemporary societies. I have chosen Jordan as a case study, since we have such a problem in our society. For example, modernization and the influence of foreign cultures have affected important aspects of our cultural heritage as seen in our handicrafts. To solve this problem we must develop a theoretical educational model which will take into account the need to preserve our traditional handicrafts while adapting Jordanian contemporary handicrafts to our existing artistic cultural heritage.
Development of the Model

To develop a theoretical model for the art education curriculum which will solve the dual problems of modernization and preservation of cultural values, we need to ensure that it includes appropriate policies and practices. In other words, we need to develop a theoretical model based upon reliable data about what is, philosophical arguments about what should be, and prescriptions for practice what should be done (Efland 1983, p. 4). The Model therefore is a reasoning process which can lead to statements of policy and practice, in this case policies and practices which will solve the dual problems of modernization and preservation of cultural values.

Praxiological educational inquiry can be done by means-ends deliberation, by identifying common attributes or themes to link means to ends. Themes can be discerned in common features exhibited in the knowledge and value claims made for education. The products of praxiological educational inquiry are policies which means general statements of purposes that apply to multiple instances of teaching, learning, curricula, and settings, or practices which are statements about single instances of teaching, learning, curricula and settings.

I have followed the descriptive method, collecting and analyzing data which would relate to the problem of modernization and preservation of people's cultural values,
considering the problem of the traditional handicraft activities as a case study for my research. Through my survey of the literature, I found that the following experts are interested in this problem as part of human activity:

1. Art educators
2. Folklorists
3. Art historians
4. Anthropologists

This theoretical model for the art education curriculum will be structured around those four disciplines with analysis of the experts' opinions of them. The experts are as follows: art educators such as Alford, MacDowell, Mason, Chalmers, Lanier, Chapman, McFee, and Congdon; folklorists, such as Jones, Bronner, Moe, Davis, and Roberts; art historians such as Ames, Feldman, and Fleming; and anthropologists, such as Hunter, Fabian, Goodenough, D'azevedo, Davis, and Utley.

Through analyzing these experts' opinions, I found that there is a common interest and attitude toward the traditional handicraft activities and objects as an important part of human activity.

I have outlined below the common interests and ideas of the experts, as identified according to people's needs of handicraft activities, which will provide us with the ends of the model.
1. The need for considering the traditional handicraft activities as part of the people's folk art;
2. The need for giving more attention to the traditional handicraft studies, especially in art education programs;
3. The need for improving the aesthetic responses in our students' lives by including the traditional handicraft activities in art education programs;
4. The need for helping students evaluate and judge the traditional handicraft activities and see them from the context of the cultural system of the people who produce them;
5. The need for maintaining the belief that traditional handicraft objects have aesthetic value;
6. The need for considering the traditional handicrafts as part of people's cultural heritage, since they reflect their values, attitudes, and beliefs, and maintain a sense of community;
7. The need for considering the handicraft object as a cultural artifact, since it has a function and conveys ideas and expresses emotions and feelings;
8. The need for using the folk artists' and anthropologists' contributions in planning for the traditional handicraft activities in the art education curriculum;
9. The need for considering the importance of the traditional handicraft activities as a source of income for the people who produce them as a way to encourage their production;

10. The need for maintaining the traditional handicrafts' design, style, and technique despite rapidly changing fashion and modern technology;

11. The need for studying the history of the traditional handicraft objects to help people understand their past as well as their present;

12. The need for encouraging the younger generation to learn the traditional handicraft activities by including them in the art education curriculum;

13. The need for encouraging the craftsman to improve the traditional handicraft quality by using modern techniques without changing the elements of the traditional object;

14. The need for developing the art education curriculum to help in adapting modern elements in the craft movement to traditional ones to avoid the gap between the modern and traditional craft movements and help preserve the cultural heritage.

Since these are the needs of handicraft activities, as identified by the experts, it is apparent how necessary it is to preserve and maintain traditional handicrafts from generation to generation. In addition, Jordanian
contemporary handicrafts have been influenced by foreign
cultures and are imitations of Western styles. Therefore,
we need to find suitable solutions for these problems.

I believe through documentary media such as printed
materials, films, and pictures, and collections and
exhibitions of traditional handicrafts in museums we would
only preserve the object without preserving the skill.
Through an art education curriculum however, we can preserve
both the object and the skill. Furthermore, through an art
education curriculum we can fulfill the identified needs and
stress the importance of preserving the traditional and
contemporary handicraft activities.

The needs of modern and traditional handicraft
activities are to maintain people's cultural heritage, serve
as a language between people, represent their historical
past and future, help them develop their skills and
aesthetic experiences, and serve as a source of income and
as a utilitarian object. On the other hand, according to
McFee (1977), Chapman (1978) and Efland (1977), art
education's major goals are to develop students' personal
fulfillment through art and help them understand their
artistic heritage and the role of art in society.

Through an art education curriculum we can provide the
student with historical information about his traditional
handicraft and contemporary objects, including when, what,
and how people produced these objects, to explain their
styles, designs, patterns, and functions in society. We can also teach students how to criticize this art by developing their skills in analyzing technique, style, design, and function. Through their practicing studio work we can teach them the traditional and contemporary techniques, styles, patterns, and designs. Finally, we can improve the student's aesthetic attitude and judgment toward handicraft activities so they will fully appreciate them for their formal elements, functions, and meanings.

It is the responsibility of a folklorist to conduct fieldwork, locate craftsmen, prepare them to work with the faculty, and help design the program by providing a context for this program. Art historians' contributions to this program are to collect historical information about the handicraft object which will provide the information about its design, pattern, style and changes that occurred through time. The anthropologists' contributions to such a curriculum are to clarify the function and the meaning behind the handicraft object (i.e., how it reflects people's values, attitudes, and beliefs). Art educators also play an important role in planning this curriculum which should include traditional and contemporary activities, considering people's society and cultural environment.

Accordingly, to solve the dual problems of modernization and preservation of cultural values, it is necessary to apply this policy of preserving the people's
cultural values and adapting modern ones to traditional ones. For example, the Jordanian government must formalize new policies to preserve their traditional handicrafts and encourage the contemporary movement of handicrafts to be adapted to Jordanian artistic cultural heritage. This can be accomplished through an art education curriculum if we use the model in planning our instruction. See Figure 2.

Using the Model in Planning Instruction for a Curriculum

In planning a curriculum in art education dealing with the problem of modernization and preservation of people's cultural heritage, we must answer the following questions: (1) what shall we teach? (2) what are our goals? and (3) what are the desired results? To answer these questions we must classify the goals, content, teaching methods, and evaluation of learning.

Through researching art education theories and studying Efland's (1983) model of art education, I would recommend his eclectic curriculum view, because I believe this curriculum seems to be the most flexible, permitting a wide variety of applications when applied to our own curriculum. In addition, in the model which I have developed, I have analyzed different experts' opinions which gave me a wide range of ideas and approaches. Therefore, we need such an eclectic curriculum to apply them. According to the eclectic curriculum, in which we must select our goals
The Theoretical Model

Perspectives
- Art Educators
- Folklorists
- Art Historians
- Anthropologists

Needs of Preservation
- Cultural Need
- Sociological Need
- Historical Need
- Educational Need
- Practical Need
- Economical Need

Policy
- Preservation of traditional skill and object.
- Adaptation of contemporary handicrafts to fit with the traditional one.

Practice
- Developing practice for preserving the traditional handicrafts through art education curriculum
- Developing practice for teaching the contemporary handicrafts

Figure 2. The Theoretical Model
first, we need to achieve a comprehensive understanding of art in our personal and social life and a comprehensive understanding of the cultural importance of art. Thus, we will consider this when we select our goals.

The Curriculum's General Educational Aims

1. Preservation of people's traditional cultural values: The Jordanian educational policy is deeply rooted in the valuable cultural traditions of its people. Therefore, we must preserve our traditional cultural values to maintain our people's identity and loyalty to their cultural heritage, since it reflects our people's values, beliefs, and attitudes.

2. Adapting modern cultural values to traditional ones: To keep the continuity of our past and present and create a unique cultural environment among other cultures it is necessary to adapt the modernization of cultural values to our traditional ones. In doing so, we can maintain our identity to both our modernization and preservation of cultural values.

The General Goals of the Curriculum

1. Preservation of people's cultural heritage: Since traditional and contemporary handicrafts are part
of people's cultural heritage and reflect their values, attitudes, and beliefs, we must preserve them and adapt contemporary ones to our cultural base to avoid the gap between them. In doing so, we can maintain people's identity and loyalty to their indigenous culture.

2. Bridging the communication gap between people: The handicraft object serves as communication between people. For example, the use of body ornaments, such as jewelry or a costume, may tell other people much about who and what they are; the culture they come from; and their values, ages, and social roles. Some craft objects also reflect ethnic or regional origins. Thus, the handicraft object might help strengthen the relationships between people in the society.

3. Understanding people's historical background: Through studying the history of handicraft objects people can gain much knowledge about their history, such as their beliefs, values, and attitudes and the materials, techniques, designs, and patterns they used as cultural symbols. Also, they can recognize the changes that occurred through time in their style, design, and pattern. As a result of studying the history of a handicraft object, people can make modifications between their traditional
and handicraft objects to fit their cultural base, thus creating a unique cultural environment among other cultures.

4. Developing the people's educational skills through teaching handicrafts: Including handicraft activities in the education curriculum and practicing these kinds of activities will be helpful in developing the student's abilities to create useful forms that reflect a high degree of technical skill and aesthetic experience. For example, the making of jewelry, ceramics, woodwork, or weaving might develop his physical, mental, and aesthetic skills. Such activities might also develop the student's imagination and sensibility which have been exercised in the creation of handicraft objects.

5. Understanding the practical and economical need of the handicraft object: Since handicraft products are considered utilitarian, people can use them in their daily lives. They are also a source of income for people who produce them. Thus, practicing handicraft activities can serve a utilitarian and economic purpose in addition to an aesthetic one.

To identify some of the objectives and activities in each phase of the curriculum and achieve curriculum goals,
we must study the curriculum's content and approach. According to Efland (1983), the content of the curriculum should be representative and characterized by three distinctive attributes:

a. Content selection should be made among rival aesthetic orientations. It should reflect various aesthetic traditions, each of which brings to light different knowledge and value claims.

b. Content selection should be proportional in the representation. If a teacher provided only token representation of rival views and then placed primary emphasis in one of the single viewpoints, the curriculum would be eclectic in name only. One can guide to assure a proportional representation of rival contents might be to let history serve as a guide. The role played by the rival views in history would lend some authority to the teacher's choice on contents.

c. Study approaches should also be representative. Representativeness as a principle should apply also to the typical approaches to instruction. Traditionally, these have been listed as studio study, critical study, and art history. (p. 55)

The art educator, folklorist, anthropologist, and art historian, in addition to the teacher and students, should be involved in selecting the content of the curriculum. Besides, the content should include these concepts: subject, theme, medium, product, function, design, and style. Almost anything one can say about an artwork or process involves these features. The curriculum must also include both traditional and contemporary handicraft activities, such as metalwork, woodwork, weaving, jewelry, and ceramics. Finally, study approaches should also be representative to include studio study, critical study, and art history.
Curriculum Objectives and Activities

1. Teaching the student how the craftsman can adapt contemporary styles to traditional ones. We can achieve such an objective by comparing two handicraft objects—one traditional and one contemporary, pointing out how the craftsman can modify the contemporary style by using traditional patterns, colors, and designs to fit the spirit of modern handicrafts. Another example is visiting a craftsman in his workshop and discussing with him the differences between traditional and contemporary techniques, styles, and patterns. Also, we can understand modern influences on his work by comparing a series of craft objects developed over time.

2. Teaching students how the craftsman works with the media to make craft objects. We can achieve such an objective by observing how the craftsman works with traditional materials and tools and comparing them with modern ones to discover the difference in using them, their limitations, and how he can adopt new materials. Furthermore, we can provide practical experience in comparing their differences by offering students traditional and contemporary materials and tools.
3. Teaching students how to perceive, describe, and interpret the handicraft object. To achieve this objective we can teach students how to compare different writers' viewpoints about one object. In addition, we can teach them how to analyze the critics' and historians' ideas according to how they feel about the handicraft object and how they respond to the quality of the work. For example, many handicraft objects have different meanings, and it is necessary to teach students how to identify these different meanings to improve their responses to the handicraft work. In addition, we can teach them how to describe a handcrafted work by teaching them how to identify the handicraft object, such as its subject, design, and media. This will help students recognize the quality of a handicraft object, thus helping them notice the difference between traditional and contemporary styles.

4. Teaching students how to judge handicrafts. For students to judge the handicraft object, we need to teach them the meaning of handicraft objects; how to evaluate whether the craftsman has succeeded in maintaining the traditional handicrafts' spirit by using a traditional style, pattern, and design; and how to determine whether contemporary crafts have a
traditional spirit. We need to maintain our people's identity by teaching them that both contemporary and traditional crafts are an important part of our culture, and we need to preserve them to keep their activities alive from generation to generation.

To describe the outcome of these activities and how they might appear in a curriculum, it is necessary to plan units organized around themes. Efland (1977) states:

The next step in designing a new art curriculum is to translate the new ideas for content into a theme for a unit of study in art. A theme for teaching art can be thought of as an organizing concept embracing a key issue, concept, concern, or question. An effective theme is one which will inspire a variety of student activities and clarify relationships on several levels. (p. 118)

According to Efland's statement, through an art education curriculum, we can plan a unit with a theme called "Jordanian traditional jewelry through history." Throughout this unit we can teach students different concepts such as technique, design, and style. For example, we can introduce them to both modern and traditional techniques and styles to help them recognize the difference between them and the development of jewelry styles throughout history. This can be achieved through activities such as visiting museums and reviewing historical books.

Through this unit we can show students how jewelry reflects our society's values, beliefs, and attitudes. For
example, some jewelry reflects people's financial status or religion. Such knowledge can be gathered by students through ethnographic research in an anthropological field study.

We can introduce students to practical experiences by teaching them how to make objects with various tools and materials, in addition to providing information about the technology and its impact on jewelry production. In other words, we can teach them to notice the difference between the traditional and contemporary materials, tools, and techniques. Such activities can include visiting contemporary and traditional silversmith workshops.

Furthermore, we can introduce students to economical and geographical information by explaining the benefits of producing these objects as a source of income in addition to providing information about their existence in different areas. For example, in Jordan traditional jewelry styles differ according to ethnic groups living in various geographical areas, such as the Bedouins in the desert and the farmers in the mountains and valleys.

If we incorporate this unit in our curriculum, we can expect to gain different outcomes. First, we would gain historical information about traditional and contemporary handicrafts. For example, students can write about the different styles, patterns, and designs of jewelry which existed throughout Jordanian history. Second, introducing
students to practical experiences would enable them to make some jewelry objects which might reflect contemporary or traditional styles. Third, students can develop their critical ability to judge whether a handicraft object is traditional or contemporary and to judge the object from an aesthetic standard and its function in society.

As a result, we can preserve traditional handicraft activities while adapting the contemporary handicraft to our cultural heritage. We can also maintain the student's identity and loyalty to his cultural heritage.

Such a unit can be planned and taught with the cooperation of different experts, such as art teachers, art historians, folklorists, and anthropologists whose various knowledge and experience can enrich the unit.

This unit can be taught at different educational levels. For example, by adapting the content and teaching approach to a particular level, we can use it with various levels ranging from elementary school to college.

For these activities to be assessed, we must provide useful information about the overall effectiveness of the progress of education.

Concerning Efland's (1983, p. 65) eclectic curriculum he says: The problem of evaluation should be structured around four different sets of criteria based upon skills, problem solving abilities, personal growth, and the attainment of concepts.
In the eclectic curriculum, different individuals would be involved in the assessment of the curriculum activities' outcome:

--- skills would be evaluated by the teacher.
--- problem-solving abilities would be evaluated jointly by students and teachers.
--- personal growth would be evaluated by students.
--- concept attainment would be evaluated by teachers who identify ways that students apply concepts to discuss works of art and craft, and forming processes.

For example, does the student improve his skills through practicing handicraft activities? Does he face problems using materials and tools and gathering the information? If so, how does he solve them and are there more problems that need to be solved? Does the activity help him improve his personal growth, such as his intellectual capacity and his experiences? Has the student gained more knowledge about various new concepts related to traditional contemporary handicraft activities? See Figure 3.

The Benefits From Applying the Model

This research has identified the needs of preserving the traditional handicraft activities. Also, considering these needs, he has developed a theoretical model for the art education curriculum which might help preserve these
Figure 3. Continued

Figure 3. A Theoretical Model for Preserving the Traditional Handicrafts Through Art Education Curriculum
Teaching Methods

"Demonstration, negotiation, nurturance, organization of instructional resources"

- Teaching the student how the craftsman can adapt contemporary styles to traditional ones.
- Teaching the craftsman to work with traditional materials and tools and comparing them with modern ones.
- Teaching students how to perceive, describe, and interpret the handicraft object.
- Teaching students how to judge handicrafts.

Learning Tasks

"Matching-Modeling Problem identification imaginative Re-combination Disciplined inquiry"

- Comparing different traditional handicraft objects, their patterns, designs, and styles.
- Observing how the craftsman works with traditional materials and tools and comparing them with modern ones.
- Comparing and analyzing different writers, historians, and critics’ viewpoints about different traditional and contemporary handicraft objects.
- Practicing studio activities by making different traditional and contemporary handicraft objects.

Evaluation

"Eclectic Approaches to evaluation"

Different individuals would be involved in the evaluation process include: teachers and students.
- Does the student improve his skills through practicing handicraft activities?
- Does he face problems using materials and tools and gathering the information?
- Does the activity help him improve his personal growth?
- Does practicing the traditional handicraft activities encourage the student to understand, appreciate and preserve these activities?

Figure 3. Continued
activities for future generations. Through applying this model one can expect to fulfill different kinds of benefits which include the following:

1. This theoretical model permits a wide variety of applications when applied to the curriculum. It suggests different ways to view the content and goals of the curriculum which might help justify the teaching and learning activities in the school setting.

2. This theoretical model was especially developed to help preserve the traditional handicraft activities in addition to adapting the contemporary handicraft movement to the traditional cultural base. In doing so, we can maintain the people's cultural heritage which is an important goal for the art education curriculum.

3. This theoretical model for the art education curriculum points out the importance of the cooperation of different disciplines in preserving the traditional handicraft activities through the art education curriculum. Accordingly, this cooperation between folklorists, art educators, art historians, and anthropologists can be helpful in planning and teaching these activities.
4. Even though this theoretical model was developed especially for preserving the Jordanian traditional handicraft, scholars from other countries can modify this model to fit their own cultures.

5. This theoretical model was developed not only to solve the problem of preserving the traditional handicraft, but also to provide many educational benefits such as:

1. Helping art educators, art teachers, and students be aware of the importance of traditional handicrafts and the necessity to include these activities in the art education curriculum.

2. Helping students recognize the importance of the traditional handicraft as a way of conveying ideas, emotions, and feelings to help them communicate with each other and maintain social relationships.

3. Helping students improve their aesthetic responses through traditional handicraft activities.

4. Helping students improve their abilities evaluating and judging the traditional handicraft activities.

5. Encouraging students to practice the traditional handicraft activities which might
lead them to continue practicing them as they grow older, thus preserving these skills for future generations.

6. Helping students understand and interact with their traditional handicraft which might help them appreciate these activities in addition to developing the sense of community in their lives.

7. Helping students maintain their identity and loyalty to their cultural heritage in addition to helping them make a connection between their past and present.

8. Helping students be aware of the importance of producing the traditional handicraft as a good source of income.

Summary

As a result of identifying the needs of the traditional handicraft activities according to the experts', I have developed a theoretical model for the art education curriculum which might help preserve such activities. This model's foundation and structure are based on Efland's eclectic curriculum view in addition to the experts' ideas from the four disciplines: anthropology, art education, art history, and folklore.
In this model I have pointed out that including these activities in the art education curriculum is the best way to preserve them. At the same time, including these activities in the art education curriculum will fulfill the major goals of the art education curriculum.

In using the model for planning instruction for a curriculum, I tried to identify the curriculum's general educational aims. They include preserving people's traditional cultural values and adapting the modern cultural values to traditional ones. In addition, I pointed out the general goals of the curriculum which include: preserving of people's cultural heritage, bridging the communication gap between people, understanding people's historical background, developing the people's educational skills, and understanding the practical and economical needs of the handicraft objects.

Next, I have identified the curriculum objectives and activities which include: teaching students how the craftsman can adapt contemporary styles to traditional ones and work with the media to make craft objects and how to perceive, describe, and interpret the handicraft object and judge handicrafts.

In addition, I tried to describe how we can plan units with themes and how we can incorporate them in the art education curriculum and assess these activities.
Finally, I have addressed the benefits from applying the model through art education curriculum, including educational, economical, cultural, practical, historical, and sociological.
CHAPTER V
SUMMARY

Purpose and Procedures

The purpose of this study was to investigate the role of art education in preserving the traditional folk handicrafts, since it was found that the problem of disappearing traditional handicraft activities was not only a Jordanian problem, but also an international one.

Through a review of the literature on the problem of preserving the traditional handicraft activities and their needs as an important part of people's cultural heritage from the perspective of four disciplines, which include art education, art history, folklore and anthropology, I analyzed the experts' opinions. Also, I tried to identify the needs for the traditional handicraft activities according to these experts. In so doing, I have developed a theoretical model for preserving these activities through the art education curriculum. Through this model I have pointed out the role of art education in preserving the traditional handicraft activities in addition to adapting the contemporary handicraft movement to the artistic
cultural heritage. Furthermore, I have used the model for planning instruction for a curriculum dealing with the problem of preserving the traditional handicraft activities. The general aims of the curriculum were preserving people's traditional cultural values and adapting modern cultural values to traditional ones. According to these aims I have pointed out the general goals of the curriculum which include preserving people's cultural heritage, bridging the communication gap between people, understanding people's historical background, developing the people's educational skills through teaching handicrafts, and understanding the practical and economical needs of the handicraft object. In addition, I have pointed out the curriculum objectives and activities and how we can assist these activities.

Findings and Conclusion

Through this study, I have found out that the problem of disappearing traditional handicraft activities is an international one. In addition, I found that there are needs for preserving these activities for future generations which include the economical, cultural, educational, historical, sociological and practical. Since these are the needs of handicraft activities, as identified by the experts, I realized how necessary it is to preserve and maintain such activities. As a result, I identified the necessity of including in the art education curriculum the
handicraft activities which will fulfill the major goals of an art education curriculum. This will lead to preserving traditional handicraft activities and adapting contemporary handicraft to the artistic cultural heritage base. Thus, I have developed a theoretical model for preserving the traditional handicrafts through the art education curriculum, which will help solve this problem.

**Implication for Future Study**

This study may lead to further research into preserving different kinds of folk art other than traditional handicrafts, such as folk music, folk dance, and folk tales. These folk art activities, which are facing the problem of disappearing in many societies, need to be preserved because of their importance as part of people's cultural heritage. In addition, this field needs further research in studying the folk traditional skills and how they can be inherited from one generation to the next. I think this can be done through field studies of these activities which might help document and preserve such activities.

In addition, scholars who work and study in folk art museums may benefit from this study. They can develop these folk art museum activities by encouraging people to interact and appreciate these activities through participation in various programs related to their own folk cultural heritage.
Finally, this study has been limited to studying the preservation of Jordanian traditional handicrafts, and the theoretical model was made to be applied in Jordanian schools. However, scholars from other countries can modify this educational model to fit their culture.
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