An Historical Analysis of Elementary-Level Art Education Supported by the Puerto Rican Department of Public Instruction From 1898-1990.

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UMI
AN HISTORICAL ANALYSIS OF
ELEMENTARY LEVEL ART EDUCATION
SUPPORTED BY
THE PUERTO RICAN DEPARTMENT OF PUBLIC INSTRUCTION
FROM 1898-1990

A Dissertation
Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in
The Department of Curriculum and Instruction

by
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B.S., InterAmerican University, 1983
M.A., InterAmerican University, 1986
August, 1998

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ABSTRACT

The Visual Arts Education Division of the Puerto Rican Department of Education is currently developing a plan for educational reform. One intent of this plan is to secure art programs within the core of curriculum reform. In my dissertation I establish the imperative need of historical research as the first step in so securing art programs. Without historical research, educational reforms could result in an idealization of purposes with uncritical adherence to tradition. Art education requires an analysis of its development on the island rather than a mere listing of the most prominent events. My study, the first of its kind, provides an overview of the field of art education in Puerto Rico from 1898 to 1990. It consists of a compilation and analysis of available written data on art education at the elementary grade level. Documents such as letters, annual reports, textbooks, and curricular guidelines have been used as the primary sources for this research. This material has been analyzed in relation to socio-political influences on educational decision making and how factors such as administrative, economic, and educational approaches affected the art programs over the years. This study discloses many areas of concern where further research is needed. It is hoped that this study will help in the development of educational reform by uncovering issues and promoting debate. This study can serve as a catalyst for further studies on the history of art education in Puerto Rico. It is my desire that a new body of knowledge regarding art education in Puerto Rico will emerge from the critiques and analyses of this work. From
the issues and limitations raised in this study, I hope future research can embark on a new voyage into the discovery of Puerto Rican art education.
INTRODUCTION

After a short experience as a university instructor I knew that I needed core knowledge in art education if I wanted to impact the field in Puerto Rico, my native island. With that goal in mind I came to Louisiana State University and pursued doctoral studies under the direction of art educator Dr. Karen Hamblen. In discussing various options for this dissertation there were no doubts that I wanted to research a topic that would be of great value for the development of art education in Puerto Rico. At the time, the Department of Education in Puerto Rico was working one more time on a prospectus for an educational reform. I knew then that an historical analysis of art education in Puerto Rico could be valuable to the development of the field.

Historical Analysis and Educational Reform

By nature, educational reforms work under the assumption that current educational efforts no longer respond to the needs of different factions in society. Consequently, the end goal of reform is to put in practice proposed changes according to whatever is believed to be progress. However, if these assumptions are accepted without seriously considering the importance of historical research, educational reformers could end up idealizing their own purposes and expected outcomes.

Based on Santayana's famous saying, Hamblen (1987) states that "without historical research we are [not just] doomed to repeat the past" (p. 1), we are also doomed to perpetuate it. A re-examination of the history that produced current...
situations should accompany educational system changes and the continuous evaluation that is part of educational reforms. Placing an emphasis on expected results and forgetting previous processes could result in merely continuing obsolete or unnecessary practices that have simply been given new names (Erickson, 1979, Quintero Alfaro, 1972).

In 1990 the Puerto Rican Department of Education was working on educational reform through the implementation of Organic Law #68. This law outlines strategies to update the philosophy, content, and methodology of the Puerto Rican Department of Education school curriculum. The basic framework of the educational reform involves the integration of the school curriculum through shared objectives among subjects, teaching, and learning (Puerto Rican Department of Public Instruction, 1987). Three principles were to allow for integration: educational relevance, critical thinking, and the development of values (Puerto Rican Department of Public Instruction, 1987). Accordingly, each subject, area, program, and/or division in the Puerto Rican Department of Education was to create a document incorporating and/or following these principles.

In developing educational reforms, reference to past practices and educational historical research ought to be recognized. Art educators (Erickson, 1979, 1984, Hamblen, 1984, 1987, Soucy, 1987; Wygant, 1983) have expressed the importance of historical research for understanding the past and interpreting the present. Art educators in Puerto Rico need to act upon current issues of educational reform to gain a prominent place for the program. To address the complex issues that arise in the development of
educational reform, the relevance of a descriptive and analytical history of art education must be understood.

In the United States, art education historiography has started to mature by focusing on new ways of recounting the past. In contrast, in Puerto Rico there is a lack of comprehensive written histories that analyze the history of art education. During the 1991 fall semester, I conducted a search for histories of art education in Puerto Rico. This search revealed that generally Puerto Rican histories of art education consist of simple chronologies with little or no attempt at analysis or interpretation. Moreover, these chronologies do not even mention most of the documents I will discuss for periods prior to 1960.

Wygant (1983) gives us some insights that could be considered important in this matter. He points out that every profession has its own history and that those professionals who know their history have a broader perspective on understanding issues, are aware of factors that influence their work and field, and have an ability to develop and advocate policies and programs. When considering these statements it becomes clear why "a deeper understanding and appreciation of the social, historical, and political contexts of curriculum, teaching, and learning" (May, in press, p. 18) should be required.

Needs and Purposes

In any system, contexts are inter-related and do not operate separately and independently; there is a complex web of interrelationships constantly interacting and influencing each other. These contexts can be seen as elements that define purposes and
create institutions for accomplishing them (Efland, 1990). The literature review shows that for Puerto Rico's art education not enough emphasis has been put on these interrelationships.

The historical research of this dissertation offers an understanding of how, over the years, art education has been a product of larger political and societal domains and how different factors, such as administrative, economic and educational approaches have affected the program. Among the political and societal domains that affect the program are changes motivated and influenced by the political leaning holding power, an increasing number of private art schools and courses, and an understanding of what constitutes the Puerto Rican national culture.

In Puerto Rico, the demarcation between private school and public school education has always been important. Differences of socio-economic status have been evident in the educational system. The majority who have benefited from the public school system are members of the lower socio-economic population, with members of higher socio-economic populations attending private schools.

Based on personal experience and the increasing number of private art classes and extracurricular schools, especially in the San Juan City, Capital City area, I believe that societal elites provide art knowledge and experiences to their members through leisure classes and/or extracurricular opportunities. Members of lower socio-economic classes, on the other hand, rely mostly on the school system for gaining art knowledge. If there is not a strong art program in the public system, the gap in society grows. In that case, elitist notions of designing art for a select group are perpetuated. A society practices a form of censorship by determining who is permitted to have access to rich aesthetic experiences and diverse forms of art knowledge when it maintains an intellectual screen between the knowledge of art and its works. (Efland, 1990).
This study provides an initial document of one view of the field of art education: that presented through the history of the Visual Art Education program for the elementary grades of the Puerto Rican Department of Education from 1898 to 1990. By understanding how art education has been a product of larger domains over the years and how different factors and educational approaches have affected it, present issues of reform can be elucidated.

In this study, I describe and analyze documents that shed light on the history of art education in Puerto Rico. I also cite major events and programs along with the influences and motivations for the development of different art programs, approaches, and trends. Two areas are considered: first, elementary level art education in relationship to the general curriculum, and, second, elementary level art education and its relationship to the political view of desirable cultures in Puerto Rican society. I consider whether changes that occurred in the public elementary educational system were grounded in the social, political, and economic realities of the times in which they occurred, and/or whether influences from outside were merely adapted as a result of changes in pedagogical fashion (Efland, 1990).

The study consists of a compilation and analysis of available existing written data at the Puerto Rican Department of Education regarding art education in the elementary grades. Because this is the first study of its kind, documents such as letters, annual reports, textbooks, and curricular guidelines are the primary sources in addition to previously written histories and research pertaining to the educational system. Other primary sources and interviews were also consulted. This material is analyzed in relationship to socio-political influences on educational decision making.

It is expected that a descriptive and analytical study of this history will offer one possibility for action on the development of the art education program in the current educational reform. Not considering the importance of historical studies could result in,
as Erickson (1979) describes it, "relegating important decision-making to uncritical adherence to tradition" (p. 6). Defining different programs and trends in a broader, historical overview will open possibilities for purging "ghosts from our past which haunt our present and influence our futures" (Erickson, 1987, p. 5).

**Methodology**

During the summer of 1991, I did a manual search for historical research on art education in Puerto Rico in the library of the Puerto Rican Department of Education. In the library I located curricular letters, curricular guidelines, textbooks, and studies of the system related to art in one way or another. In my search, I corroborated my thoughts that published literature about art education policies of the Puerto Rican Department of Education is limited in quantity. In the very few cases where histories of art education are considered, they are limited in perspectives. For the most part, they are primarily chronological listings of the most prominent events with little or no attempt at going further in the analysis. These histories of art education of the Puerto Rican Department of Education are usually brief backgrounds found in the introductions to art curricular guidelines published by the Puerto Rican Department of Education (1984, 1986, 1988, 1990).

In 1900, Martin Brumbaugh, the first Commissioner of Education for Puerto Rico, established a system of directing the Department of Education through curricular letters (López Yustos, 1984). Through these letters, instructions were imparted to all the supervisors of the system around the island. The supervisors, in turn, disseminated the contents to the appropriate educators. The practice of directing the system through
the use of curricular letters lasted until recently. The curricular letters, circular letters, memorandums, and annual reports proved very helpful in documenting the history of the program. In an attempt to document this history with a descriptive and analytical approach, these curricular letters constitute first-hand primary sources.

Also useful for this history are annual reports and memoranda of the various directors of the division in charge of the art program. The annual reports offer a general overview and/or review of the curricular year discussed, as well as statistics concerning the art program.

The Department of Education has its own printing office that publishes all of its material, either to be used within the system or to be distributed among those interested in education. The material published by the Department that was researched consisted of textbooks and curricular guidelines used from 1898 to 1990. Through content analysis, information has obtained on what was being promoted in the art program.

In the library of the Department I located three comprehensive studies, commissioned by the government, regarding the public system of education on the island. I paid special attention to the content related to art education in the elementary schools found in these studies. The impact of these studies was also researched to understand their meaningfulness in policy and curricular changes. I was especially interested in the suggested recommendations for art education of the 1948-49 study.

The International Institute of Teachers College, Columbia University (1926), conducted the first study. In the study, art was not considered nor mentioned as a subject of the curricula even though Curricular Letter #18 (Puerto Rican Department of
Education, 1913), written prior to the study, was specifically directed to teachers of drawing.

The second study took place in 1948-49 and was conducted by the Institute of Field Studies of Teachers College, Columbia University. Unlike the first study, an entire chapter was devoted to creative and aesthetic living. The consideration of art education focused in describing current limitations and problems and recommended modifications to improve the program. Art education for elementary grades was discussed along with music and physical education.

The third study, Estudio del Sistema Educativo de Puerto Rico, was conducted in 1960 by Puerto Rican researchers under the direction of Rodriguez Bou. In the early stages of this study, the authors of the art portion of the study submitted a report published in English titled The Role of Arts in Elementary Education in Puerto Rico (Aponte de Saldaña & Santos de Dávila, 1959) as part of the survey of the school system. In the final report of this study, one separate section discussed the art program, which was only mentioned in other sections. However, nothing was said about art education's history. In this document of 2,500 pages, 9 pages are devoted to art education in the elementary schools. In the rest of the document, the art program is mentioned approximately three more times, with two of these repeating the same paragraph.

Other sources that at times touched upon historical facts of the art program are histories of the general curriculum and/or educational system itself. Since historians go through a selection process (Hamblen, 1987), a compilation of available formal histories
has been done from 1898 to 1990 in order to offer a wider range of those events that have been formerly discussed.

The first formal and comprehensive history of the Puerto Rican Department of Education was written by Osuna (1926) as a dissertation presented at Teachers College, Columbia University. It was out of print by 1949. Because of that fact and the lack of textbooks concerning the topic, Osuna expanded his historical analysis through that same year. In both the original and expanded editions, other than mentioning that art was a subject within the curricula, nothing was said about the history of the art program.

Among other comprehensive historical researches concerning different aspects of Puerto Rico's educational system are those written by Selles Sola (1943), Rosado Diaz (1967), Gómez Tejera & Cruz López (1970), Quintero Alfaro (1972), Negrón de Montilla (1976), and López Yustos (1984). Even though some of these authors go further than Osuna (1949), consideration given to the development of art education in Puerto Rico is still very limited. In several of these works, one or two paragraphs comprise the total amount of information given. In others, the art program is not mentioned.

A search of several data bases revealed material for this study. The national computer searches and computer searches of Educational Resources Information Center (ERIC) and Agricultural On-line Access (Agricola) were consulted. However, because these databases only go as far back as 1970, it was imperative to conduct a manual search. Indexes such as Educational Resources Information Center (ERIC), Research in Education (RIE), and ART were used in this task.

Two dissertations were found that deal directly with the art program. The first dissertation was written and presented at the University of Colorado by José Agapito Moreno Marrero (1944). As suggested in its title, Art Curriculum for the Junior High
Schools of Puerto Rico, the elementary program is not considered. The dissertation abstract does not include an historical background as part of the study.

Stahl (1971) presented the second dissertation on Puerto Rican art education at Teachers College, Columbia University, titled *A Basis for Art Education in Puerto Rico*. According to the author, this study "is the result of a search for the foundations upon which a philosophy of art education in Puerto Rico could be built" (p. 3). Art education is divided into two parts: its relationship to Puerto Rican culture and to the individual, respectively. In defining the current and general situation of the art field, the author made reference to historical overviews at times, but did not systematically analyze historical programs and events. In this 613-page document, the historical development of art education in Puerto Rico is discussed in just 15 pages. The historical overview is accomplished through a chronological presentation and description of those institutions that in one way or another served as art schools. Although in this section the history of art education for elementary students is formally discussed in three paragraphs, other historical events are sporadically mentioned throughout the document.

Erickson (1985) discussed four types of historical investigation: realistic, formal, expressive, and pragmatic. Realistic historical investigations attempt to reconstruct the past as it actually was by uncovering facts. Formal historical investigations are concerned with order, structure, and categorization, focusing on similarities rather than on differences. Expressive historical investigations, working under the assumption that there are many different accurate histories of the past, concentrate in making individual statements and individual interpretations. Pragmatic historical investigations focus on illuminating present-day problems by discussing relevant issues of the past, often concluding with prescriptions for solving current problems.

Hamblen (1987) proposes a fifth approach: metahistorical investigations. Because "histories are human creations consisting of choices and interpretations",

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metahistorical investigations "create shapes of meaning and consciousness" (p. 5) by considering the record of history itself as a subject of study.

Because different types of historical investigations discussed by Erickson (1985) and Hamblen (1987) are not mutually exclusive, an eclectic approach that uses various aspects of each approach is used in this study. As often happens with eclectic approaches, one category can dominate over the others but still it introduces further possibilities. Altogether these approaches serve as "the handmaiden of life as it provides examples, judges the past and puts the present in its proper place in the historical process" (Aron, 1959, p. 156 cited in Erickson, 1984, p. 123).

Scope and Limitations

Motivated by the conviction that art education is very much influenced in varying degrees by larger domains (Wygant, 1983), this study exposes and evaluates major movements, trends, and influences in the history of elementary school art education in Puerto Rico. In his work, *Growth of Art in American Schools* (1955), Logan delineated purposes, philosophies, methods, and curriculum content of different approaches used in art programs in the United States. Similarly, in this study I describe, analyze, and interpret the historical development of elementary art education as presented through the elementary grade policies of the Puerto Rican Department of Education from 1898 to 1990. For this task, two areas are considered: first, the general curriculum and, second, a political view of culture and/or cultures in the societal system.

A limitation of this study is its primary reliance on public records. However, the discovery of first hand primary sources was an extremely valuable and important step in the development of historical research.
Using written documentation (primary sources) gives just one view of the
development of the art program, i.e., the written and public intentions of directors and
supervisors. Considering the importance interviews contribute to research, I conducted
several interviews with personnel of the Visual Art Division of the Department of the
Puerto Rican Department of Education. As of October 1991, the administration of the
division consisted of three supervisors and a director who was soon to resign. Each of
these members were interviewed. Two of the supervisors and the director were artists
working as art educators. The remaining supervisor was an art educator who has
worked for the program for more than twenty-five years. A retired art educator who
served as director of the art program in the 1940s was also interviewed.

After the interviews, this author noted that, as Hamblen (1987) expresses it, "the
historian rarely has direct access to the original event ... but [to] conflicting data in their
original contextual occurrence" (p. 2). In the interviews it can also be recognized that
informal professional experiences provide a diversity of interpretations of the content of
primary sources and events. As Hamblen says (1987), these "informal professional
experiences constitute an oral tradition in art education that rarely becomes formalized
into written histories" (p. 4). Although interviews constitute an important key in
reconstructing history, the background and knowledge gained through written histories
and/or historical documents are necessary when personalities are not the subject under
study. Rather than focus upon personal interpretations, I focused the study upon ideas,
trends, and approaches formally promulgated through documentation.

Although deleting informal professional experiences might be considered a
limitation of this study, it is my belief that at this time it is imperative to demarcate the
history through available documentation due to the lack of comprehensive research
concerning art education in Puerto Rico. Documents that establish foundations and
serve as reference sources may prove useful for future art education studies. Further
research can document other aspects and views of the history by expanding the use of interviews.

Analyses of art education programs imparted through other dimensions of the societal system are beyond the scope or purposes of this study. Likewise, an analysis of the art programs for talented elementary grade students will not be included. Although there are two small university campuses that offer a B.A. in art education, the education of art educators in Puerto Rico is not specifically studied. However, requirements for giving certificates, licenses, and/or employment to art educators, educators working as art educators or artists working as art educators in the elementary levels will be briefly discussed when relevant to establish a thesis.
CHAPTER I: A NEW FLAG FOR PUERTO RICO (1898-1900)

For a better understanding of the developments of the educational system in Puerto Rico, once it became a territory of the United States in 1898, we need first to establish the existing situation and environment of the previous years. To bring the reader to the period in which this study begins the first part of this chapter presents an historical background of Puerto Rico. The second part of this chapter discusses how social and political factors offered, at the time, a favorable soil for the development of various agencies under a new flag, among them the Department of Education.

This information is also helpful in understanding the impact that the two-year military government in the island had on the educational system. In general terms, during these two years, the United States military government in Puerto Rico laid the foundations for an educational system as well as initiating the efforts for its development.

**Historical Background**

Puerto Rico is an island 100 x 33 miles long (8,896 square kilometers). It had 35 towns and cities with a population of 943,720 (Vivas Maldonado, 1975) when the United States took possession of it in 1898. Puerto Rico was an autonomous colony of the Spanish Empire since Christopher Columbus landed on the island in 1493.

In 1885, due to an economic crisis, Cuba was involved in a revolution, claiming independence from Spain. This independence was not given until 1897 when the island was already divided through revolutionary movements. To protect the United States
property interests in Cuba, the United States anchored a war ship, the USS Maine, in Havana Bay. Surprisingly, the USS Maine exploded in February 1898. Although the cause of this explosion was not known at the time, the United States immediately accused the Spanish of sabotage.

Incited by this incident, the Congress of the United States demanded that Spain remove its troops from the island of Cuba. Spain did not act upon this order, and the United States declared war on April 21, 1898. The Spanish military, weakened by internal European conflicts of the Spanish, was destroyed in two naval encounters and a series of land battles. However, the United States continued the war to expand its strategic position in the Caribbean.

Puerto Rico felt its first effects of the Spanish-American War on May 12 of 1898. The City of San Juan, Puerto Rico, a city that for 101 years had seen no military actions, was bombarded by American Troops. Subsequently they invaded the island by disembarking in the southern town of Guánica on July 25, 1898. On their way to claim the fortress City of Old San Juan, the Americans encountered practically no resistance from the people of the island (Picó, 1990; Morales Carrion, 1983; Vivas Maldonado, 1975).

Spain retreated in August 1898, ending the battle for Puerto Rico. The Spanish-American War formally ended on December 10, 1898 with the signing of The Treaty of Paris. The Treaty of Paris did not explicitly specify the political status of Puerto Rico. However, it did state that Puerto Rico was one of the islands that Spain agreed to cede to the United States (Picó, 1986). For this reason, until Puerto Rico's status was clarified, the United States instituted in the island a military government that lasted until
In 1900, it was officially stated that Puerto Rico was a territory of the United States.

Puerto Rico and United States Prior to the War

Previous to the war, Puerto Rico and the United States had common interests in forming a closer mutual relationship. Often when these interests are discussed in historical analysis, some authors tend to focus on the military aspects, while others focus on the economic and trade aspects of the relationship. Both aspects were major factors in the common interests of the two nations.

The United States’ primary interest lay in the strategic military location of the island. The United States needed strategic points to establish Navy bases all along the Caribbean. After considering the possible territories, Puerto Rico appeared the most viable candidate, not just for its strategic military location, but also in terms of trade (Picó, 1990; Estades Font, 1988). Additionally, the elimination of Spain from the region was an essential step in securing American hegemony over the Caribbean (Morales Carrion, 1983; Estades Font, 1988).

In addition, Puerto Rico represented potential trade benefits for the United States. Considerations were taken involving a projected interoceanic canal to be built in South America, now known as the Panama Canal. It was expected that the opening of the canal would alter existing maritime trade routes, making the Caribbean an important trade avenue. For the United States it was imperative to gain commercial, political and military control of both oceanic trade avenues by having Hawaii as a territory in the
Pacific side of the canal, and a territory located in the Caribbean Sea in order to control the Atlantic side.

For the United States, Puerto Rico also represented in the Northern Hemisphere the 10th market for American products (Morales Carrion, 1983) as well as one of their main suppliers of several goods. However, for Puerto Rico, goods not produced on the island such as wheat, rice, cotton and linen, wines, and iron, were imported mainly from Spain and England, but 20% of the total imports came from the United States. Even when imports also came from Germany, Cuba, and other colonies, by 1884, the United States was the chief buyer of Puerto Rican goods holding a 37% share of total island exportations (Sanchez Tomiella, 1976).

Previous to the war, Puerto Ricans were primarily motivated to accept the United States for possible economic and political benefits. In 1884, the sugar industry in Puerto Rico began to experience a decrease in demand. The Puerto Rican sugar industry felt that if it could gain autonomy from Spain, the sugar industry could engage in direct negotiations with the United States, which by 1895 consumed 61% of the island’s sugar production. The sugar growers hoped to revive the industry to become once again highly profitable. On these grounds, Puerto Rico welcomed the outbreak of the Spanish-American War.

Basically, for the Puerto Ricans, the arrival of the Americans meant a promise of envisioned freedom, in this case economic freedom, from the Spanish crown (Picó, 1990; Vivas Maldonado, 1975; Morales Carrion, 1983). For the United States, Puerto Rico represented military and trade benefits.
Puerto Rican Economy in 1898

In 1898 Puerto Rico had a self-sufficient economy (Morales Carrion, 1983, Sanchez Torniella, 1976) based mainly on the production of goods and minor industries as local consumption and conditions required. Exportation of sugar and coffee also helped the economy of the island. Tobacco, honey, and livestock were other common exports from Puerto Rico. Morales Carrion (1983, p. 131), when quoting Robert T. Hill (1898), states that:

Puerto Rico is essentially the land of the farmer, and the most highly cultivated of the West Indies. In fact, it is the only island where agriculture is so diversified that it produces sufficient food for the consumption of its inhabitants, in addition to vast plantation crops of sugar and coffee for exportation. Furthermore, the land is not monopolized by large plantations, but mostly divided into small independent holdings. Stock raising is also an extensive industry. (p. 131)

Other minor industries such as handicrafts, graphic arts, and industrial arts supplied the local economy.

In 1898 the economy of the island changed from being one of local production/consumption with some exportation, to one dictated by the needs of the new American investors (Sanchez Tarniella, 1976). For authors such as Wells (1972), the years after the occupation demonstrated a growth in terms of the island economy. For other authors this growth, even when recognized, was deemed superficial for the general population of the island. The Foraker Act of 1900 motivated new entrepreneurs to invest in the industries of the island by offering incentives (Wells, p. 93). The new economies brought much growth to the industries and much profit to their owners, but
proved to be detrimental for the personal economies of the people of the island. The conditions of life of the vast majority did not improve as they should have.

For the first three decades of the century the growth of sugar plantations was astonishing in Puerto Rico and the economy became more and more dependent on that one product (Sanchez Torniella, 1976). This industry attracted much attention but it grew up as one of absenteeism for two reasons. First, for the most part, much of the land owned by small independent farmers passed to the hands of American owners who did not live in the island. Second, the profits gained in the industry were being exported to the mainland, increasing the foreign capital but giving little benefit to Puerto Rico.

At a time when sugar was becoming the product of the island, the once very well established coffee industry began to struggle. After one year into the military government, on August 8, 1899, Puerto Rico suffered one of the worst hurricanes in its history, Hurricane San Ciriaco. More than 3,000 lives were lost and the economy was in ruins. The entire coffee crop for Puerto Rico was totally destroyed. That, combined with a new tariff imposed on Puerto Rico by Spain, made Puerto Rican coffee simply too expensive to export. The United States market was also producing a similar decline in the demand for Puerto Rican coffee. Puerto Rico was now competing with worldwide productions of coffee. Under these circumstances, the coffee plantation owners found themselves in mounting debts and resorted to selling their lands in order to settle their debts. By 1914 the industry was no longer considered a profitable export industry (Sanchez Torniella, 1976). This industry, which lost the Spanish and Cuban markets after the Spanish-American War, lost also its remaining European markets as a consequence of World War I (Sanchez Torniella, 1976).
The coffee industry was essentially transformed into a tobacco industry. The tobacco industry developed through the investment of American capital. The cultivation of the tobacco does not require much capital; it is a product easily produced on a small scale. American entrepreneurs increased its production through the incorporation of an economic system known as "refracción" where the industry would cover in advance production cost and related salaries. When the coffee industry began struggling for survival, many people got involved in the new, low cost industry. The industry also allowed for women and children to play an important role in the economy, as farming tobacco became a family production.

Economic conditions also worsened with an increasing inflation rate caused largely by the introduction of the American currency as the official currency of the island. With the new currency, the workers found themselves receiving lower salaries but at the same time paying more for needed items. All the drastic and rapid economic changes the island went through created a larger misery and higher levels of unemployment than the island had ever seen before (Sanchez Tamiella, p. 99-100, when quoting Harold Ickes).

**Education in Puerto Rico in 1898**

In 1898 illiteracy existed in the overwhelming majority of the Puerto Rican population, with 80% of the population considered as illiterate (Report of the Commissioner of Education for Porto Rico, August 10, 1910; Vivas Maldonado, 1975). The existing educational system in Puerto Rico consisted of over 500 public schools: 380 for boys and girls, 148 for girls, and one for adults (Report of the Commissioner of Education for Porto Rico, September 21, 1908; Rosado Diaz, 1967). The system
provided instruction to only 18.1% of the juvenile population (Vivas Maldonado, 1975; Lopez Yustos, 1985).

The poor children, for whom instruction was free of charge, mainly attended public schools located in the larger towns (Report to the Commissioner of Education of Porto Rico, September 21, 1908). "In 1899, [a total of] 267,630 children, mostly from rural areas, were out of school" (Anttila, 1953, p. 208).

In considering the above statistic, it is important to note that an unaccounted percentage of children were attending one of the 26 existing private schools or receiving instruction at home (Report to the Commissioner of Education of Porto Rico, September 21, 1908). If that fact is taken into consideration, it appears that a higher percentage of the children living in the island were receiving some type of instruction, contrary to the published percentage.

The reasons for high levels of illiteracy in the island varied. First, as established on the first post-American occupation census of Puerto Rico (1899), the majority of the population was not living in towns, but concentrated in rural areas. Less than 15% of the population were living in towns of more than 1,000 inhabitants, and just 8.7% lived in towns of more than 8,000 inhabitants (Wells, 1972). The populated centers were located in San Juan, Ponce, Mayaguez, and Arecibo (Wells, 1972). It is also commonly recognized in the literature discussing the period that the majority of the illiterate inhabitants of Puerto Rico were living in rural areas. This is not an element of surprise when considering that most of the public schools were located in larger towns.

Also contributing to illiteracy in rural areas was the topographical factor. Nine tenths of the topography of the island was mountainous with primitive roads between the
towns (Wells, 1972). The difficulty of mobility can be seen even in 1908, ten years after the American occupation began, where in one of the districts "the ride from the two schools most distant from one another within the district would, unless relays of horses were provided, take three days" (Report of the Commissioner of Education of Porto Rico September 21, 1908, p. 200). Economics played a major role if you consider that in 1899 the cost of horse carriage transportation across the island was $30 (Wells, 1972, p. 43). Lack of mobility was definitely a detriment to the progress of the system. Wells (1972) considers it as one of the factors that delayed the progress of education in the rural areas during American occupation, and needless to say in the years under the Spanish flag.

A second reason for high levels of illiteracy was the existing societal structure. At the time of the American occupation, Puerto Rico had an established society of more than 400 years based upon Spanish colonization and development. The Hispanic cultural values permeated the society even after the American occupation (Rafael Ramirez, 1985). Puerto Rico's well-established society was based on agriculture. In this society, a large number of the agricultural peasants, known in Puerto Rico as jibaros, formed the majority of the rural population working the crops. Their families functioned within a simple and minimal economic structure where their basic needs were limited and easily obtained.

As with any agricultural society of the period, educational efforts were formulated considering a society where the children of rural areas were an integral part of the work force needed for the sustenance of a family. Among the jibaros, education
was not necessary in order to function within their subculture. Their lives were based on the availability of local resources. Their needs directly corresponded with the resources.

The situation described previously was typical of many nineteenth century European societies. Education in these societies was just for those who could afford to send their children to school, essentially an elitist system (Lopez Yustos, 1984). In Puerto Rico, education for the masses was not a concern since society did not view education as a socializing agent for upward mobility among societal classes.

Taken all together, this demonstrates that at the time, Puerto Rico had an educational system that perpetuated a static society. If you were to look at statistics among European countries and Puerto Rico during this time period comparing the number of children receiving education, existing school buildings and/or schools per capita, and illiteracy rates, Puerto Rico compared favorably. The picture was also “not too different from illiteracy and poverty in certain parts of the Deep South” (Morales Carrión, 1983, p131).

To blame the Spaniards for having a poor educational system on the island would be to misunderstand the purpose behind their system. It is my opinion that the high levels of illiteracy in the island prior to the American occupation, were not due to an intentional Spanish neglect. According to Lopez Yustos (1985), the 20-year period prior to the arrival of the Americans were the most fruitful for educational development under the Spanish crown. It was during those years that the Spanish government constructed several schools and established educational standard and goals under the Despujol Decree of 1880.
In the decree the following courses were listed for the elementary grades: Christian doctrines, reading, writing, Spanish grammar, arithmetic, and geography. Drawing was a subject available only to girls attending those elementary schools located in towns. For the boys, the system instead offered courses on agriculture, industry and commerce (Despujol Decree 1800, reproduced in Lopez Yustos, 1985). For schools located in areas not considered towns, but consisting of at least 20 students, the curriculum included Christian doctrines, reading, writing, principles of grammar and orthography, arithmetic, the metric system, and sewing classes for girls. Drawing was not an option in these schools. The Despujol Decree also discussed the teaching profession, the operational system of appointees, and principles for the supervision and management of the Department of Education. It was an effort to create a modern school system.

The New Code of Educational Laws

A clear reason for a drastic difference in the development rate of the educational system between the Spanish and the American period lay on the fact that Spain’s main interest in education differed totally from the American educational philosophy and educational intents for Puerto Rico. "Officials sent to Puerto Rico had a two folded work: First to install American Institutions and American Governmental principles, and second, to educate the Puerto Ricans on these terms" (Report of the Governor of Porto Rico, September 21, 1905).

To fulfill these goals, the educational system was one of the first departments to be reorganized in the island (Negrón de Montilla, 1990). For this purpose on December
31. 1898, General John Eaton, a person "considered as an expert in educational matters", (Report of the Commissioner of Education for Porto Rico, September 21, 1908, p. 221) was appointed as Secretary of Education for Puerto Rico. General Eaton immediately appointed Dr. Victor S. Clark as his assistant (Report of the Commissioner of Education of Porto Rico, September 21, 1908). They made it their first task to study what type of educational system existed in the island under the Spanish Government (Report Commissioner of Education of Porto Rico, September 21, 1908).

The First Code of Educational Laws for Puerto Rico was submitted in 1899 on the assumption that those educational practices that had worked in the United States would also work in the island. In this way, the public education curriculum was being borrowed, and the philosophies, programs, and methods that were originally prepared in, for, and by the United States were implemented immediately.

The Code of Laws for the new educational system was based largely upon the Massachusetts School Law without taking into consideration that Puerto Rico and Massachusetts were two different societies. Massachusetts had an industrial society with capitalist interests. However, Puerto Rico had an agricultural society that was not influenced by industrialism until the 1940s. The religious beliefs of the people of Massachusetts were primarily Protestant. Vis-à-vis Puerto Rico had a strong Catholic society ingrained from years of Spanish rule. These two major differences, in addition to political opposition, created severe criticism from the Puerto Rican population as they felt religious education being imparted by the educational system. However, despite the opposition, it was issued as a general order in May 1899 (Report of the Commissioner of Education of Porto Rico, September 21, 1908). The code required the following
changes in the system (Leyes Escolares VI, Gaceta de Puerto Rico, April 30, 1899, num 102, p.2, reproduce in Lopez Yustos, 1985, p. 105, Report of the Commissioner of Education of Porto Rico, September 21, 1908, p. 222): (a) Public schools were to be entirely free for every student; (b) the school year was limited to 9 months, each one consisting of 20 days of school; (c) a system of graded schools was to be established limiting the student/teacher ratio to 50 students per teacher; (d) a system of teacher qualifications was to be established; (e) the salaries for teachers were to be fixed according to their qualifications; and (f) free text books were to be provided for all the students. Specifically related to the curriculum, the School Law of 1899 provided that: (a) Teachers could teach only what was mandated; (b) graded schools were to be divided into six grades; (c) the basic curriculum would consist of courses on Spanish, English, arithmetic, and geography. Music, drawing, manual work, writing and orthography, hygiene, and ethics were considered minor courses. Drawing was to be offered "when the teacher could do it or whenever an art inspector was available" (Leyes Escolares VI, La Gaceta de Puerto Rico, April 30, 1899, num 102, p. 2 articulo 5b, reproduced in Lopez Yustos, 1985, p. 105).

One month prior to the implementation of the 1899 Code of Law, General Eaton returned to the United States, leaving Dr. Clark behind as acting director (Report of the Commissioner of Education of Porto Rico, September 21, 1908). Immediately thereafter, on July 8, 1899, the first Board of Education under the American Government was established in Puerto Rico. (Report of the Commissioner of Education of Porto Rico, September 21, 1908) becoming the highest educational authority on the island.
Dr. Clark, named as the President, kept on with the previous effort to place in practice the newly developed Code of Law.

**Art Education During This Period**

Important to this research is the consideration given to art classes. If you examine the subject of art under both the American and Spanish systems, it becomes very apparent that neither system considered the subject an essential or necessary part of an early education. As stated earlier, education under the Spanish government, although almost nonexistent in rural areas, was available in rural schools where 20 or more students could be assembled. In these schools a simpler version of the basic curriculum was offered. For example, art was not offered as a subject in most locations. Only town schools offered art as part of the basic curriculum, and only to girls. In short, art was simply a subject for a privileged few. For the Americans, on the other hand, it was either offered to only a chosen few or if the resources allowed for the subject. Drawing was to be offered "when the teacher could do it or whenever an art inspector was available" (Leyes Escolares VI, La Gaceta de Puerto Rico, April 30, 1899, num. 102, p. 2 articulo 5b, reproduced in Lopez Yustos, 1985, p. 105).

Unfortunately, the archives of the Puerto Rico Department of Education do not shed any light on the number of art instructors during this period. The closest comparable data reveals that in 1910 there were six art instructors out of a total of 1,652 teachers (Report of the Commissioner of Education of Porto Rico, 1910). Reasonable logic would suggest the number of art teachers in 1898 either equaled or was less than the 1910 figure. The Commissioner of Education for Puerto Rico stated in his annual
report of 1910, that special teachers of drawings were located in the larger school systems of the island and in those schools without teachers "... generally speaking instruction in this branch is given by the regular room teacher" (Report of the Commissioner of Education for Porto Rico, 1910, p. 162). This statement suggests art education was only available in the major towns of San Juan, Arecibo, Ponce, Mayaguez, and Bayamón after the establishment of the Department of Public Education under the Americans.

Summary

The change of flag in 1898 diverted educational, political, and economic efforts in Puerto Rico. The new perspective of the local reality as well as the new political status for the island were the main determinants of changes.

Specifically in reference to the educational system, contrary to the motives of the Spaniards, the United States attempted to use it as an institution to promote change, change in the attitudes, values and cultural perspectives that preexisted their arrival in 1898. The reality of a remnant Spanish society gave rise to an American urgency to eliminate all existing institutional policies, including education. Incorporating the American values and notions in the huge rural population, which comprised the largest segment of society, was essential to the success of the new American system.

In general terms, a wider picture of the educational system in 1898 shows that (a) the lack of mobility among the general rural population stagnated the progress of the system and the availability of education for children living in affected areas, (b) the number of rural schools was low, (c) most of the population receiving an education lived...
in one of the 35 towns of the island, where most of the educational efforts were concentrated, and (d) the educational system did not offer much opportunities for upward mobility. However, I also demonstrate that the educational system was under development and that it compared favorably to other educational systems in many other agricultural countries of the time.
CHAPTER II: THE AMERICANIZATION PROCESS (1900-1921)

Basically, the first two-year period concluded with the primary interest of the initial architects of the Puerto Rican educational system, i.e., the establishment of an educational foundation from which to build the system. The original intent and practice of understanding existing island educational practices quickly became somewhat moot as United States educational policies were adopted and implemented without any consideration of existent realities.

One of the United States' main goals in the first years of American occupation was to organize the new territory according to "American standards" and to lay the foundations of an American style government. (Report of the Governor of Porto Rico, July 3, 1904. Wells, 1972) The Americans believed that Puerto Rico did not possess a cultural identity. The assumption was that the culture was basically Spanish and not Puerto Rican. Therefore, there was a perceived immediate need for Americanizing the people that lived in the new territory (Rosado Diaz, 1967, López Yustos, 1984, Negrón de Montilla, 1990).

This chapter will cover the tenure of the first six Commissioners of Education for Puerto Rico. From 1900 to 1921 all the Commissioners of Education appointed by the President of the United States were Americans. Six of them were appointed during that span but four of them served for less than three years, the remaining two served the majority of the years. It was not until 1921 that the first Puerto Rican was appointed as Governor. According to Osuna (1923) "the changes in the office of the commissioner
have been due more to the fact that all of them, with the exceptions of the present one, were Americans from the Continent who did not care to remain in the Island for a long term” (p. 131).

The main interest of the governors of Puerto Rico, and by consequence of the Commissioners of Education, was to Americanize the people of the island. Expanding the educational system in terms of enrollment and attendance as well as the teaching of English, were the primary instruments in "Americanizing" the system (Gomez Tejera & Cruz Lopez, 1970) and the people of the island as well as the means to determine educational progress in the island. All the Commissioners of Education in this period, but the last one, worked intensely toward this goal of Americanization. Progress in Americanization was a process mainly emphasized in the educational system through the teaching of English, the incorporation of American chants, and the celebration of American Holidays. From the documents covering this period it is evident that the evaluation of the progress of the educational system, vis-a-vis Americanization, became mainly a quantitative evaluation. Contrary to the first two years of the military government, numbers were quickly becoming the means for measuring progress.

A Civil Government for Puerto Rico

In April 1900, the Foraker Act ended the military government in Puerto Rico by establishing a civil government for the island. The civil government went into effect on May 1900 with Charles H. Allen acting as the first civil governor of Puerto Rico. It consisted of a presidentially appointed governor, a House of Delegates elected by the people, and an eleven member Executive Council, also appointed by the President, of
whom five members were to be Puerto Ricans. The Commissioner of Education, with a four-year appointment, was one of the members of the Executive Council (Report of the Commissioner of Education for Puerto Rico, September 21, 1908, p. 224).

The degree of acceptance for the American political power in the island became an issue that helped define the agenda of the political wings in Puerto Rico. When the civil government was instituted, Puerto Rico developed three main political ideologies that still remain. A majority of the political platforms deal with the relationship between the island and the United States (Wells, p. 102). First, there were those who wanted a closer relationship with the United States advocating statehood for the island; second, there were those who wanted to stay as a protectorate of the United States, but with self-government and; third, there were those who were seeking true independence as an autonomous island state. Of the three main political parties, the Unionist Party, mainly advocating self-government under protectorate, dominated the island elections in the first quarter century (Morales Carrion, 1983). Their main political agenda was the preservation of Puerto Rico's personality and sense of cultural regionalism (Morales Carrion, p. 181).

After 1914, other political parties developed. These new political animals "were rather personal parties or groups surrounding and following different leaders" (Report of the Governor of Puerto Rico, September 21, 1905, p. 1). The differences became a matter of leadership and personality rather than political ideology with most new parties advocating the same three political baselines.
Statistical Numbers and Progress

The quantitative expansion of educational facilities in Puerto Rico was drastic during the first decades of the century (Morales Carrion, 1983, p. 165; Osuna, 1923, p. 177). However, the extreme effort to increase the number of school facilities later “was carried out at the expense of efficiency” to the educational system (Osuna, 1923, p. 178; Report of the Commissioner of Education for Porto Rico, 1913).

During the first two years of the military government, the educational system discussed more philosophical issues concerning the need for developing a system than what it did in the next years (Report of the Governor of Puerto Rico, July 3, 1904, p. 9). Basically, once the educational system was delineated as provided in the Code of Law, simple numerical data became the means for measuring progress. Most accomplishment and improvements in the development of the educational system were minimized to statistical numbers revealed in educational reports. Until 1908, increasing numbers were perceived as an accomplishment in the development of the system, where “the ultimate success of a year was established according to enrollment and attendance” (Report to the Governor of Puerto Rico, Department of Education of Puerto Rico, July 1, 1905, p. 121, Report of the Commissioner of Education of Puerto Rico, September 21, 1908, p. 266). Enrollment was considered “a much more reliable test of the school system” (Report of the Governor of Puerto Rico, July 30, 1907, p. 394), and daily attendance was “the ultimate test of the efficiency of the school system” (Report of the Governor of Puerto Rico, Department of Education, July 1, 1905, p. 121).

With increased educational participation came an obvious need for more school buildings. In January 1901, the President of the United States allotted funds for the
construction of school buildings for the first time under the American occupation, a total of S200,000 (Report of the Commissioner of Education for Porto Rico, September 21, 1908, p. 205; Osuna, 1923, p. 182). Later on, in 1908 the insular government offered loans to local municipalities and school boards (Report of the Governor of Porto Rico, 1908, p. 48 & 61) for general educational matters such as building new schools (Report of the Governor of Porto Rico, 1908, p. 48). Each municipality was to construct sufficient schools in order to accommodate all the children in the jurisdiction (Osuna, 1923, p. 120).

**American Influence in Puerto Rican Art Education**

At the turn of the century, art education in the United States was “a complex response to the new vocationalism in schooling and the changing nature of modern work” (Amburgy, 1990). The new Progressive education and Child Study Movement increased a concern for the expression of the beautiful in the Department of Education. William T. Harris, Commissioner of Education for the United States at the turn of the century, considered that “aesthetic studies in art and language together constituted one of the five main categories of education” (Wygant, 1983, p. 125). Basically the principle was the cultivation of aesthetic taste “to add beauty and culture to the lives of the masses” (Amburgy, 1990, p. 104). It was considered that the study of art “develop love for beauty and the power to produce beautiful things” (Harris cited in Efland, 1990, p. 132).

The romantic-idealism view in art education at the time suggested that art was an important instrument in the moral development of the individual and for the nation.
Following Ruskin’s ideas, artistic perception would cultivate in the pupil the capacity for moral beauty because the belief was that “great artists were exemplars of high moral character” (Stankiewicz, 1984, p. 61). "American art educators of that period were anxious to connect art study with the acquisition of American virtues, especially for the children of the emigrants" (Efland, 1990, p. 146).

These notions of art education in the United States, in all probability, gave rise in Puerto Rico to the study of art masterpieces along with schoolroom decoration programs. This is clearly expressed in Puerto Rico with the distribution of 220 colored pictures to each municipality of the educational system. The pictures, courtesy of leading railroad companies of the United States, were for the decoration of rooms in rural and graded schools. In the letter that accompanied the set of pictures the Commissioner of Education stated “that the Department takes considerable interest in the adornment of the school rooms” (Curricular Letter 262, 1905). Along that same line, the teachers were encouraged to make the best use of advertising material to decorate the classrooms, although not before eliminating any offensive material that they may include (Curricular Letter 295, 1906).

Art Education in the Elementary Grades

Common knowledge leads us to believe that art education in the public school system of Puerto Rico started after several decades of establishing the system under the American Flag. I found several documents that help us develop the theory that art education was indeed part of the educational curriculum used in the public schools of the Department of Education since its developments.
The reasons for this contradiction may vary. However, two basic ideas come to
my mind. First, research to establish art education histories or art education
historiography has not been done with written documents as primary sources. Basically
word of mouth has dominated the dissemination of the information we have available in
recent documents. I also believe that a second reason to establish the early stages of art
education between the 1930s and the 1940s are the various notions of what actually
constitutes art and art education. Approaches to art education that evolved in vocational
and industrial education were traditionally not considered in previous histories of art
education in Puerto Rico.

In his book, History of Education in Puerto Rico, Osuna (1923) clearly states
that during the first two decades of the century there was semi-official instruction in art
in the elementary grades (p. 227). Very much in accordance with art education in the
United States, manual training permeated the field for the first two decades of the
century. In Puerto Rico, manual training was limited to the upper grades, i.e., seven
through eight grades, which are out of the scope of this study. Key to our discussion,
Osuna (1923) states that even when manual arts were delegated to the upper grades,
"the lower grades did some work in manual arts" (p. 227).

Another aspect that leads us to conclude there was some art education in the
elementary grades comes across when considering the requisites for an elementary
normal certificate first from the Normal School and eventually from the Normal
Department of the University of Puerto Rico. Even though it was established in the
Introduction that teacher preparation in art education was not to be considered in this
study, a quick look at the requisites for teachers' certifications is imperative in order to establish one of the main theories of this chapter.

In the course of study established in 1900 for the Normal School, future teachers had two years of art education. The course description specifies that in the first year they had clay modelling and drawing, and in the second year drawing, plastic modelling, and watercolor. The duration for all the classes was four hours a week during one full semester. In 1908, future teachers still had two semesters of art education under the instruction of Dr. Alberta Campbell (Report of the Governor of Porto Rico, June 30, 1908, p. 276; Report of the Commissioner of Education of Porto Rico, September 23, 1909, p. 276). The fact that regular classroom teachers had notions of art education and that the school curriculum asked for classes in the field brings us to the conclusion that there was some kind of art education being taught in the schools of the public system.

Besides the above-mentioned semi-official instruction, it was not until 1909 when art education was formally discussed in Puerto Rico as a subject of the curriculum. The governor of Puerto Rico states on his 1910 annual report that drawing was among other subjects "receiving more attention from year to year" (Report of the Governor of Porto Rico, 1910, p. 34), and by 1913 there was a clearly increasing interest in art as "arts and crafts." As will be demonstrated, from the literature it is evident that these arts and crafts were highly influenced with the aesthetic of the Puerto Rican handwork.

An Obscure Period for Art Education in Puerto Rico (1900-1921)

In discussing several aspects of Puerto Rican history, Morales Carrion (1983) refers to this period as one of "tabula rasa" (p. 160) while Lopez Yustos (1985)
describes it as one "characterized by continuous pedagogical transplants" (p. 120)
Within the same line of thought, Morales Carrion (1983) states that there was an
underlying "assumption of the superiority of everything American" (p. 175). In the
governor's report of 1904, it was established that "every effort must be made not only to
teach new doctrines and ideas, but at the same time to destroy the prejudices, ignorance,
and the false teachings of the past" (July 3, 1904, p. 13). Many other similar statements
can be found in the annual reports written during those days.

In the Department of Education archives, not much information is found relating
to elementary art education for the first decade of the century. Unfortunately, reports
prior to 1904, as well as various curricular letters, are missing from the archives.
Additionally, no curricular letters are found for the period 1914 to 1918.

At the time of my Department of Education research, I discovered that not only
were there missing periods, but the content on several film-sheets were not organized in
any particular manner. It is difficult to establish if those reporting gaps are real or if they
are due to missing documents. Most of the documents and all the curricular letters for
the period covered in this chapter are copied in microfiche kept in the library of the
Department of Education. When consulting the microfiche this researcher noticed that
the copies included in the microfiche itself were not in chronological order, and in several
cases not even in consecutive page order within the same document. Even when the
microfiches were organized their content was not, leaving historical gaps in the
microfiche records. For this reason the question whether other curricular letters
concerning the program were written at the time will remain unanswered in this study.
However, in compensation for these losses, a 1908 decade-long overview of the
Department of Education, several documents written within the first three decades, and further annual reports cover the missing periods.

From the research I conclude that this is an obscure period for art education. Common knowledge leads us to believe that art education in Puerto Rico started later in the century. The next pages will discuss the major accomplishments of the Commissioners of Education serving between 1900 and 1921. Not much explicit information regarding formal instruction in art education and its principles appeared in documents of the Department of Education during the years of these Commissioners. However, an analysis of the existing documents demonstrates the contrary; it actually discloses notions of the field embedded in public school curricula. In the next pages I will demonstrate that art education was included in the school curriculum not just prior to the American occupation but since the early development of the system by the Americans. It will be evident that the ideas of art as a conservation force and social control as well as art education guided by social efficiency principles were determinants to the art curriculum of the Department of Education during these period. In the documents it is evident that art education was following principles of the study picture movement, addressing, among others things, the need for the beautification of classrooms.

Because art education appears in the documents about other aspects of the educational system, in the next pages I will discuss changes and areas of concern emphasized by each Commissioner. This division will help to discover notions and areas of art education while at the same time keeping to a chronological order of events.
Commissioners of Education: 1900-1921

While discussing the development of the educational system under each Commissioner of Education it will be noticed that several courses of study have been adopted from time to time by the Department of Education. The first one was promulgated by General Henry in 1899, the second one prepared by Dr. Brumbaugh in 1901, the third one by Commissioner Falkener in 1906, and the fourth one by Commissioner Dexter in 1909 (Osuna, 1923, p. 210). The changes between the revised curricula differ very little in content in as much as the emphasis was placed on language and on the teaching of special subjects such as music, drawing, manual training, home economics, and agriculture (Osuna, 1923).

Dr. Martin G. Brumbaugh

Dr. Martin G. Brumbaugh, Ph.D., J.D., a man "known as one of the best educators in the United States" (Report of the Commissioner of Education of Puerto Rico, September 21, 1908, p. 224), was the first presidentially appointed Commissioner of Education for Puerto Rico. Dr. Brumbaugh arrived to the island on August 4, 1900. In that same year, a system of annual reports written to the Governor of Puerto Rico and the United States Secretary of War commenced. The report of the Commissioner of Education was made directly to the Governor of Puerto Rico (Report of the Governor of Porto Rico, July 3, 1904, p. 11).

To organize the Department of Education, Dr. Brumbaugh acted upon two key issues of the developmental process. First, one of his administrative accomplishments was the use of curricular letters. Through these letters the Secretary of Instruction
published mandates and direction to all the teachers around the island. This system of letters survived until the 1980s. Much of the information gathered for this study comes from these curricular letters. Second, he addressed the need for higher funding in order to build more schools. The goal was simple, more schools means more students. However, as one can easily imagine, more schools meant more students, and more students meant more teachers. The need for teachers presented a problem for the Department.

As it has been stated, from the reports and as discussed throughout Negrón de Montilla’s Dissertation (1990), one of the main issues and concerns of the day was the belief that the laws and the language used in Puerto Rico were to be uniform with those used on the mainland. A major effort was made during Dr. Brumbaugh’s appointment to ensure English was taught in every school. With the implementation of the English language in the system and the rapid growth of the number of schools, Dr. Brumbaugh encountered a shortage of qualified teachers. Due to this shortage, English teachers and supervisors were rapidly imported from the United States. Additionally, summer institutes were started, a manual for teachers was published, and study guides were periodically distributed. On February 8, 1902, Dr. Brumbaugh resigned from his duty leaving behind a system consisting of 345 graded town schools, 1,200 public schools and 60,000 children enrolled in the school system of the island (Anttila, 1953, p. 211).

**Dr. Samuel McCune Linsay**

Dr. Samuel McCune Linsay was appointed as Dr. Brumbaugh’s successor (Report of the Commissioner of Education of Puerto Rico, September 21, 1908, p. 226).

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Dr. Linsay established several changes in the educational system's way of doing business, but still made major efforts to ensure an appropriate instruction in English. Dr. Brumbaugh gave emphasis to the teaching of English, and Dr. Lindsay gave emphasis to the administrative changes needed to achieve Dr. Brumbaugh's main concern. To diminish the initial shortage of teachers faced in previous years, Dr. Linsay continued to import teachers from the United States, a practice that lasted until the 1940s (López Yustos, 1985, p. 127). At the same time, he created a program of scholarships to pursue studies in Cornell and Harvard for future native teachers (Osuna, 1923, p. 161).

During Dr. Linsay's appointment, a new system was created to classify teachers into categories. Each category described the qualifications for obtaining a teaching license under that category. A new test for future teachers included an examination of the English language as one of the requisites for obtaining the license.

Dr. Linsay also concentrated much of his efforts in the development of secondary education as an important instrument for the school system. During his tenure the existing Educational Institute became the University of Puerto Rico in 1903 by an act of the legislature (Report of the Commissioner of Education of Puerto Rico, August 10, 1910, p. 186). The Normal School, originally organized in 1899, became the Normal Department for the University.

Also during his tenure the first manual training school opened its door (Report of the Commissioner of Education for Porto Rico, June 30, 1907, p. 28). The school, as well as other manual training programs, had to be canceled when in 1907 the legislature failed to provide for it (Osuna, 1923, p. 226). Osuna states that even when there were...
no appropriations for such classes, the work was still being carried out (1923). By 1907 the course of study was more of a model to go by than a law to be rigorously enforced (Osuna, 1923, p. 210). It seems that this relaxed structure allowed teachers to instruct in subject areas not formally described in the curriculum. With the encouragement of the department, several teachers devoted some time to the manual arts (Osuna, 1923, p. 227).

After two years of work, Dr. Ronald Falkner succeeded Dr. Linsay in September of 1904 (Report of the Commissioner of Education of Puerto Rico, September 21, 1908, p. 229; Lopez Yustos, 1985; Negrón Montilla, 1990). On his last report to the Governor, Dr. Lindsay stated that the "urgent need is for facilities for elementary education which probably cannot be provided on a sufficiently large scale for more than a small fraction of the children of school age" (Report of the Governor of Puerto Rico, July 3, 1904, p. 16).

Dr. Ronald P. Falkner

Although a major effort was already in progress to enforce the teaching of English in the public school system, Dr. Falkner undertook it as one of his primary goals. During his appointment, English became the language of instruction, Spanish was relegated to a course of study, and most important to this study, art education appeared to have a new look in the system.

The first official document written by the department regarding art education dates from Dr. Falkner's tenure. In Curricular Letter # 262 (December 12, 1905) and Curricular Letter # 295 (April 2, 1906) the teachers of the system were encouraged to
decorate their classrooms with illustrations provided by the department as well as with illustrations taken from advertisements. In Curricular Letter # 262, Dr. Falkner expressed to the teachers that "the department takes considerable interest in the adornment of the school rooms and was moved by the need of proper pictures to purchase the colored pictures which have been sent to you" (Department of Education, December 12, 1905). In Curricular Letter # 295 (April 2, 1906), Acting Commissioner Lord stated that the department "have been much gratified to observe that in most school rooms of the island a very commendable attempt is being made to decorate the walls with pictures and other articles of adornment." The emphasis on school room decoration and picture study would be strengthening in 1913 with the development of a formal art education program in Puerto Rico.

Dr. Edwin Grant Dexter

Dr. Edwin Grant Dexter succeeded Dr. Falkner on August 9, 1907. Many changes occurred in the administration and curriculum of the Department during his tenure. It was during his tenure when documents of the Department begin to shed light on the obscure days of art education in Puerto Rico.

Elementary School Classification and School Districts: Dr. Dexter took over the Department of Education, the elementary schools of the island where divided into three types: rural, graded, and night schools (Report of the Governor, July 1, 1905, p. 121; Osuna, 1923, p. 217-218). Rural schools comprise the most numerous group of schools as rural was the greater part of the population (Annual Report of the Governor of Porto Rico, July 1905, p. 137). Their curriculum was restricted to the teaching of the first 3
grades but a fourth grade was added toward the end of the decade. By 1911, the curriculum covered up to the sixth grade as demand developed for more education (Report of the Commissioner of Education for Porto Rico, September 23, 1909, p. 232; Annual Report of the Governor of Porto Rico, July 1905, p. 136; Report of the Governor of Porto Rico, June 30, 1911, p. 180; Report of the Commissioner of Education, August 10, 1910, p. 33; Report of the Commissioner of Education, August 4, 1914, p. 358). There was one teacher per rural school, giving the same number of teachers as schools (Report of the Governor of Puerto Rico, July 1, 1905 p. 121).

Graded schools were located in cities and towns. Their curriculum comprised all the grades from first to eight in 28 towns and first through seven in 43 towns (Report of the Commissioner of Education, September 23, 1909, p. 233). By 1914 the graded schools were taught by English graded teachers (Report Commissioner of Education, August 4, 1914, p. 359). "In the larger towns the public schools were usually attended only by the poor children, the others attended private schools" (Report of the Commissioner of Education, September 21, 1908, p. 220). The first night school was open in 1901 for students who did not attend school during the day. These schools were available to all other persons interested in learning to read and write (Osuna, 1923). Their curriculum comprised basically the first few grades.

The Curriculum of the schools was following the eight-four plan (Osuna, 1923). The elementary education comprised an eight-year course of study divided into four primary grades and four intermediate grades (Osuna, 1923). Certain courses, such as those related to art and agriculture, were designated for the lower grades and others for the upper grades of the elementary school. As this study concentrates on the elementary
grades, the lower grades will receive most consideration for the rest of this document. These lower grades basically end up becoming the nowadays-elementary education following a six-three-three plan.

For administrative purposes the Department divided the island into 19 districts. The number of districts in the educational system was 19 as of 1902 with the exception of 1904 when there were 18 districts. In charge of each district there was an English Inspector who among other duties was to instruct the teachers in new educational methods. Dr. Dexter realized that the schools of the public educational system were not receiving close and proper supervision due to the large geographical area that each district covered. Under his direction, in 1908 new legislation reorganized the Department into 35 districts, a number that by 1910 was raised to 43. The law provided that eventually each of the 66 political units of the island, known as municipalities, would be a distinct school district.

The districts were divided into 3 classes: (1) 1st grade- municipalities with 100 schools or more; (2) 2nd grade- between 50 and 100 schools; and (3) 3rd grade- less than 50 schools (Report of the Commissioner of Education of Puerto Rico September 21, 1908, p. 200; Report of the Commissioner of Education, June 29, 1912). Each district had a Superintendent of Schools who was to respond now to one of three new General Superintendents, appointed by the Commissioner and who responded directly to him. Each district also had an elected school board of three members (Report of the Commissioner of Education for Puerto Rico, September 23, 1909).

With this reorganization, the Department of Education established a classical bureaucratic hierarchy where the commissioner was "the pivot man around whom the
whole insular system of education revolves" (Osuna, 1923, p 128). In the event of his absence from the island, the Assistant Commissioner assumes all the responsibilities of the office.

Art Educators: In the new reorganization, the selection of teachers was delegated to the municipality level, which in turn received final approval of the selected from the Commissioner of Education. It is interesting to note that the Commissioner of Education himself chose the English teachers as well as all specialized teachers of drawing, music, manual training, domestic sciences, agriculture, and Kindergarten (Report of the Commissioner of Education for Puerto Rico, September 23, 1909) Information on why this was the case was not specified. It seems that due to the limited number of assignments in these subject areas, the Commissioner did not just choose them, but also placed them as he thought best.

The number of art educators in the system did not increase considerably during the first decade of the development of the system. During school year 1905-1906 the Department of Education employed 158 American teachers out of whom 6 were teachers of drawing and music in the common school of the educational system (Report of the Commissioner of Education of Puerto Rico September 21, 1908, p. 230) By 1911 the budget of the Department of Education (Report of the Governor of Porto Rico, June 30, 1911) provided for 16 teachers of music, art, and Kindergarten, a number that increased to 20 by 1912 (Report of the Commissioner of Education, June 29, 1912, p. 14). All of these teachers were assigned to the larger towns of San Juan, Ponce, Mayaguez, Arecibo, and Bayamón.

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The number of art teachers in the public educational system is not a clear indicator of whether art education was part of the curriculum or not. Dr. Dexter stated that "special instruction of music and drawing are maintained in the larger school systems of the island" (Report of the Commissioner of Education, September 23, 1909, p. 233). In other schools the regular room teachers gave the instruction of these classes (Report of the Commissioner of Education for Porto Rico, 1910, p. 162). In several instances the Commissioner fully encouraged the teaching of these subjects even when there were no provisions made for it (Osuna, 1923).

**Holiday celebrations.** The emphasis placed on the Americanization process took a new trend during Dr. Dexter’s appointment. The Commission intensified the efforts not just through the use of the English language in the system, but it also established the celebration of American holidays in the school calendar, introduced the teaching of American patriotic chants in the curriculum, and required the display of the American flag, which was to be raised in each classroom every morning.

For the holidays the Department prepared guidelines and manuals for teachers to follow (Report of the Commissioner of Education of Puerto Rico September 21, 1908, p. 207). Musical contests and athletic events were part of the celebration events in several of the school districts of the island (Report of the Commissioner of Education for Porto Rico, September 23, 1909). In the Report of the Commissioner of Education of Porto Rico (September 23, 1909), where holiday celebrations are discussed, no art projects or art-like activities were formally discussed as part of the celebrations, but on the 1913 annual report the Commissioner stated that the teachers were to display examples of student’s work on drawing, manual works, and sewing among others.
It is evident that in this one way art education also took part in the holidays.

Considering the emphasis given to classroom decorations and the fact that there was some type of art education, the possibility of art activities for the holidays is clear. In Curricular Letter #18 (1913), the Schools Arts Magazine, formerly known as School Arts Book, was referred to as “the most valuable and inspirational” source for the art teacher. Several influential publications of the time advocated the study of appreciation and beauty, picture study, and schoolroom decorations, as well as the production of handicrafts. According to Efland (1990), the lessons included in School Arts Book “often coincide with patriotic celebrations or holidays in the school calendar” (p. 174).

If these publications were consulted in any way, either by the department or by the teachers, will remain an unanswered question in this study. Unfortunately, the sources consulted and interviews performed did not arouse any information to shed light on this aspect. It is not absurd though to assume that some of these publications were consulted around the same time they became influential in the United States, suggesting that indeed some activities on these lines took place previous to or during the holiday celebrations.

School ground beautification. In general education in the United States, educators such as Alcott and Peabody thought that schools should be located in naturally beautiful settings (Efland, 1990). Along these lines a new interest in the beautification and use of school playgrounds was aroused during Dr. Dexter’s appointment. At the end of school year 1908 two diplomas were given, first for the most artistic and beautiful school grounds, and second, for the greatest improvement in school grounds (Report of the Commissioner of Education of Puerto Rico, September 21, 1908).
letters demonstrated that this practice was extended during coming years. The emphasis on the beautification of the child’s surroundings and art-like projects can not be directly attached to an art curriculum, but it does demonstrate that art concepts were embedded in the general curriculum and informally taught in the classroom.

With the same framework Jeffrey Leptak demonstrated a similar idea on his National Art Education Association 1991 National Conference presentation I don’t know about art, but I know what I like: Exploring Local Aesthetic Values. In his presentation, Leptak discussed an ethnographic study that demonstrated how local aesthetics influence, modify, and make evident the aesthetic values of the members of a population. The understanding of sculptures, architecture, the decorations, and adornments present in the surroundings of a neighborhood confirmed aesthetic principles and values of the non-art members of the population.

On the 1909 Annual Report Dr. Dexter, when discussing progress in education, stated that:

little by little progress should be made in developing the schools of the island as the best educators of the United States are trying to develop the schools there; in short, that we should not be content with giving instruction in what have been known as the “school arts,” training principally the memory and the reasoning powers by means of instruction in the “three R’s,” but should, as has been said, “send the whole child to school,” making the most of playgrounds activities and of school gardens, and of all art and hand work through which we may hope to develop personal initiative and strength of character (September 23, 1909, p 234).
His statement demonstrates similar ideas to those of the Hull-House where “the moral nature of art was related to all aspects of life, including the character of work in contemporary society” (Ambury, 1990, p. 106).

**Home economics, manual works, and agriculture.** During Dr. Dexter’s tenure, home economics, manual work, and elementary agriculture appeared for the first time in the revised curriculum of 1908-09 (Report of the Commissioner of Education, September 23, 1909). At his arrival on the island, five years before, there were no provisions made for any form of manual arts in any of the public schools of the island (Report of the Commissioner of Education, June 29, 1912). In several instances, such as in Curricular Letter #31 (October 4, 1910), Dr. Dexter expressed his interest in the domestic sciences, home economics, and sewing classes for girls and mechanical drawing and manual training for boys. Throughout his tenure many letters expressing encouragement for the teaching of these subjects were written.

As it was stated earlier, Dr. Lindsay organized some of the manual arts schools for the upper grades but in 1907 the legislature failed to provide for them forcing the system to close them. In turn, to cover for that loss, in 1908 the system organized courses on domestic sciences, sewing, and manual works for students in the upper grades (Report of the Commissioner of Education, June 29, 1912; Report of the Commissioner of Education, September 23, 1909; Report of the Commissioner of Education for Porto Rico, September 21, 1908). In 1912 a total of 6,329 students were receiving manual art classes. The teaching of these subjects was very much in accordance with art education in the public schools of the United States. Prior to World War I, art teaching “was under the influence of Britain’s arts-and-crafts movement”
This was powerful in art education in Puerto Rico in coming years.

**A new curriculum.** It is important to state that a new curriculum for both, rural and graded schools was established in the 1911 Annual Report of the Governor of Puerto Rico (p. 180-183). In this new curriculum manual arts, drawing, or art were not taken into consideration for elementary education. As it appears, much of the formal efforts made for these subjects were delegated to grades other than the lower elementary school grades. Reports of the time show, an emphasis was placed on agricultural education.

It has been stated that Puerto Rico was an agricultural island basically composed of a rural community living mostly from the sugar cane, coffee, and tobacco industries. Many of the political debates of the time were linked to the problems faced in agriculture. It was the belief that a growth of native power in governmental matters would have a direct relation with the defense of local interest.

Due to its economic preponderance, since 1904 the majority of the proposals submitted to the legislature were concerned with agriculture. Agriculture was the field expected to impact the economy of the island, and in a similar way it impacted the educational system (Report of Governor of Porto Rico, July 3, 1904). The teaching of agriculture became a sociological and economic necessity for the island (Osuna, 1923).

The curriculum revised in 1911 included courses on agriculture for grades one through eight (Report of the Governor of Porto Rico, June 30, 1911, p. 181-183). In rural schools agriculture was a subject known as nature studies and in the graded schools as scientific agriculture. Its curriculum specifically states that artwork such as
basket weaving, clay and pottery, and fiber products were being done. The Governors Report of 1911 (June 30, p. 188) recognizes a display put out by the rural schools at the insular fair. When we consider that rural school enrolled at the most, pupils up to the sixth grade (Report of the Governor for Porto Rico, June 30, 1911, p. 180), it is obvious then that in actuality some art education in the elementary school was being done, but not under the name of art. Instead, some artwork activities took part in the curriculum thanks to the emphasis placed in agriculture.

At the end of his tenure, Dr. Dexter said that all his attempts and efforts for the instruction of manual arts had failed. In his last report as a Commissioner of Education for Porto Rico, he wrote that “the public school system of Porto Rico can never become what it should until agricultural and manual instruction are given the proper emphasis” (Report of the Governor of Porto Rico, June 30, 1911). The importance of teaching manual arts in the system is a task that he fully delegated to his successor (Report of the Commissioner of Education for Porto Rico, June 29, 1912).

Edward M. Bainter

According to Negrón Montilla (1990), R.R. Libby succeeded Dr. Dexter as Acting Commissioner for a one-month period on June 18, 1912. Edward M. Bainter formally took charge of the Department on July 19, 1912. Bainter was the first appointee to Commissioner of Education for Puerto Rico who did not hold a Ph.D. and who had never taught at the college level before. His interest in vocational and secondary education helped the department to fulfill some of Dr. Dexter’s ideals regarding art.

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Art education versus manual training. Efland (1990) points out that "as long as manual training had a link with the crafts and design, its purposes were allied with those of the drawing teachers, but gradually a separation between the two groups took place" (p. 181). Dr. Bainter's interest in vocational education in Puerto Rico produced that gradual separation of manual training and art education. A better understanding of both subjects as separate entities allowed for a clearer structure of the subject itself. In the elementary grades, art education took two approaches: drawing and handicrafts, both introduced as required subjects in 1914. According to the Commissioner, "the introduction of these subjects molded the system as the most progressive schools of the United States" (Report of the Commissioner of Education of Porto Rico, August 10, 1915, p. 313).

Social efficiency. During this time the field of education in the United States was influenced by the social efficiency movement. Social efficiency served as a tool for recognizing industrial education as vocational education, and at the same time divorcing it from art education. Even though there was a separation of both fields, "the industrial purposes for art education survived in the form of handicrafts and the ideals of arts-and-crafts movements" (Efland, 1990, p. 185).

In Puerto Rico the industrial purposes of art education were very clear in both forms: drawing and handicrafts. In 1914, under the new approach to art education, drawing became a subject for all the grades of the school system. Manual training and home economics were both seen on the lines of vocational education for upper grades students, and drawing and handwork aroused as the art education for the young ones (Report of the Commissioner of Education for Porto Rico, August 4, 1914).
In the 1915 outline of the course of study for graded schools, drawing was a subject offered in periods between 15 to 30 minutes a day, a time span that increased with the grade (Annual Report of the Commissioner of Education for Porto Rico, August 10, 1915). In the 1915 outline of the course of study for the rural school system manual work, defined as drawing and mechanical art, was offered “wherever conditions permit” (Report of the Commissioner of Education for Port Rico, August 10, 1915, p. 317).

From the Report of the Commissioner of Education for Porto Rico, 1914, I conclude that under the new approach, art education was not anymore a moralizing subject. The new subject added to the course of study was basically “instituted with the idea of providing the only effective media through which the average child can be taught that keen observation and that neat and accurate workmanship are the basis of all progress in late scientific and industrial studies” (Report of the Commissioner of Education for Porto Rico, August 4, 1914, p. 365). Drawing was rather a subject serving industrial purposes by serving as a basis for academic work in other subjects, a notion also expressed by Sargeant in 1921 Biennial Survey of Education when discussing the period of 1916-1918 (p. 173). He observed that art instruction in the elementary grades was used to “illustrate other subjects.” According to Efland, Sargent also points out that there was a correlation between art and manual arts. This can be noted also in Puerto Rico where in the early school years, drawing was to offer “training to fingers and mind that fit the child to do effective work later in the more advanced industrial lines offered” (Report of the Commissioner of Education for Port Rico, August 4, 1914, p. 365).
In Curricular Letter # 108 (March 4, 1914) the department suggested that the
teachers correlate drawing with manual training as well as other subjects such as nature
studies. This approach to art goes in accordance with lessons aimed to involve the
students in the “observations of natural phenomena that the children could see for
themselves, such as the growth of plants in the spring” (Efland, 1990, p. 167)

The second approach to art education, the teaching of handicrafts, was in the line
of the arts-and-craft movement. Its inclusion was a matter of momentous importance.
According to Kliebard (1987) the social efficiency movement searched for a massive
social change by “preparing individuals specifically and directly for the role they would
play as adult members of the social order” (p. 90). It seems that in Puerto Rico, the
教学 of handicrafts, later known as rural industries and eventually as native
industries, was motivated mainly by its positive financial possibilities of preparing the
students for earning a livelihood (Osuna, 1923). The teaching of these industries was
expected to

bring better home conditions and the transformation of the viewpoint of the
people on manual labor ... to exalt the dignity of labor and to show that in these
“humble” occupations are hidden possibilities of professions as honorable as any
of the traditional ones and in the most cases more remunerative. (Report of the
Commissioner of Education, August 10, 1915, p. 330; Osuna, 1923)

Art education was serving principles of the social efficiency movement when the field of
education considered the subject as “vitally important to the development of the island
and to the advancement and prosperity of its people (Report of the Commissioner of
Art educators. Although the system provided for several teachers of special subjects, the room teacher was responsible for the instruction of these recently added subjects (Report of the Commissioner of Education, August 4, 1914, p. 366). To help room teachers whose education on these subjects was limited, the special teachers conducted special group meetings to discuss the course of study and “outline the work to be done” (Report of the Commissioner of Education, August 4, 1914, p. 366). In the event that the district did not have a special teacher the Supervising Principals were responsible to call these meetings (Curricular Letter # 18, September 9, 1913).

Curricular Letter # 49 (October 16, 1913) discusses the duties of the special teachers as well as the room teachers. Point VIII of the special teachers’ duties suggests that when a special drawing teacher was not available, the English teachers were to assume their duties (Curricular Letter # 49, October 16, 1913).

The duties specified for special drawing teachers and room teachers are clear examples of the existence of an art program in the elementary school system of the island. The following are the duties assigned to the special teachers in Curricular Letter # 49 (October 16, 1913): (1) study the monthly course of study, (2) construct a model of the problem detailed in the course of study according to the data given, (3) prepare and send corresponding supplies to the teachers, (4) demonstrate the model lesson each week for the room teacher to observe, and (5) evaluate the work done by the students. The supervising principle had full authority regarding drawing. The duties of the room teacher according to the letter are as follows: (1) attend all conferences assigned, (2) observe model lessons, (3) keep track of supplies provided and keep work done by the students, and (4) prepare all supplies before class time.
Curricular Letters regarding Art Education. The first curricular letters found in the Department of Education containing information that explicitly regards art education in the elementary grades were written under Bainter's tenure but signed by acting Commissioner F.E. Libby. During school year 1913-1914, there were eight curricular letters of this kind, listed as follows:

(1) Curricular Letter # 18 (September 9, 1913)- This letter makes reference to the general course of study for grades one through eight, discusses supplies distributed by the department and suggests other supplies the school boards should provide to the schools, outlines instructions to teachers, and makes suggestions for drawing lessons. This letter is of great importance in documenting the Department of Education policies regarding art education at the time. From the letter it is known that there was not a specific and written art education course of study for the school year but the Department did have a general art education course of study for grades one through eight for the nine months of the school year. More specific guidelines for lessons to cover on each grade's course of study were established and distributed on a monthly basis.

Curricular Letter # 18 (September 9, 1913), a document of great importance for this study, has been fully reproduced in Appendix A. Also evident from Curricular Letter # 18, is the fact that activities in the line of handicrafts were promoted by the Department. The letter specifies that materials for clay modeling and weaving were to be obtained by the student himself. It is also mentioned that there was good quality clay in almost all the districts of the island and that fine white clay was available in the town of San German. The
department. upon request of the teacher, supplied instructions on how to prepare the clay or where to get it. Weaving projects varied among basket making, hat and mat weaving, and hammock netting depending on the availability of materials in each district. As it is suggested across this chapter, social efficiency principles are evident in the inclusion of these complementing activities that were considered of "great benefit to the industries of the island" (Curricular Letter # 18, September 9, 1913).

(2) Curricular Letter # 46 (October 10, 1913)- states that the course of study for drawing lessons for grades one through eight during the second school month will be sent under separate cover. Because this letter is of great importance for this study it has been fully reproduced in Appendix A.

(3) Curricular Letter # 49 (October 16, 1913)- Outlines the duties of the special teachers as well as the duties of the room teacher regarding drawing lessons. It also states that the Department of Education supplied the teachers with paper, pencils, crayons, and other materials needed to cover the lessons. The supervisor was the person in charge of the distribution of these materials and each teacher was responsible for their proper use and classroom administration. The school boards were encouraged by the Department of Education to supplement the system by providing the teachers with color plates, colored paper, and one-year subscription to Schools Arts Magazine. Because this letter is of great importance for this study it has been fully reproduced in Appendix B.

(4) Curricular Letter # 58 (November 5, 1913)- This letter provides a list of suggested books on drawing and discusses the picture study approach. It also
serves as the cover letter for the outline of the course of study.

(5) Curricular Letter # 72 (December 4, 1913)- Cover letter for the outline of the course of study.

(6) Curricular Letter # 90 (January 16, 1914)- Cover letter for the outline of the course of study.

(7) Curricular Letter # 101 (February 10, 1914)- Cover letter for the outline of the course of study.

(8) Curricular Letter # 108 (March 4, 1914)- None of the earlier courses of studies were located for firsthand analysis but the course of study for the last three months of school year 1913-1914 is included within the content of this letter. For the last three months of class the drawing teacher was encouraged to correlate the class with agriculture and nature study, and the letter outlines five specific projects to be made out of bamboo by the students. The projects were as follows: window boxes, pint and quart measures, napkin rings, whistles, and the last one was left open to suggestion from "industrial studies." Whether this content reflects the activities and lessons suggested on the other courses of study will remain unanswered in this study but it is clearly said that the outlines provided for each lesson, as well as the general course of study were subject to changes according to revisions and suggestions that arose during the process. Pertinent to this study, from the outline suggested in this letter, it is evident that handicrafts were projects done in the drawing classes. This suggests that drawing was more of a name for the subject than a description of its content.
Curricular Letters # 72, # 90, and # 101 state that "enough copies of the outline are included to supply the teachers in each grade of [the] urban schools." This suggests that drawing lessons were compulsory in urban schools but provided on any other school when ever possible. From Curricular Letters #18 (September 9, 1913), # 46 (October 10, 1913), #49 (October 16, 1913), #58 (November 5, 1913), and # 108 (March 4, 1914) it is clear that there was a tangible art program in the elementary grades of the public school system.

After Curricular Letter # 108 dated March 4, 1914, no other curricular letter was found in the archives of the department for the period of concern in this chapter. The next document found is the outline of the course of study for school year 1920-1921. After the outline, the next document is a Curricular Letter dated September 13, 1924.

Complementing activity. Picture Study. Two other complementing activities were also suggested for the course of study. First, following the already established study picture movement, the Commissioner encouraged the elementary grade teachers to use illustrations in the drawing classes (Curricular Letter # 18, September 9, 1913, Curricular Letter # 49, October 16, 1913). Efland (1923) points out that "in the period between 1900 and World War I a transition occurred from simple drawing instruction to more inclusive education.... as a means for acquiring knowledge of the elements of beauty" (p. 171-172). This aspect is evident in Curricular Letter # 58, which lists 18 books on "drawing suitable for school libraries" as well as encourages the use of the study picture approach. Books written by authors such as Henry Turner Bailey and Arthur Dow are among the 18 books suggested along with other publications of the
Prang Company. The elementary grade students were asked to tell stories from illustrations and to name the artist. For grades above the fourth, inclusive, the Perry Pictures were recommended as materials the school board should supply. Ideally, each student was to have a copy of the masterpiece to study and as one of the lessons they were responsible to mount or frame them. In the letter, works by Velazques, Murillo, and Winslow Homer were suggested for the year and Curricular Letter # 58 suggests specific masterworks of Corregio, Velazquez, Murillo and Raphael. If the school board did not supplied the teacher with this illustration, they were highly encouraged to use whatever illustrations were available in the classroom not just for study picture but also to foster “written work”.

Dr. Paul G. Miller

On August 26, 1915, Dr. Paul G. Miller, who was received with open arms succeeded Bainter. He came to the island in 1898 as part of the American troops and ended up staying. During the following years he worked in several different jobs within the Department of Education. In 1903 he was named director of the Normal School for the University of Puerto Rico, a position that he held until 1908. Dr. Miller’s tenure was marked by several regional, national, and worldwide events that affected the educational system in several ways. During Dr. Miller’s tenure two major events took place, first the approval of The Jones Act, and second, the involvement of the United States in World War I.

Jones Act. One of the reasons why the United States wanted Puerto Rico in 1898 became evident in 1915 when the island took part on their “world-wide defense
strategy" (Morales Carrion, p. 193). The development of the United States duties in the world and their upcoming direct involvement in the war forced the Americans to sign the bill that the people of Puerto Rico had been asking. Not long after the Foraker Act of 1900, the people of the island were claiming its revision and restructuring. The efforts were intensified with much legislative action from several political leaders between 1914 and 1917. During this period three law projects preceded the final approval of the Jones Act which was signed by President Wilson on March 1917. Morales Carrion (1983), in his book *Puerto Rico. A political and cultural history*, quotes President Wilson to point out that "it was essential for the United States to be free ‘from any unnecessary burden or embarrassment’ and there was no better way ‘but to fulfill our promises and promote the interests of those dependent on us to the utmost’" (p. 193). According to Morales Carrion, "justice to Puerto Rico, therefore, was mainly a question of national security" (p. 193).

The Act granted among other things the American citizenship to Puerto Ricans and to all other residents of the island, and established a bicameral system with an elected Senate and a House of Representatives. The United States presidential power remained in the executive and judicial branches by appointing the Governor, the Commissioner of Education, the Attorney General, the Auditor, and the Supreme Court judges.

The clause granting American citizenship was accepted without much resistance. However, as time passed by, the increasing colonial tutelage and political control caused many frictions among groups (Estades Font, p. 214; Report of the Governor of Porto Rico, June 30, 1905, p. 42). Many authors such as Wells (1972), Estades Font (1988), Picó (1988), and Morales Carrion (1983) among others, maintained that the main clause
of the act was the establishment of citizenship for the people living in the island but that, in essence, the organic law retained the substance of colonial tutelage.

The political situation of the island was still undefined even in 1922 when Balzac vs. Puerto Rico clarified the status of Puerto Rico. The island could be considered an incorporated territory, or not, only when the Congress says so (Wells, 1972). Basically this was a decision to be made by the United States. The Jones Act officially ruled the island until 1952 and still nowadays many of its dispositions are in effect (Pico, 1988).

It is clear that through the Jones Act Puerto Ricans did have more political power in their governmental matters. Regarding educational matters the picture was somewhat different. Under the new political structure, the Commissioner of Education was now to make all departmental petitions through the governor of the island. The governors' attitude to Puerto Rican matters, issues, and local concerns were to dictate not just the political environment of the island but also all educational policies.

World War I. A few weeks after the Jones Act was passed, the United States declared war on Germany. Previous to this date, the United States stayed neutral in their involvement on war matters; they were better off if there was no victory from any side. Economics played an important role in that decision. The reason for this decision is clear, by 1917 the American economy was totally linked to British loans made since the beginning of the war. The US suffered very little in the war. Actually, their economy and finances increased considerably by selling provisions and war materials to European countries during the war. The war industries placed the United States as the principle creditor nation of the world at the end of the war on November 1918 (Estades Font, 1988).
The war was felt considerably in the economic and educational systems of Puerto Rico. With the involvement of the United States in the war, and by consequence of the people of the island, the educational system found many teachers withdrew from the system as they enlisted in the military service (Report of the Commissioner of Education, August 20, 1918). According to Osuna (1923) one-half of the teachers entered the service (p. 228). The continuous drain upon the personnel of the department caused serious effects upon the efficiency of the work done in the schools (Report of the Governor of Porto Rico, June 30, 1919).

The downhill situation the department was going through was intensified in 1918 when the educational work was interrupted by the disastrous earthquake of October 11 and the epidemic of influenza. Both events together seriously affected the whole island from October 11 to past the Christmas Holidays. For a time the schools had no choice but to close their doors. The earthquake caused great destruction to properties; there was some loss of life. The epidemic of influenza swept over Puerto Rico. The school buildings were used as hospitals while the school system had their doors closed (Report of the Commissioner of Education for Porto Rico, August 23, 1919).

Quality of education. Early in his tenure, due to a shortage of provisions, Dr. Miller expressed his intent to focus on the quality of the education of existing schools in the island rather than advocating the previous goal of increasing the number of them (Report of the Governor of Porto Rico, June 30, 1917). Under this line of policy the rural schools became the main concern for the department (Negrón de Montilla, 1990).

Dr. Miller recognized that the rural teachers were the less prepared but with the greater responsibility (Report of the Commissioner of Education of Porto Rico, August 65.
10, 1916). The urban schools were receiving most of the attention of the supervisory force even when “many rural teachers were poorly prepared for the performance of their duties and [were] sadly in need of supervision” (Osuna, 1923, p. 140; Report Commissioner of Education of Porto Rico, August 10, 1916, p. 354).

To help to improve the conditions of the rural schools in general, in 1916 Dr. Miller initiated an educational campaign called “rural uplift.” The campaign besides bringing closer supervision of the rural schools, called for the rural schools to serve as a social center to promote community life as well as to educate the community in important matters (Osuna, 1923, Report of the Commissioner of Education of Porto Rico, August 10, 1916, p. 354). Topics discussed in the school as a community center were, for example, the distribution of agricultural propaganda to improve the local food supply during the shortage of the war (Report of the Commissioner of Education of Porto Rico, August 20, 1917).

Another modality introduced with the purpose of improving the quality of the rural schools system was the development of the consolidated schools. These schools consolidated several rural schools into one building whenever distance and transportation allowed for it (Report of the Commissioner of Education of Porto Rico, August 18, 1921, p. 373). Some of the consolidated schools broadened the rural curriculum to offer up to the sixth grade while others offered up to the eighth grade. By 1920, when according to the census most of the population living in the island was still considered rural, the Department had 96 consolidated schools working in rural areas.

**School attendance.** The low family income, the high cost of living, and the war effects proved to have a negative effect on education. Economics were a determinant
factor affecting school attendance, especially among the rural population were the children of the poorer families have to support the family income. The low rate of attendance among the students was a problem the system was facing since days of Dr Dexter’s administration. The issue was one constantly addressed in the 1907, 1908 and 1909 Reports of the Commissioner of Education. In an attempt to help solve the problem, Dr. Dexter started a system of double enrollment where one school session was offered in the morning and the remaining one in the afternoon. Some of the lower grades in several schools and some rural schools divided their schedule to offer these two sessions (Report of the Commissioner of Education of Porto Rico, September 23, 1909). In this way the children, who did have to work, were able “to keep up with their group while giving half a day to the support of the family” (Report of the Commissioner of Education of Porto Rico, August 10, 1910, p. 168).

Several measures were taken to help control school attendance among children aged five to eighteen. The judiciary branch helped to control the problem when a law regulating the work of children was enacted. Students under 14 years of age could not work in any lucrative occupation during school hours unless they obtained a diploma from third grade in rural areas and from eighth grade in towns and cities (Report of the Commissioner of Education, August 8, 1913; Osuna, 1923, p. 179). The school system had to accommodate children’s and rural work schedules as well as seasonal harvests when developing school schedules, attendance policies, and calendars (Report of the Commissioner of Education, August 20, 1918).

Even when increasing attendance statistics was not a goal for Dr. Miller, during his tenure the attendance to school coincidentally rose when a meal a day was offered to
the students. The new school lunches helped not just to control the attendance at school but improved the educational progress of the students (Lopez Yustos, 1985; Osuna 1923). Before the school lunch program many of the children living in the island were “undernourished, pale and anemic” and unable to do satisfactory work at school (Osuna, 1923, p. 244). The Report of the Commissioner of Education for Porto Rico (August 20, 1917) recognized a higher percentage of pupil promotion as a positive effect also caused by the school lunch program.

**Teaching of English.** A different approach to the teaching of English took place also during Dr. Miller’s tenure as a consequence of a study conducted in 1916 by personnel of the Department (Lopez Yustos, 1985; Osuna, 1923). The study revealed that previous policies on the teaching of English accomplished very little toward the acquisition of the new language. Based on this information, English became a course of study in the first four grades of the elementary schools. The fifth grade was considered as a transition period were the teaching of English was intensified, and starting with grade six all education was to be imparted in English (Report of the Commissioner of Education of Porto Rico, August 20, 1917).

**Art education and the native industries.** Art education in its various forms was strengthened during school year 1916-1917 when great advances were made in the establishment of the teaching of native industries in rural schools. Among the native industries taught in the schools were straw hat weaving, basket making, rope making, hammocks, mats and carpets, straw handbags, picture frames, brooms, bead curtains, palm leaf fans, wooden toys, higuera spoons and kitchen utensils, fish traps, lace, drawn work, and embroidery (Report of the Commissioner of Education of Porto Rico, August
The industry focused upon was determined largely by the local raw material available in the district. Attention was given largely to articles used in the home.

Instruction in native industries was entirely voluntary and no regular school credit was offered, as it was not included in the course of study (Report of the Commissioner of Education, August 23, 1919). Although native industries were not compulsory, the system encouraged them in the event that they helped the students earn a living (Report of the Commissioner of Education of Porto Rico, August 10, 1916; Report of the Commissioner of Education, August 18, 1921; Osuna, 1923). In 1923, Osuna stated that "for the last fifteen years, the schools have given some attention to these native industries" (Osuna, 1923, p. 235). Many municipalities held special classes after school hours in several of the native industries (Osuna, 1923, p. 235). The native industries were also included in elementary grades if we accept Osuna's statement that a "good many of the small articles have been made in the lower grades and have furnished material for manual work" (Osuna, 1923, p. 235).

Although the production of native industries articles was not firmly established as industries, there are several communities were certain of these minor industries are pursued by many individuals acting independently. Many poor peasants made their living and supported their families entirely from these native industries (Report of the Commissioner of Education of Porto Rico, August 10, 1916, Osuna, 1923). Some of these industries, for example, the needle industry, presented a rapid development in 1917 when a market for its products grew in the United States (Report of the Commissioner of Education of Porto Rico, August 20, 1917; Osuna, 1923).
1920-21 course of study. Among the documents found in the archives of the Department of Education of Puerto Rico is the 1920-21 course of study for the schools of the island. Unfortunately, in the microfiches researched there was not a cover letter for the document. The course of study included a condensed outline of the course of study for the urban graded schools and rural schools, a suggested program for rural schools and consolidated schools, a list of seven remarks, and a list of three points of instructions. Any further document discussing the content of this document was not found. It is important to state that this document was included among the copies on microfiches, which follow no logical order.

In the 1920-21 course of study art education was included several times. In an endnote to the course of study for rural and urban schools, drawing and nature studies were combined into one period at the discretion of the teacher. In the course of study for the urban schools nature study was available just in the third grade but drawing was offered in periods of 20 to 25 minutes five days a week. For the rural schools, the case was the opposite. Drawing was not considered in the course of study but agriculture was offered in grades three, four and five. In the suggested program for rural schools, nature study comprised lesson on agriculture and manual work. The last page of the document lists several remarks to the course of study. Among them, manual work was to be alternated with "nature study-agriculture" where conditions permitted. It was also suggested that the period designated for this subject should be scheduled "immediately before or after recess so that the recess period also may be used for this work" (Course of Study, Department of Education, 1920-21).
From this course of study and from Curricular Letter #108 it appears that art education and nature studies were subjects and/or terms frequently interchanged. This factor contributes to the difficulty in establishing specific formal art education during all these years but at the same time it suggests that disregarding the name given, art education was part of the curriculum.

Dr. Miller was the last American to act as Commissioner of Education for Puerto Rico. For the years to come all the appointed Commissioners were born in Puerto Rico. Juan B. Huyke, the first native appointed as Commissioner of Education of Puerto Rico succeeded Dr. Miller on September 1921 (Report of the Governor of Porto Rico, June 30, 1921).

Summary

During the first two decades of the American Occupation the educational system grew tremendously in Puerto Rico (Lopez Yustos, 1985; Morales Carrion, 1983; Osuna, 1923). Since 1899 the number of pupils had more than quadrupled, more adequate buildings had been acquired or constructed, and a system of education accessible to the masses had been installed. Illiteracy figures for 1899 show a 79.6% rate of illiteracy among the population ten years old and over. This figure was reduced to 55% by 1920 (Report of the Commissioner of Education for Porto Rico, August 18, 1921).

Two major goals of education were the teaching of English and the process of Americanization (Report of the Commissioner of Education for Porto Rico, September 23, 1909). Efforts toward these goals resulted in increasing numbers of schools, increasing numbers of students enrolled in the system, and increased numbers of students'
daily attendance. In 1914 a new commissioner of education came with new goals for the educational system. Dr. Miller's goals were to increase the efficiency of the school system, to raise the standard of teaching, and to make the schools the system already had better schools and more useful to the pupils. Osuna (1923) and Dr. Miller strongly advocated social efficiency principles when describing the inefficiency of the school system in preparing the students to survive economically in society. The years from 1907 to 1914 are commonly recognized in the literature as the period of school extension, but in 1921 Osuna (1923) raised a flag when pointing out that the students leaving the system were not prepared to survive in society. They were not considered as illiterates but they were not able to be self-supporting. The system was not preparing the students according to the needs presented by the economic condition of the island. This task Osuna (1923) delegated "entirely for the future as very little has thus far been done to improve the economic conditions of the peasants" (p. 208), still the vast majority of the population in 1921.

In keeping with this view of education and to assist in solving some of the economic and social problems of Puerto Rico much interest was placed on "the more practical kinds of education." Art education in its various forms was considered under this trend. Drawing was a subject formally discussed in the course of study but the native industries were not considered all the time. These "nascent industries", which started in the school system around 1912, were formally discussed in the annual reports of the Commissioners of Education in 1915. However, in 1919 they were relegated to a voluntary subject. Even though the system did not require the teaching of them, Osuna
as well as several annual reports of the Commissioners of Education, stated that these industries were often being taught around the school system.

The lack of first hand documentation gives little information but enough to speculate about the luck of an art program in the educational system during the first two decades of the century. The little information available simply demonstrates that art education was not an issue of the Americanization process but an in depth overview demonstrates that there was in fact some consideration given to art education in the elementary curriculum. As has been demonstrated, economics and American trends in art education were influential factors of art education in the public educational system of Puerto Rico.

It is interesting to note that in Puerto Rico most authors failed to recognize the early stages of art education, formal or informal, in the educational system. In several documents written after the second half of the century, elementary art education is not recognize in the school system prior to 1930s or 1940s. The notion of what entails art education is what defines the recognition of a program by researchers, art educators, and educators. The answer to the question "what does art education entail?" varies according to perspectives of the art world, i. e., "what is art?"

What constitutes a work of art is a concept that has changed over time. Considering and accepting as works of art things other than masterpieces is an instrument that discloses new histories of art education. On this line, art education histories may take a new perspective to possible art programs both, formal and informal in the curriculum. If a broadened view to art is considered when doing art education histories, then official programs did not appear out of the sudden in the public school
system of Puerto Rico. As Efland (1985) points out when referring to the field of art education "yet the arts were neither introduced capriciously nor accidentally; they entered the schools because influential and powerful individuals saw them as ways of furthering social, moral, or economic aims" (p. 113).

The existing historical conceptions of art education in Puerto Rico have a limited knowledge of what constituted art education in the first three decades of the century. It is my belief that these historical accounts did not consider subjects such as manual arts, manual training, industrial drawings, sewing, domestic sciences, and home economics as the art education of the time. They failed to recognize that at the turn of the century industrial art was "the application of art to industry, and therefore involves in some degree the principles of both art and nature" (Eliot, 1879, p. 38-39 in Efland, 1985, p. 121).

From this chapter it was evident that (a) during these two decades there was some kind of art education in the educational system, (b) that information found in several documents brings us to the conclusion that even though art was not the main concern of the system, it followed similar trends of what was taught in United States schools, and (c) that economic and political factors were influencing education and art education. When doing historical research or analysis of art education in the island these subjects should be taken into consideration when the period covered goes far back in history. New art education histories in Puerto Rico will then demonstrate that semiofficial instruction was setting ground rules for what eventually constituted art education for elementary grades.
CHAPTER III: PUERTO RICAN EMERGENCE (1921-1948)

The political climate of the island became tense after the year 1921. With the approval of the Jones Act in 1917, new political debates emerged. Discussing cultural issues of the day became the standard of politics. Preserving the Puerto Rican identity was and still is an unresolved issue of concern among Puerto Ricans. This issue has been historically linked to politics and education when discussing the relationship between the United States and Puerto Rico.

This chapter will explore the development of the art education program between the years 1921 and 1948. During these years all the Commissioners of Education appointed by the U.S. Presidents were native Puerto Ricans who advocated a close political relationship between the United States and Puerto Rico.

Despite all of its limitations, the educational system grew tremendously between 1900 and 1940 (Picó, 1990; Teachers College, 1926). During the 1920s a clear interest in educational matters was shown. Funding were allotted for a series of researches with the purpose of orienting the direction of instruction (Gomez Tejera & Cruz Lopez, 1970). For the period covered in this chapter, the 1923 survey with results published in 1926 is of great importance. According to Gomez Tejera & Cruz Lopez (1970) many of the recommendations made by the study were not seriously considered. In this chapter it will be evident that in the case of art education, this situation was reversed.

In the 1930s art education took two trends. First, art education motivated by economic reasons and second, art education motivated by the notion of art for beauty.
and its humanistic aspects. These two trends added to the importance and consideration given to art education. The social and practical aspects of art education were obviously under consideration by the Department of Education of Puerto Rico. They fostered the first curricular guidelines and written principles for art education in the elementary schools of the Department of Education under Puerto Rican leadership.

The economy of the island went through severe problems during these decades. The economy of Puerto Rico was so dependent on its agricultural industry and the exportation of its products that it was in a severe crisis due to the natural disasters and the American depression. This situation accelerated a decaying socio-economic status for the island and intensified anti-American emotions within the political arena. Reemerging ideals of independence were growing among political leaders and various sectors of the population. It was during these days that the Nationalist Party promoted the rhetoric that anti-imperialism means anti-Americanism.

Difficulty understanding the situation lessens when one considers that one of the main issues of the day was, and still is, the preservation of the Puerto Rican culture. The interest in "what does it means to be Puerto Rican?" and "how to preserve the culture" are issues constantly explored in the native arts, here in discussed in their political and social milieus.

Politics

The years covered in this chapter are commonly known as the "tiempos de coalición" (the coalition period) (Picó, 1990, p. 252). Divisions, restructurization, and coalitions of the existing political parties resulted in the creation of new entities.
However, even with this metamorphosis, all new parties and coalitions still advocated one of the three main political ideologies established in Chapter I.

During this period the political line of thinking evolved into the current political status of the island, Estado Libre Asociado (Free Associated State). The Estado Libre Asociado was first developed as a political possibility for Puerto Rico in January 1922 under the Campbell Bill. However, the idea did not flourish until 1947. The tense political situation influenced many areas of the Puerto Rican life. The political leaders of the time were not concentrating on the most problematic issues of the island. The living conditions on the island were deteriorating at an alarming rate and were affected by increasing unemployment rates, health conditions caused by contagious diseases, and natural disasters.

The Nationalist Party, founded in 1922 and under the direction of Pedro Albizu Campos in 1931, firmly believed all problems within the island were caused by the years of American colonialism. The tense environment between the United States and the emotions stirred up by the Nationalist Party resulted in political riots and massacres. This political turmoil motivated two unsuccessful projects seeking the independence of the island, Project Tydings in 1936 and Project Cartright in 1937.

Motivated by the negative effects of absenteeism, the Partido Liberal began to rally against the vast agricultural exploitation of the land by American owners. In the late 1930s, this cause, combined with the political ideas of ELA, served as the political ideology for the emerging Partido Popular Democrático (PPD). Composed of a faction of the Partido Liberal and Partido Socialista, in 1938 the Partido Popular
Democratico was founded under the presidency of Luis Muñoz Marin. It was officially recognized in the towns of Luquillo and Barranquitas.

The main mission of the PPD was to stop fighting over the status of the island and to concentrate all its efforts on the economic and social welfare of the people. The world's political turmoil, as well as the local problems, helped the PPD to establish its foothold in the political arena. The social and economic conditions of the times required a stronger agenda in that direction. Three principles guided the PPD: (a) always struggle for social justice, (b) condemn the absenteeism of American corporations, and (c) industrialize the island through American enterprises and the generation of capital investment by the United States.

In the proximity of the 1940s elections, the three main political parties were having internal debates about generating new parties (Picó, 1990). With a populist orientation prevailing throughout all parties until the 1960s, all parties formulated their campaign rhetoric to reflect their desire to eliminate the misery present in Puerto Rican society (Picó, 1990).

To the PPD's advantage, in 1941 the last American appointed Governor arrived in Puerto Rico. Rexford G. Tugwell was an economist with a humanistic approach to economics. This led him to advocate the economic plan proposed by the PPD. By 1944, the PPD swept the elections in seven districts and 73 municipalities. Luis Muñoz Marin's party succeeded on the platform of economic development rather than political status (Picó, 1990). On August 5, 1947, the Congress of the United States approved an amendment to the Jones Act providing the people of Puerto Rico with the right to vote.
for their very own governor. In 1948, the population elected Luis Muñoz Marin as their very first elected governor.

**Economy**

The economy was another important factor contributing to the decaying living conditions of the Puerto Rican population. The economy of the island was gravely affected by the many natural disasters that occurred in the decade. These disasters often destroyed the crops and were compounded by the bankruptcy of Wall Street at the end of the 1920s.

During the coming decades the working class became the focal point for all political and economic matters on the island (Quintero Rivera, 1988). An average of 85% of the population was rural and dependent for a living, in one way or another, upon industries closely associated with the agricultural interests of the island (Teachers College, 1926). The large majority of the population was employed mostly in the sugar cane and the tobacco industries. The wages in agricultural industries were low and failed to keep pace with the high cost of living (Teachers College, 1926). The social life was deeply affected by the economical situation. The salaries, which were already low, fell by 30% while the price of consumables rose. High prices of consumables caused low consumption, which in turn caused malnutrition within the population, especially among the rural people. The distribution of wealth became progressively unbalanced. The apparent economic splendor that was showcased, in reality was limited to one sector of society (Sanchez Tarniella, 1973; Teachers College, 1926). The per capita wealth was approximately $500.00 a year (Teachers College, 1926). By 1930 nobody could get
confused with the decaying economic situation of Puerto Rico (Sanchez Torniella, 1973).

During the 1930s, absenteeism, the concept of an absent investor or owner, dominated the economy of the island. This development caused serious concern among Puerto Ricans. Absenteeism dominated 60 percent of the sugar industry, 85 percent of the tobacco production, 31 percent of the production of other products, most of the controlling banks, and railroads (Quintero Rivera, 1988). Influenced by the political and economic turmoil, the working class began to believe that the existing absenteeism in the industries of the island was the main source of their social problems (Quintero Rivera, 1988).

The United States' depression began to recede with the many programs developed by Franklin D. Roosevelt. He developed programs oriented to stimulate economic recuperation. In 1933 Roosevelt developed a new plan to revitalize the economy by generating employment through public works projects. The idea was to have the workers in public works jobs that would invigorate economic activities. Within this plan of action, Puerto Rico received funding from the United States to install emergency help programs. At the time, as in the United States, the lack of employment opportunities in the island was alarming (Picó, 1990).

In 1933, the Puerto Rico Emergency Relief Administration (PRERA) offered social and economic help for the island. It was a direct help program that advanced the economic development of the island through governmental financing of public and service works. In 1934, Roosevelt requested a study of the socio-economic conditions of Puerto Rico. The Puerto Rican Policy Commission, directed by the Dean of the
University of Puerto Rico, developed the Plan Chardón. It was the Commission's belief that the PRERA would not solve the long-term economic problems of the island. A new plan of national reconstruction was needed for the future of the island. The new plan advanced the theory that industrialization of the island was required for a sustained economic recovery. Among the primary objectives was coordination between the educational system and the development of the island. This plan served as the framework for the Puerto Rico Reconstruction Administration (PRRA), established in 1935.

The overall situation of the island improved considerably with the populist approach advocated by Governor Tugwell. The government also developed a series of projects and public agencies that improved social conditions and served as the infrastructure to promote the industrialization of the island. Among these agencies were the Autoridad de Acueductos y Alcantarillados, responsible for the distribution and quality of drinkable water, and the Autoridad de Fuentes Fluviales, responsible for supplying power to the island. Another important agency was the Compañía Fomento Económico. According to Picó (1990), the creation of this agency "was no doubt responsible for the radical transformation of the socioeconomic structure of the island" (p. 263).

World War II

In 1939 Germany, Adolph Hitler lead the Socialist National Party to declare war against the Allies, i.e., Britain, France, Poland, and other countries. The United States
remained neutral until the fateful December 7, 1941 Pearl Harbor attack by the Japanese. The United States subsequently declared war against Japan and Germany.

The onslaught of World War II led to repercussions that impacted the Puerto Rican educational system. As in World War I, many Puerto Rican teachers enlisted in the United States Armed Forces and left Puerto Rico. The educational system also began to overpopulate in urban areas as the population moved in search of emergency relief jobs. Congestion mounted especially in the elementary urban schools.

Commissioners of Education

The first Puerto Rican Commissioner of Education appointed by the President of the United States was Juan B. Huyke. He was among the first native Puerto Ricans appointed by the President of the United States to direct a governmental agency in Puerto Rico. From his appointment in 1921 until 1948 all the appointed commissioners were native Puerto Ricans. A total of three Commissioners served the 27 years period explored in this chapter. These years brought important events and disasters to the tenures of the three commissioners.

Juan B. Huyke

In 1921 the President of the United States named Juan B. Huyke as Commissioner of Education for the island. Huyke, a lawyer and educator, started his first tenure in the Department of Education after 10 years in politics. During his political career he represented the so-called "Pro-American" wing of the Unionist Party (Negrón de Montilla, 1990).
Before the Unionist party, Huyke worked for the Department of Education of Puerto Rico in several different capacities. Huyke was motivated by the theory that it was in Puerto Rico's best interest to follow and accept the best the Americans could offer. He thought of the educational system as a tool for "Americanism" (Lopez Yustos, 1985). His idea of Americanization was somewhat different from the previous commissioners. He thought of the co-existence of the two cultures, taking advantage of the best each one could offer. His notion of what entailed "Americanization" was now to permeate the ideology of the educational department and future generations of Puerto Ricans.

During his tenure the Department stressed efforts in publishing books and guidelines for the schools of the Department and in searching for direction for the future. The first study of the educational system took place during his tenure. In response to the recommendations made by the study the rural schools of the department took a new trend. Influenced by social-efficiency they stressed instruction in the more practical skills of rural life in order to offer the students more knowledge and possibilities for their own sustenance.

José Padin

In 1930 José Padin succeeded Huyke. Padin was one of the first Puerto Ricans who pursued an education in the United States under Brumbaugh's administration. With a Masters Degree, he returned to the island to work for the Department of Education in 1908. Within the department, during Dr. Miller's administration, he worked in several capacities, including Sub-Commissioner of Education and was the first editor in chief of

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In 1917, he moved to New York to work with a publishing company until his appointment as Commissioner of Education.

The island went through a terrible period during Padin's first years of tenure. In just five years, the economy of the island was badly affected by several different external factors. In 1928, Hurricane San Felipe destroyed the coffee and tobacco crops in the island. In 1929, the Wall Street Stock Market collapsed, driving the United States into an economic depression. This in turn affected the rest of the world, including Puerto Rico. In 1931 and 1932, Hurricanes San Nicolás and San Ciprián, respectively, aggravated the existing crisis and the island suffered an economic collapse; social conditions took an exceptional turn for the worse.

Padin's administration came to work with a new philosophy. He promulgated a relationship of coexistence between the two cultures. As a linguist, after studying the problem of language in the Department of Education, he changed the language standard practices to utilize Spanish as the language of instruction with English as a subject (Lopez Yustos, 1985; Report of the Governor of Porto Rico, 1935). During his administration, the existing supervisors became superintendents of schools. Additionally, to raise the quality of their profession, he added college level courses to the certification requirements. The existing supervisors were given the opportunity to register for these courses at the Universidad de Puerto Rico if they wished to be considered for their jobs the following school year.

During his administration art education had more initiative than in previous years. It was during his tenure when for the first time the Department published guidelines and books for the teaching of art education. With the new ideas of vocational education and
self-expression, art education took two roads that eventually made up for the difference in areas. In the 1935 annual report, Padin listed several of the successes of his administration. Among the changes to the curriculum, he pointed out the teaching of ceramics and the introduction of visual education (Gómez Tejera & Cruz López, 1970; Report of the Governor of Porto Rico, 1935).

Before his resignation from the Department of Education, Padin concluded in his last Annual Report that 56% of the children were being deprived of an elementary education. These children were left with a "very small chance of achieving that equality of opportunity that is the golden promise of democratic institutions" (Report of the Governor of Porto Rico, 1936, p. 9). Following the same idea advocated by the 1926 study, to help alleviate this problem he suggested that practically no new appropriations should be made for higher education until all children of school age are able to receive elementary education (Report of the Governor of Porto Rico, 1936). Shortly afterwards, in 1937, Padin concluded his administration as a "well liked" commissioner who "stimulated the faith of the teachers in the future of education" (Atilla, 1953, p. 246).

Dr. José M. Gallardo

Following Padin, President Roosevelt appointed Dr. Jose M. Gallardo as the new Commissioner of Education for Puerto Rico. He worked as a teacher for the Department of Education of Puerto Rico during Miller's administration and as an inspector during Huyke's administration. His tenure was also marked by important events that affected the island in many ways. He was the last Commissioner of
Education appointed by the Americans and according to Attila (1953), "he followed highly confusing policies" (p. 246)

**Education**

Politics played a major role in the educational system of the 1920s. The need for a better educational system had been a concern among educational and political leaders in Puerto Rico since 1898. A better system of education was initially envisioned as one constantly expanding in numbers and mirroring the educational system of the United States. In 1914, the Commissioner of Education for Puerto Rico, Dr. Miller, recognized the need for a better system that would prepare students to survive in society. It was during his tenure that social efficiency became an important goal among Puerto Rican educators. In 1921, Juan Jose Osuna highlighted the same concept by claiming that the Department of Education of Puerto Rico was inadequate in preparing students to survive in society (Osuna, 1921). Education was clamoring for a period of reformations.

In 1926, the first study of the educational system stressed the same idea. The study considered that the growing needs for vocational education, the current trend in the United States, was receiving little attention in Puerto Rico. The course of study used in the island was almost totally formal, and overemphasized linguistic and arithmetical skills to the extent of excluding other fundamental materials. It was suggested that "wise administration" of that part of the island's wealth should be devoted to an elementary school program "rich in socially important materials" (Teachers College, 1926, p. 29). The schools were to provide for the development of industrial intelligence and some degree of manual skills for the students. It was recommended that the system move in
this direction by adjusting the programs to stress social behavior above knowledge and memorization (Teachers College, 1926).

Attempts to rejuvenate the curriculum were also clearly expressed in the Report of the Commissioner of Education in 1931, Report of the Governor in 1933, and Report of the Governor in 1941. The 1933 Annual Report states that a "frontal attack on the problem of curriculum reconstruction was launched during the year under review. The work consisted in the organization of committees in charge of the formulation of plans for course of study revision in every subject" (Report of the Governor of Porto Rico, 1933).

The existing interest in cultural identity, the emerging populist approach in the political fields, and the socio-economic reforms occurring in Puerto Rico, fostered a need for a philosophy of education properly suited for Puerto Rico. The fact that the system is patterned after American standards from which Puerto Rico differed so fundamentally, made its revision one of the pressing problems faced by the Department of Education (Report of the Commissioner of Education of Porto Rico in Report of the Governor of Porto Rico, 1931, p. 75).

Even though the issue of curriculum reformation was raised, no considerable changes were made until 1942. Prior to this year, in 1936, Padin accomplish some curricular changes but not to the scope of the 1942 reform when the plan of studies was modified. The 1931 report states that "no attempt has never been made to make a thorough reevaluation of the subjects and activities included from the point of view of our peculiar educational needs" (Report of the Commissioner of Education of Porto Rico in Report of the Governor of Porto Rico, 1931, p. 75). Afterward, several
committees studied the educational system and forwarded their recommendations for inclusion into practice.

In order to achieve the changes established in the new philosophy, the structure of the schools was changed from an 8-4 plan to a 6-3-3 plan in 1942. This new organization created an elementary school through the sixth year, a middle high school of three years, and a high school of three years. In addition to the macro structural modifications, changes in the curriculum were also introduced "in order to square content with altered objectives" (Report of the Governor of Porto Rico, 1942). Each subject of the curriculum was discussed in a separate section with a schedule. In 1941, the recommendations were considered for the following school year.

The Teaching of English

The Commissioners of Education for Puerto Rico were consistently following the objective of accomplishing the Americanization process. Mainly, this was pursued by using the English language as a tool in the school system (Picó, 1990). Many local political leaders were working under the assumption that "Americanism also meant a supremacy of English in the schools" (Morales Carrion, 1983). The objectives of education were often confused with those of teaching English (Attila, 1953).

The teaching of English was an important educational enterprise tied to Puerto Rican political tendencies. During the '20s and the '30s, when cultural identity became an important topic for the people of Puerto Rico, is when the controversy concerning the topic of English language in the school system expanded (Picó, 1990). It is an issue so embedded in the island's life that historically it is used as a measuring stick to reveal the
societal acceptance or disapproval of the level of assimilation between the United States
and Puerto Rico. Negrón de Montilla (1990), when quoting Rodríguez Bou, points out
that leaders in favor of English as the language of instruction were at a time considered
"asimilistas" (a person in favor of assimilation) and those who favored Spanish were
known as "separatistas" (separatist). The language question "according to some
observers, stimulated much of the anti-Americanism feelings existent in the island"
(Attila, 1953, p. 248).

For the next three decades the three appointed commissioners were linguists
although their policies regarding the language issues differ from one another. With Jose
Padin acting as Commissioner of Education for the island, for the first time a Puerto
Rican decided that Spanish was to be considered as the language of instruction while
English became a subject of the course of studies. This change was made in 1936 and
maintained in the 1942 curricular reform.

In 1946, President Truman appointed Jesus T. Piñero, as the first native Puerto
Rican governor. For the first time since U.S. involvement, Puerto Rico were given
complete control of its educational system (Attila, 1953). "Fifty years of American
direction of education were over" (Attila, 1953). The language of instruction was no
longer a concern of high priority.12

First Survey of the Educational System of Puerto Rico

In September 5, 1924, in recognition of the problems associated with the
educational system, the University of Puerto Rico made an appropriation of $25,000 to
secure an educational survey (Teachers College, 1926; Report of the Governor of Porto
The International Institute of Teachers College from Columbia University was contracted to perform the Survey of the Public Educational System of Puerto Rico. Preliminary investigations for the general educational survey took place in March 1925 but the final legislation authorizing it took place later (Teachers College, 1926). In a joint resolution approved by the Senate, it was resolved that “the investigation was to be performed by a commission of five members, composed of the Commissioner of Education, the President of the Senate, or a member designated by him, the Speaker of the House, or a member designated by him, and two other members appointed by the foregoing. The International Institute of Teachers College, Columbia University was to appoint on its part, another commission which, together with the former or separately, shall make a study of the educational system of Porto Rico, including the university and the high and elementary schools, and to report, with its recommendations, concerning the present conditions and future needs of such system” (Teachers College, 1926, p. 9-10).

A subgroup of the members selected for the survey labored for six weeks and laid out the historical development of the system as well as modifying the Stanford Achievement Test to suit Puerto Rican backgrounds (Teachers College, 1926). The test was used to "throw light on the quality of instruction, the content of the curriculum, the efficiency of supervision by the central office, and the complex problems of language instruction" (Teachers College, 1926, p. 12).

The results of the survey were presented in 1926 corroborating some important information that was already known by Puerto Rican educators. The survey recognized that the educational system was molded according to those existing in the United States.
and that educational procedures and matters did not address local needs (Gomez Tejera & Cruz Lopez, 1970). The system which was adopted entirely from the United States did not include the traditional Puerto Rican culture within the first decades of its creation (Beauchamp, 1980, cited in Rivera Median & Ramirez, 1985, Teachers College, 1926). It was an American system of schools transferred to a Spanish civilization that consisted of a different culture and language (Teachers College, 1926). The practices could not succeed without many severe adaptations.

The accomplishments of the Department of Education were only possible because the people of Porto Rico willingly spent an unprecedented portion of their annual revenues for this purpose (Teachers College, 1926). For many years the largest appropriations of the annual insular budget, an average of about 40 per cent, were designated to the Department of Education (Report of the Governor of Porto Rico, 1924; Report of the Governor of Porto Rico, 1934).

Although the legislature allotted substantial funds for the education on an increasing scale, and in many instances various municipalities contributed with extra funding from their own municipal budgets, the reality was that the Department of Education was not yet reaching all the children living in the island (Attila, 1953; Teachers College, 1926, Report of the Governor of Porto Rico, 1934; Report of the Governor of Porto Rico, 1922). The survey suggested that development of the educational system should concentrate on the extension and improvement of elementary education until every child in the island was given a chance to earn some education (Teachers College, 1926). One purpose of the school was to supplement the home and community in the education of the child (Teachers College, 1926). This was particularly
true of students attending rural schools. However, this goal could only be achieved once all the students were attending school. Even when practices were already in place, the study understood that one of the main goals of the system should be to require a minimum of four years of compulsory school attendance starting at the age of six (Teachers College, 1926).

For years the allotment of funds was an essential factor for the development of new schools in Puerto Rico. Great attention was given to the development of rural schools due to the large population base in the rural areas. The survey of 1926 recognized that even when these schools received the lion's share of attention and funding, they constituted the largest educational problem within the system (Teachers College, 1926). The system was not capable of giving the typical country student the same equal educational opportunities, in quantity as well as in quality, as a city pupil (Teachers College, 1926). Among the important recommendations, it was established in the survey that even more important than the establishment of more rural schools was to provide a new orientation to the work of all the existing elementary schools. To successfully accomplish this recommendation, the study suggested that the curriculum of the elementary schools should be reconstructed to emphasize Puerto Rican needs and conditions, especially those of the rural schools (Teachers College, 1926).

School Structure

The schools of Puerto Rico consisted of urban graded and rural schools. The urban graded had a period of ten school months consisting of twenty school days per month. The legal school age for attending the urban schools ranged from five to
seventeen years of age, but with compulsory attendance from eight to fourteen years of age. Rural schools attended to the rural population, which was approximately two and one-half times that of the urban population. As of 1911, their curriculum covered up to the sixth grade as demand required.

By 1930 the rural schools comprised two distinct organizations, first unit schools and second unit schools. The first unit schools consisted of grades one through six with a curriculum that gave "incidental instruction" in gardening and handiwork. "These courses were offered more with the aim of developing appreciation and love for nature and for handicraft than with the purpose of giving the child training for wage-earning or for gainful occupation" (Report of the Commissioner of Education of Porto Rico in Report of the Governor of Porto Rico, 1931).

Second Unit Schools were consolidated rural schools of the vocational variation. They accepted 12-year-old students who had completed the work of the first unit schools, i.e. the first four grades of rural schools. The instruction provided in these second unit schools did not just include academics, it also included the reinforcement of practical knowledge that was transferable to the living environment of the rural areas (Lopez Yustos, 1985). It is clear that these schools followed vocational educational guidelines supplying subjects that provided background knowledge of vocational, scientific, economic, social and political problems that a student could anticipate encountering in life (Teachers College, 1926).
Art Education

Contrary to the information gathered for previous chapters, many of the documents researched for this chapter did not shed enough light to even speculate what could have been happening in art education during the 1920s decade. A few citations found in the 1923 Report of the Commissioner of Education that is included as part of the Governors Annual Report, lead us to conclude that some art education was being offered but hard information on the subject is scarce. The report states that drawing was a subject offered in urban elementary schools in grades one through seven (Report of the Commissioner of Education of Porto Rico, September 12, 1923, in Report of the Governor of Porto Rico, 1923). To improve in this subject, in 1923 the educational system had four special teachers of drawing (Report of the Commissioner of Education of Porto Rico, September 12, 1923, in Report of the Governor of Porto Rico, 1923).

From the 1926 recommendations and suggestions of the 1923 Survey we can infer what was happening in art education. The educational survey concluded from the condensed outline of study that drawing was a subject offered in urban schools from grades one through seven but not even considered for the rural schools (Teachers College, 1926). The time allotted to the subject was a period of 375 minutes compared to 527 offered in sixty cities of the United States (Teachers College, 1926). In the first four grades of the urban schools drawing comprised of 335 minutes of the total allotment (Teachers College, 1926).

According to the teacher’s classification list of 1925-26, the system had four drawing teachers compared to 7 for music, 259 English teachers, 1530 urban teachers, and 2356 rural teachers (Teachers College, 1926). It seems that art education
philosophies from the previous administration continued to prevail during this decade (Gomez Tejera & Cruz Lopez, 1970).

Even though the 1923 survey makes reference to some art education, when its recommendations for art education are analyzed, they appear to apply to vocational education. Art education in 1925 consisted of areas of study in the domestic sciences, such as basketry and lace work. These native industries that in modern times are considered typical Puerto Rican folk-art, were not offered to the elementary grade students. Following principles used in the United States, the survey suggested that this kind of vocational instruction should be designated and reserved for the upper grades. However, considering the age of many rural students in the elementary grades, the study concluded that these students should also have the opportunity to obtain this kind of education (Teachers College, 1926).

The survey also suggests that provisions should be made for girls to receive instruction in needlework or some native industry, especially ones that can be carried into the rural home. The teaching of vocational courses will prepare the women to earn a livelihood through the ability to produce expert work in their native handiwork (Report of the Commissioner of Education of Porto Rico, September 12, 1923, in Report of the Governor of Porto Rico, 1923). At the time, many of these "typically Puerto Rican" vocational works were produced principally for the tourist trade (Report of the Commissioner of Education of Porto Rico, August 26, 1925 in Report of the Governor of Porto Rico, 1925) and the work force. In 1923, many companies were employing women capable of producing work in these native industry fields. It appears that in addition to their educational work of drawing, lace work, embroidery, and hand
weaving, the primary purpose of the course was for a commercial and economic value because they would help to raise the social and economical levels of the peasantry (Report of the Commissioner of Education of Porto Rico, August 12, 1930, in Report of the Governor of Porto Rico, 1930). It is clear that one of the guiding thoughts of the educational system was that education was a method of producing wealth. As a result, school expenditures were to be viewed as a monetary investment in society: "Its dividends are good citizenship, business stability, and an increase in economic wealth" (Teachers College, 1926, p. 323).

From the curricular letters, form letters, and memorandums of the Department of Education of Puerto Rico, we discover that in the 1930's art education was seen more seriously than in previous decades. In the archives of the Department of Education there are eleven letters written between March 1931 to October 1937 pertaining to art education. Three letters encourage participation in drawing contests organized by the Ateneo Puertorriqueño. Two additional letters encourages participation in art exhibits. One letter refers to ceramics in the second unit schools. Another one explains the importance and use of cumulative records for drawing subjects. Two other letters pertain to manual arts for the second unit schools. A single letter discusses the marketing of native handicrafts as sponsored by PRERA and the remaining one announces the opening of a shop at the Department of Education to sell Native Handicrafts manufactured by students. From the analysis of these documents I conclude that it was during this period when art education was considered within two distinctive lines, one leading to vocational education, and the other one on the path of what will soon constitute art education itself.

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The introduction of ceramic courses in the school system was a new step in the development of art education. Unfortunately, not much information regarding the program was found. Curricular Letter # 125 states that the Department has the intentions "to experiment in establishing the clay industry in some rural schools where a good quality clay is available" (February 8, 1929). Several years after that statement, Circular Letter # 16, dated September 6, 1934, establishes that ceramic courses were introduced in Cidra, Juncos, Naguabo, Loiza, Utuado and San German. The course was meant for the fourth grade and was to alternate periods with manual arts and native industries classes. Francisco Sanchez Lopez was in charge of the program and was to instruct manual arts and native industry teachers in this subject matter. He was required to visit each of the six chosen school districts to instruct teachers on how to conduct ceramic classes.

Native Industries

The teaching of the Native Industries has been an informal aspect of the curriculum over the past years. Considering the native industries an important aspect linked to social-efficiency and to the emerging vocational education, in 1923 two suggestions were provided in the educational survey in order to give stability to the teaching of native industries. First, it was suggested that the "regular classroom teacher should be so trained that they can handle practically all phases of the work for the elementary school" (Teachers College, 1926, p. 196). By suggesting that regular classroom teachers should be responsible for the teaching of art related courses, the survey downgraded the importance of art education. However, its authors thought that
they were offering a viable solution for the stability of the program. Yet, by this solution they were voicing a notion that any teacher with a minimum of education in the area may teach art education. This, in turn, could affect the quality of the classes, activities and the program itself by creating a false idea of art education as a superfluous subject while decreasing its importance.

The second measure recommended was that all instruction of vocational type, including native industries, should be incorporated as an integral part of the elementary grades course of study (Teachers College, 1926). Along the new trends in education, this was achieved within a few years. Among the 1930-1931 objectives for the second units schools was one to provide both boys and girls with better training to enable them to earn a living in those typical Puerto Rican vocational pursuits (Report of the Commissioner of Education of Porto Rico, 1931 in Report of the Governor of Porto Rico, 1931) Even though these classes were targeted for older grades, the upper grades of the elementary schools, i.e. fifth and sixth grade, would also benefit from them. Manual arts classes within this field would teach the students among other practical things, how to create toys.

Within this framework, the second unit schools furnished formal instruction in native industries, for both boys and girls, in addition to the regular curriculum. These courses had several purposes: first, to teach the pupil how to use the natural resources of the island in the making of useful things for personal use; second, to develop native industries in the rural zone and to introduce them in the homes through the pupils; and third, to improve the quality of the work and establish a standard for the products, which in turn makes them marketable with a dependable means of support. (Report of the
Commissioner of Education of Porto Rico, August 19, 1929 in Report of the Governor of Porto Rico, 1929) In the Annual Report of 1930, the second unit schools were "the most promising agency at our disposal for improving the unsatisfactory conditions under which our peasants live and converting them from a liability into an asset" (Report of the Commissioner of Education of Porto Rico, August 12, 1930 in Report of the Governor of Porto Rico, 1930).

Self-expression

In educational theory the period between 1930-1943 brought new ideologies, which among other things promoted the need for considering the child as the center of all educational efforts. This trend was seen earlier in the decade when it was proposed to abandon "a philosophy of education which makes subject matter the center of interest rather than the pupil and his experiences" (Teachers College, 1926). In order for the schools to be effective, they needed to advocate a philosophy that utilized a child's experiences as the starting point.

It was during this period that Viktor Lowenfeld arrived in the United States. Lowenfeld focused his theory of art education on the individual and his mind. As the product became secondary in importance, the child's impulses, thinking processes, and motivations were considered the means for self-expression. Art was an aspect of life that was to be exalted for its beauty and humanistic aspects.

Acknowledging children's artwork and children's self-expression were notions expressed in curricular letters written in the 1930s. Consideration of the child as a creator of self-expression is evident in one of the three objectives delineated for manual
arts. Letter # 11 (August 18, 1936) stated that manual arts in the second unit schools should "fully develop the child allowing for his natural desires of activity and of creative spirit in a useful and adequate manner" (translation by the author).

On that same line, Form Letter # 51 (January 13, 1937) requested the teachers' immediate response "to select the best free hand drawings made by the school children." The drawings need to "show natural ability rather than technique" (Form Letter # 51, January 13, 1937). The letter does not specify in any manner the purpose for which the drawings were to be used. Also following this new trend, the Ateneo Puertorriqueño promoted children's art through a series of contests. Cooperating with this event, as seen in Curricular Letter # 71 (April, 1932), and Memorandum # 101 (April, 1932), the Department of Education encouraged students to participate.

Furthermore, in considering children's artwork Curricular Letter # 46 (January, 1935) invites the students to attend a Mexican Art Exhibit held in the University of Puerto Rico. Among the works to be displayed where "paintings in oil and water colors, sculpture, and drawings by school children" (Curricular Letter #46, January 1935). The letter states that the "exhibition will be eminently worthwhile. It is part of a systematic program and effort to improve the artistic education and taste of our people" (Curricular Letter # 46, January 1935).

First Formal Art Education Curriculum

Within the same framework established by the Report of the Commissioner of Education in 1931, Circular Letter #1 (July 1st, 1942) set out the new philosophy for elementary education. In a document titled Filosofía Educativa y Reformas en el
Curriculo de la Escuela Elemental (Educational philosophy and reformations of the curriculum for the elementary school) are illustrated 15 curricular principles and eight objectives as the basis for elementary education (Gomez Tejera & Cruz Lopez, 1970; Lopez Yustos, 1985; Circular Letter #1, July 1st, 1942).

Among the eight objectives defined for the elementary schools in Curricular Letter #1 (July 1, 1942), objectives four and six are pertinent to this research. Objective four was the increase and ennoblement of the leisure times. It was determined that one way to achieve the objective is to "stimulate the cultivation of the Fine Arts considering the individual aptitudes and the artistic opportunities accessible in the community" (p. 5). Objective six was the "development and solidification (fijación) of democratic principles in social relations". According to the letter, the objective was attainable through "discovering and stimulating artistic skills, literary skills, leadership, and other skills which contribute to the well being of the person and the community" (Curricular Letter # 1, July, 1942).

All courses of study are discussed in Circular Letter #1 (July 1, 1942). Art is discussed in a five-paragraph section with three paragraphs dedicated to general arts, one to art education, and the remaining one to music. The fact that music is discussed under the section "Art in the elementary school" leads me to conclude that the allotted period for art classes were to be shared with music classes. This suggests a big limitation for both arts when considering that with the 6-3-3 plan implemented in the early 1940s the schedule allotted two 20-minute periods per week for art classes. This was inclusive of all six grades of the elementary schools within the public system. However, there were two exceptions to the schedule. First, the 20-minute period allotted for rural first
through third grades was reduced to 15 minutes. The second exception affected the art period in schools with double enrollment. In double enrollment schools, one group attends school in the morning with a different group attending in the afternoon. In these situations, each group was to rotate sessions every other week. Double enrollment urban schools failed to rotate art classes. That meant the afternoon group was receiving only one half of the instruction allotted in the normal curriculum.

Even with the explicit interest in art the failure to standardize time allotments for art classes within all the various curriculums is a discrepancy. With the short period designated for art classes in most of the curriculums it is difficult to perceive how they could provide a quality program of art education. Due to the preparation and clean up time required for art activities, it appears nearly impossible to accomplish any art in the limited time allotted. The prudent method would have been to combine both periods into one or into consecutive periods, thereby giving the teacher and students an opportunity to be more productive in art.

The paragraph discussing the art course of study states, "the cultivation of drawing will serve for the children to express their personal vision of the natural world and of the environment through the use of line and color; to cultivate in them the aesthetic concept of life; to developed the skill that will allow them to beautify their homes and the school, and to give them a pleasant and interesting activity which they can dedicate their leisure times" (Curricular Letter #1, July 1, 1942, p. 18; translation by author) This new approach to art education in the elementary grades raised the need for a new curriculum that took into consideration the child as the center of instruction. With this in mind, on December 2, 1943, the department published its first teaching manual for
art titled *Suggestions for Art in the Primary Grades*. The manual is a compilation of suggestions, philosophical principles, stages and steps in art making, and basic art concepts (design, rhythm, balance, proportion, emphasis, and subordination). The topics discussed in the manual are a clear indication that in many cases regular classroom teachers, with very little background in art education, were in charge of the art classes.

The introduction of the manual was part of the new approach, which placed child experiences at the center of the curriculum, however the art activities suggested as part of the manual do not advocate the same principle. A total of five pages give step by step written instructions on how to draw animals, houses, trees and objects using geometrical figures. Using this method was considered "to have many values." Phrases following the new trends in educational theory such as "child's natural impulse," "express feelings," "sensitiveness to beauty," "creative interest," "friendly interest," and "free expression" are commonly used in the manual (*Suggestions for Art in the Primary Grades, Department of Education of Porto Rico*, 1943). Yet the true nature of the manual is revealed when examined closely. According to the manual, the ideal situation of when instruction is to be provided is when the child asks for help. Instruction in art is necessary, but "the teacher must be very careful not to give help when the help is not needed nor asked for" (1943, p. 4). This situation may arise once the "pupil has tried unsuccessfully and is conscious of his need" (1943, p. 3).

Basically, freedom in art was encouraged for the child to be conscious of his/her limitations and not necessarily for free expressions of feelings, enjoyment of the manipulation of materials or therapeutic purposes as it was suggested during that time. Freedom is allowed in order to set the appropriate environment for instruction. The

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child is the catalyst for instruction as he or she seeks guidance from the teacher. In this approach we notice similarities with current approaches to art education. The child's art experience is recognized as valuable, yet less romantic than in earlier years. As Chapman points out, art educators "recognize now that the 'self' of the child is complex and that authentic expression through art is rarely achieved without active, sympathetic, and structured guidance from adults" (p. 13).

The next important document found in the archives of the Department of Education regarding elementary school art education was drafted September 16, 1948 under the subject Periodo de actividades espontáneas en la Escuela Elemental (Period of spontaneous activities in the elementary school). The Department, with the intention of guiding the teacher's preparation for the subject period, prepared this document. The inclusion of a period for "spontaneous activities" was deemed an option. If the period was included, it was to take place during the first period of class. The main purpose of the period was to ease into, in a natural way, the start of the school day for the children, i.e. to start the day being "moved by his own interest." Through the use of spontaneous activities, the school was liberating the child away from the academic formality by taking away the traditional routine.

According to the bulletin attached to the circular letter, the activities to be performed during the period of spontaneous activities were artistic, academic, domestic, and manual activities. The child was to have total freedom, within the choice subjects, in choosing the activity and creating work. Projects such as drawings, paintings, and sculptures were to be totally spontaneous. The document includes instructions on how to prepare different modeling mediums in order for the child to express "his wishes and
imagination." The last page of the bulletin includes a list of six art books and eight art distributors.

Summary

The title of this chapter, Puerto Rican Emergence, indicates that a new approach was developing in Puerto Rico. This was the case once the Jones Act granted, among many things, American citizenship. The implications of American citizenship raised questions, issues, and concerns about what constitutes the Puerto Rican culture and being a Puerto Rican.

The title also relates to the fact that native Puerto Ricans were appointed for the first time to direct government agencies. In education this was the scenario as of 1921. In reference to art education the title serves to indicate that guidelines and books for art education were published for the first time. Basically, the title suggests that Puerto Rico and its society were developing in many areas.

The Governor's Report of 1928 summarized the accomplishments of the Department of Education. Among the accomplishments is the introduction of manual art in the rural school and, more important to our research, the "introduction of more expression subjects in the curriculum of both urban and rural schools" (Report of The Governor of Porto Rico, 1928, p. 44). However, the documents I researched did not give any insights that this was the case. On the contrary, it seems that during Huyke's administration, art education practices remained like those prevailing during the previous administration. In accordance with my belief, Osuna points out that for the period of 1920-1930, the art education curriculum was a mere continuation of the existing
practices and philosophies. In all probability, this is the reason why it was not often mentioned, art education simply was not an issue to be concerned about because the inclusion of art in the curriculum did not threaten any political point of view.

The new educational philosophies of social efficiency fostered a comprehensive survey of the system to understand the past and the present in order to plan for the future. Under this framework the school system was considered as the agent to promote changes toward solving the existing problems. There was the concern that social needs were not being addressed properly by the schools of the system that were deeply affected by the political situation of the upcoming war, the economic depression caused by the bankruptcy of Wall Street, and by natural disasters and health conditions. The society was asking the curriculum, and art education among other subjects, to offer their students a vocation so that they could work for their own economic maintenance while helping the society to move a step forward.

Under this framework the purpose of art education was to teach good craftsmanship that would help the students in two ways: first, to create their own utensils for daily living, and second, to earn some money through the sales of their products and/or skills. This is clearly expressed in Circular letter #11 (August 18, 1936) in which it was established that the main objective of Manual Arts in the second unit schools was to improve the lives of the rural peasants by transforming their homes.

While social efficiency was defining Native Industries within the scope of the later vocational education, a new philosophical approach was emerging in art education. With a therapeutic and psychological tendency, art education rapidly saw itself deviating into the child-centered movement. From the documents written during the 1930s it is
evident that this movement promoted art among the school age children. It was under this approach that in the 1930s the department published the first formal curricular guidelines and books for art education in Puerto Rico acknowledging the importance of children's artworks.

This pathway of art education is what will eventually constitute art education while the Native industries will become part of vocational education due to their framework under social-efficiency. This separation emerged in the 1930s once agriculture was no longer the main employer of the work force for the island. As of 1941, Puerto Rico started experimenting with several changes in the economic, social and political structures of the island. The environment of the island was transformed drastically. It was converted from the traditional underdeveloped agricultural country to a region of industrial development (Gomez Tejera & Cruz Lopez, 1970).

It is interesting to note that when the native industries lost the capabilities of employing the people of the island, they also lost their societal impact and place within vocational education. At this point they became part of art education as folk art gained prominence within the art world. When cultural issues are raised, these industries invoke feelings of cultural belonging and the societal aspects of these arts are utilized to instill them despite political views or beliefs. These art forms and expressions exemplify the Puerto Rican culture. They represent our cultural roots, heritage, and native soul. Basically, they constitute the traditional folk art of the island.
CHAPTER IV: A NEW ERA (1948-1990)

In 1947, a new period in Puerto Rican history begun with radical changes occurring in the political, economic, social, and educational structures of the island. The United States Congress approved for Puerto Rico the right to vote for its own governor. The first gubernatorial elections took place in 1948 with a victory for Luis Muñoz Marin and the Partido Popular Democrático. Under the new political status of the island, the governor of Puerto Rico was to appoint the members of his own cabinet with the consent of the Insular Council and Senate. The Commissioner of Education became the Secretary of Instruction as one of the members appointed by the governor, with the consent of the Council and the Senate. His position as the top bureaucrat for the educational system remained as established in the Jones Act. However, as a cabinet member of the incumbent governor, the policies set by the department became shaped by the political agendas of the party in power (Lopez Yustos, 1985).

Politics

Assisted by the new political status of the island, new programs encouraging industrial development, the repression of nationalists, and the fact that the United States liked Muñoz Marin, the Partido Popular Democrático held political hegemony over the island from 1944 to 1969. Despite the hegemony, other political parties raised their voices in search of a different political status for the island.
In November 1946, members of the pro-independence wing of the Partido Popular Democrático seceded from the main body and became the Partido Independentista Puertorriqueño. The new political party favored constitutional liberty and national sovereignty, but contrasting with the existing Nationalist Party, they opposed all revolutionary actions and anti-American arguments. The Nationalist party under Albizu Campos sought national sovereignty through revolutionary actions.

In the elections of 1952, the Partido Independentista Puertorriqueño ran against the Partido Popular Democrático. Despite this action, the pro-statehood coalition finished a distant second behind the PPD. Later, the coalition was renamed the Statehood Republican Party. In 1967, members of the Statehood Republican Party founded the Partido Nuevo Progresista (PNP). Under the direction of Luis A. Ferré, a symbol of industrial success in Puerto Rico, the PNP swept the elections the following year. A new political era was born in Puerto Rico where the two main political parties, the Partido Popular Democrático and the Partido Nuevo Progresista, alternate in government control every two or three elections.

**Constitution of Puerto Rico**

In 1950, US President Truman granted the island the right to write its own constitution. As part of Public Law 600, the Puerto Ricans were granted the right to draft their own constitution on July 4, 1950. Representatives of all the existing political parties took part in the drafting of the document. The lone exception was the Partido Nacionalista which believed Puerto Rico was under the colonial thumb of the United States.
The new constitution was opposed for varied reasons in the U.S. Congress. Through the urgings of the U.S. Congress, two basic amendments were made to the new constitution. First, the elimination of the Bill of Rights that was styled in accordance with the Bill of Rights of the United Nations, and second, the inclusion of a clause required that any changes to the constitution needed to be approved by the U.S. Congress. Finally, the constitution was approved on July 25, 1952 as the Estado Libre Asociado and for the first time the Puerto Rican flag was raised along with the American flag. "After fifty years of a colonial tutelage with its mixture of good intentions and self-righteous, altruism and ethnocentric claims to moral superiority" (Morales Carrion, 1983, p. 281) the Puerto Ricans move a step closer to independence than prior to the arrival of the Americans.

The constitution granted the island self-government but under the sovereignty of the Congress of the United States. The United States continued to assume governmental powers related to international commerce, immigration, maritime transportation, land transportation, communication, postal service, labor relations, naturalization and citizenship, and the judiciary.

Economy

In the 1950s, due to the developing industries in the island, Puerto Rico had an economy in constant growth. The new era did "much to reduce extreme poverty and provide vertical social mobility" (Morales Carrion, 1983, p. 273). This was due mainly in part to the new political status and to many governmental programs such as Manos a la Obra (Operation Bootstrap).
Even with all the prosperity and new opportunities for employment, there were still not enough jobs to satisfy the working population of the island. Seeking better job possibilities and prosperity, many unskilled and uneducated people found themselves immigrating to the United States. The highest immigration figures from Puerto Rico to the United States were between 1940 and 1960.

The immigration movement also took place internally within the island. The new programs and funds for industrialization accelerated the decrease in the agricultural activity of the island. This in turn created an internal migration of the rural people to the urban areas. The congestion of people in the urban areas caused a problem in housing and overpopulation in the school classrooms.

According to economists such as James Dietz (1992), all the advances made in the economy failed between 1970 and 1985. During this period the economic recession and the oil crisis affected Puerto Rico. This situation created an increasing dependence on federal funding. Basically, governmental support programs created a dependent economy with artificial foundations using similar means as they did before but without considering that contemporary problems were more complex than those of the 1940s.

During the 1980s, the economy of the island was suffering and stagnant. The Partido Nuevo Progresista and the Partido Independentista Puertorriqueño have agreed to the notion that for Puerto Rico to create effective long-term plans to solve socio-economic problems, the issue of political status needs to be resolved first. With this issue revitalized, many discussions and issues that were latent for several decades surfaced again to be part of political agendas and by consequence educational issues.
Education

In 1948 Luis Muñoz Marin appointed Mariano Villaronga as the first Secretary of Instruction (Gomez Tejera & Cruz Lopez, 1970). Villaronga, previously appointed by the President of the United States as the last Commissioner of Education in 1946, resigned from his position in 1947 when the United States Congress refused to ratify his appointment.

As the decisions by the Secretary of Instruction became more controlled by political agendas, the PPD in the 1950's attempted to preserve and enrich the Puerto Rican cultural identity through education. Deciding the future of the language of instruction was a positive step forward with the sensitive cultural value issues. Advocating cultural identity, Villaronga's main goal was to make the public schools more Puerto Rican than American (Lopez Yustos, 1985). Following the same methods as the Americans did fifty years before, immediately after his appointment he made Spanish the language of instruction for all public schools. This ended the long-standing controversy that surfaced whenever a new commissioner was appointed.

Even with the great expansion of the system by the Americans, all school age children still were not being afforded an education. To intensify the problem, in the 1950s education felt the effects of overpopulation in the classrooms as industrialization fostered an internal immigration of rural people to urban areas. This created a problem for the elementary schools, especially for first grades which were already experiencing overpopulation. When Villaronga accepted the position of Secretary of instruction he started an accelerated plan of expansion to provide for an education for all the school age children. In order to achieve this new goal, the system increased the number of
teachers, built new schools and classrooms, and intensified the use of double enrollment to reach as many children as possible. With different goals to pursue, these measurements were the same used during the Americanization process with the exception that in 1954, for the first time, all six year old children were enrolled in the first grade (Quintero Alfaro, 1974).

The schools offered one of three possible programs depending on the population rates for the areas. Regular enrollment consisted of a single group of students, taught by one teacher, attending up to a six hours a day. Double enrollment consisted of two groups attending school for a total period of 180 minutes each. Both groups, one in the morning and one in the afternoon were taught by one teacher working six hours daily. In the alternate enrollment plan each classroom was to accommodate two different groups of students daily. One teacher taught one group for five hours in the morning and another group with a different teacher used the same classroom in the afternoon for five hours. Even with the increase in students attending schools, almost all were receiving an inadequate level of education (Gomez Tejera & Cruz Lopez, 1970). In the elementary schools alone, just 13% of the students were receiving classes under the regular enrollment program.

**Studies of the Educational System and Art Education**

In the case of art education, this was a static period when only superficial innovations took place. This is evident from the lack of curricular letters written from November 1959 to April 1971. There were no curricular letters or memorandums regarding art education found for that period in the archives of the Department of
Education. We come to an understanding of this period through studies, curricular guidelines, and books published for the program. During previous years the situation was different and the conclusions were drawn from content analysis of written documents such as curricular letters and memoranda.

Educational leaders of the time recognized the need of a wider picture of the school system. To understand and to plan for the important role education was to play in the industrialization and economic development of the island, the Educational Department conducted a series of studies. The Institute of Field Studies of Columbia University completed a survey of the curriculum (Report of the Governor of Porto Rico, 1949). This was the second of two major studies undertaken to improve the island's educational system. The results were published in 1950 under the title, Public Education and the Future of Puerto Rico (Report of the Governor of Porto Rico, 1950). For this research, the Estudio de Sistema proved to be helpful in the development of this chapter as it influenced future practices of the Department of Education and established current practices of education. However, not many of the recommendations were taken, but the few that actually took place affected the art program.

Right before Columbia University conducted the survey, the Department of Education announced the inclusion of the "period of spontaneous activities" discussed in the previous chapter (Circular Letter # 36, September 16, 1948). Within the recommendations of the second survey, it was suggested that this period be offered in conjunction with the art classes at least two to three times a week. By incorporating both subjects into one class period, the total time allotted would allow for completing the work and cleaning up.
Self-expression was of so much impact at the time that the survey went farther when suggesting that regardless which one of the three enrollment plans was followed, art, music, and recess were to be included even if it meant cannibalizing time from other subjects. When I analyzed the various schedules offered, the time allotments designated for art classes were far from the intentions of the suggestions. In the case of first to third grade for double enrollment students, combining art with spontaneous activities meant a total of 20 minutes daily. For fourth through sixth grade, under the same plan, the time dropped to 15 minutes daily. Under the alternate enrollment plan, the time period was increased to 25 minutes daily. In case of regular enrollment, both subjects remained as separate entities but offered 20 consecutive minutes daily for each class. As I stated earlier, they hardly provide the necessary time to set up and clean up art activities with the exception of regular enrollment classes. In their case following the recommendations, the periods for art and spontaneous activities were combined into one period for a total of 40 minutes of class. Needless to say, for all the other enrollment plans it was nearly impossible to carry out a complete art lesson within the available time. These time allotments for art education are very similar to those established in 1942 when the 6-3-3 plan was adopted.

Native educators conducted a third major study of the Puerto Rican public educational system in 1959. Under the direction of Rodriguez Bou, the Superior Council of Education conducted the Estudio del Sistema Educativo (Study of the Educational System). According to Gomez Tejera and Cruz Lopez (1970), this study constitutes the most impressive educational survey done in the history of the Puerto Rican Department of Education. Art education is discussed in two separate sections of
the study. The first discussion, called "The Curriculum of the Puerto Rican Public Schools" under "General Overview and Recommendations," is in Chapter 3. Part II of this section concerns elementary art education. The second time art education is discussed is in Chapter 12, titled "The Curriculum of the Puerto Rican Public Schools." Part II of this chapter also concerns art education along with music and physical education. The subcategory dedicated to the Art Program discusses philosophies and objectives, materials and supplies, activities, the role of the art teacher, conclusions, and recommendations.

The sections discussing the art program are based on the report conducted by Awilda Aponte de Saldaña and Luz M. Santos de Dávila (1960). This report was submitted as a project to the University of New York. They completed the study through a series of observations in six districts chosen through a sample of the educational system. The following districts were sampled: Barranquitas, Fajardo, Mayaguez, San Lorenzo, San Juan, and San Sebastián. The researchers also conducted interviews with personnel related to the program. Within these interviews, art teachers and their plan books were analyzed along with examples of student work.

The shortage of materials was one of the main obstacles of the program. The researchers concluded that the materials and supplies designated for the art program were scarce and that teachers rarely utilized native community materials. Native materials such as clay, seeds, wood, etc. were not being used in the art classroom even when readily available in many communities. The list of supplies provided to the teachers consisted of crayons, glue, scissors, notebooks, bond paper, coloring books,
construction paper, rulers, tempera paint, coloring pencils, manila paper and mimeographed materials.

During the observation of activities, the researchers found that there was little use of motivational techniques to enhance learning. Primarily this was because the focus of the classes was to copy drawings. With three exceptions, all the classes observed for the study were drawing classes. Invariably the technique utilized was to copy a model prepared by the teacher or to follow the teacher in step by step activities. Basically a parallel construction of the model. These activities were usually taken from the book published in 1955 by the Department of Education, Arte para la Escuela Elemental (Art for the Elementary School) by Luis A. Maisonet Crespo.

According to the researchers, the teachers pointed out that they were not prepared to teach the class. Thus drawing activities guided by Maisonet's book were the most accessible ones considering teacher's lack of preparation and the scarcity of materials. Interesting enough, the cover letter for the book refers to it as a manual of consultation for art teachers and not a curriculum guide (Memorandum # 22, August 17, 1956). Contrary to what is stated in Memorandum 97 (March 12, 1958) and Memorandum 22 (August 17, 1956) about the book's use for consultation only, the teachers were in fact using it for guided projects. Other activities reported were cutting and pasting, art appreciation, painting, and modeling. This let us know that in all probability the teachers were not prepared in the subject. Even though the education of future art educators is out of the scope of this study, it is worth mentioning that during the 1950s the University of Puerto Rico offered summer workshops for teachers interested in enhancing the quality of their artistic programs. Responding to the needs of
the teachers seeking help for the "period for spontaneous activities." Memorandum # 106 (May 3, 1949) urged the workshop participants to discuss the arts and crafts for the express purpose of assisting them in planning for the newly incorporated subject.

Maisonet's book consists of two parts. Part one is a study of geometrical figures (circle, triangle, square, oval), stick figures, and various letter typographies. With almost no words in it, this section of the book guides the teacher in stroke production and step by step visual instructions for drawing simple objects and friezes (Appendix E). The second part of the book consists of several sections as follows: the theory of color and a sample lesson, theory of design, different forms of engravings; modelling using several means; finger paint; papier-mâché; and a short section on art appreciation. Contrary to the rest of the book, the last three topics included in this second part are discussed in two page sections.

Maisonet's approach to art education presents a discrepancy with the objectives of the program established by the Department of Education. Curricular Letter # 8 (November 2, 1959) lists a series of postulates recognized as the philosophy and objectives of the art program. The program's principal objectives was the enhancement of the student's imaginations and their abilities to perform creative work through the use of their emotional, motor and mental capacities. It was expected that by the end of the sixth grade, all students would be able to use a wide variety of materials for the production of art and handicrafts. They were expected to be able to incorporate basic art theory into their works (the use of color, design and proportion). The student was also expected to understand art as a universal language and through the study of works of art, to understand earlier civilizations. Under this framework, art knowledge would
also help in the understanding of Puerto Rican history through the study of Puerto Rican art. It was also expected that art would develop positive attitudes toward beauty and works of art.

These objectives and philosophical concepts of art education seem to be different than what Maisonet considers. He considers art not as a mere accumulation of data, but a "creative aspiration" that will enable the student to express feelings and ideas through art. The goal was that at the end of the sixth grade, the students were to develop the ability to express feelings and ideas through different mediums. However, from the type of step by step activities he describes, not much creativeness and expression can be achieved. In reality, books and objectives were pursuing different goals. This was also noted by the researcher of Estudio de Sistema. They saw a discrepancy between art education approaches and the objectives reflected in the curriculum of the program.

Item eight of the postulates for elementary education, as established in the Estudio del Sistema (1960), references creativity and aesthetics. However, the study concluded that the curriculum offered very little in the beautification of the school surroundings, that the students have limited possibilities to express themselves through art, and there was no observation of the children expressing themselves. The authors recommended that the program should "cultivate creativity and originality of the student as a mean of his/her individual development and eventually, for the development of the creative capacities of the group. The goal is not to train artists but to develop in the children the capacity for discrimination, appreciation, and a better aesthetic taste" (Estudio del Sistema, 1960, p. 1162).
As a reaction to the Estudio de Sistema, the Department of Education saw the need for developing teacher's manuals for art in the elementary grades. The Division of Supervision and Curriculum from the Department of Education assumed the task. This culminated in the publication of the book *Educación Artistica en la Escuela Elemental* (Art Education in the Elementary School) in 1961. The book consists of four basic units: theory and practice of color, theory and practice of design, drawing and composition, and handicrafts and manual skills. It also includes guidelines for a unit on art appreciation.

The introduction to the book describes children's drawing development stages and the presentation of units. Units were expressed in terms of nature as an example of beauty, design, form, color, texture, balance, and composition. The objectives of art education delineated in the book mainly concerned the production of art works. However, it relates art to the appreciation of nature as a source of inspiration and beauty. Still geared to the production of art, the observation of nature was stressed as a means for appreciating art and for the enhancement of a student's artwork. Each unit of the book contains an introduction to the topic, related theory, list of objectives, suggested activities, and technical information in the form of appendixes. The appendixes apply to related areas or subtopics, techniques or recipes for the preparation of art supplies. The format of the book resembles a curriculum guide for teachers with, contrary to Maisonet's book, no step by step projects suggested.

The basic framework of the book is derived from the general guidelines given to the teachers of art. One, don't let the children copy from your work or from step by step instructions. Two, create a motivating, aesthetically pleasing environment with nature.
related items that will stimulate the observation. Three, decorate the classroom with artwork reproductions of Puerto Rican artists. Four, use native handicrafts in the classroom that are created from nature observation.

Later on, Curricular letter 49 (June 23, 1959) specifies that art, music, and physical education were to alternate the 40 minute periods allotted for them in the first and second grades of regular enrollment. For double enrollment third through sixth grade the five 60 minute periods allotted for sciences and social studies was reduced to four times per week using the fifth day for art, music and physical education. Each school supervisor was tasked to decide the best way to distribute the time among the three subjects.

After Circular Letter # 8 (November 2, 1959) and the publication of the book, no other documents were found for a 13 year-period. In 1972 Circular Letter #75-71-72 (March 6, 1972) replacing Curricular Letter # 8 (November 2, 1959) established the organization and operations of the Fine Arts Program for the next two decades. The program was composed of three areas, Music, Art, and Drama. Each program had a director and corresponding staff. The objective established for art education in grades one through six, as in previous objectives for the program, stressed free and spontaneous activities. However, this time the study of art includes environmental arts, i.e. architecture and utilitarian design.

Since the conclusion of the Estudio de Sistema (1960), many attempts at educational reform have taken place without success. The few changes affecting the art program were accomplished through curricular letters, circular letters and memorandums. On December 22, 1976, Circular Letter # 17-76-77 replaced Curricular
The new objectives established in the letter require comparison and exposure to the perception and expression of several art mediums and techniques.

The next revision to curricular guidelines took place in the 1980s when the political, economic, and social problems and issues facing the island called for another educational reformation. In 1984, the Department of Education published the curricular guidelines for the Program of Visual Arts, Fine Arts Division of the Department of Education. These guidelines covered grades one through twelve. The purpose of the guidelines was to offer a global, clear, and precise view of the program.

In these new curricular guidelines, the most important objective of the program was the development of creativity. Optimally, through art experiences the student would recognize talent in the arts, understand aesthetic taste in relation to the culture and other cultures, develop sensibility to appreciate aesthetic experiences, contribute to the aesthetic quality of the social environment, use creativity in problem solving, and learn to use a variety of art materials and techniques. The program was to include all the areas of drawing, painting, modelling, handicrafts, art appreciation, graphic arts, photography, and design. All these areas are listed in a chart that describes in two ways, horizontally and vertically, the grade level and extent to which they should be addressed. Other sections include methods of teaching and evaluation, matrix of objectives, and a bibliography of resource books. This guide was used as a matrix for the development of the curriculum guides for each individual grade level.

Circular Letter # 4 (October 21, 1986) which replaced Curricular Letter 17-76-77 from 1976, adapted the art education philosophy to the needs of the people. This was done in order to develop aesthetic experiences of creation and appreciation. The goal of
the program was to develop sensibility for discrimination and appreciation of aesthetic values. These practices, through activities, prepared the student in becoming an art consumer. The new objectives for the elementary grades were to provide opportunities for free expression in graphic and plastic art forms. Additionally, to develop sensibilities which enable the children to distinguish and appreciate art concepts in nature, to relate with various visual art manifestations, to be familiar with works of art of recognized local as well as foreign artists, and to start activities that will allow for the development and clarification of ethical and aesthetic values. The curriculum was to include drawing, painting, modelling, handicrafts, graphics, design, photography, appreciation and criticism of artwork.

One year after Curricular Letter #4, Memorandum # 22 (September, 1987) established fine arts as one of the basic subject of the curriculum for grades kindergarten through third grade, it was determined that the subject was not to be considered for grade classification. Each area of the fine arts program, i.e. art, music, dance, and drama was to be taught for 40 to 60 minute periods with the exception of Kindergarten. Kindergarten classes were taught in 25 to 30 minute periods. Each subject area was to last a period of ten weeks.

A Special Interview

Considering the importance of art in the development of the students, the Department of Education assigned special art teachers to work as supervisors of the program (Circular Letter # 46, January 25, 1956). Maria Teresa Valles de Blanco was a Native Industries teacher who also worked as an art supervisor for five districts from
1955 to 1963, general art supervisor for the San Juan area from 1963-1974, and co-authored *Art Education in the Elementary School* for The Department of Education in 1961. In a personal interview with Mrs. Valles de Blanco in 1993, she expressed concern for the art program. She stated that as the years passed, the art program was receiving less funding each fiscal year. This fact led her to believe that the system does not consider the art program as important as in the past. She confirmed that art classes were always part of the program but under different names and approaches. As a true advocate of the native industries and Puerto Rican folklore, she insisted that students needed more education in these areas. It was her opinion that these subjects constituted the essence of their cultural identity.

During the interview she provided several documents she utilized during her years as an art supervisor. It was obvious that her interest and approaches leaned toward the study of the Puerto Rican folklore and native industries. I noticed that Mrs. Valles de Blanco often interchanged the term art education with folklore and native industries in the course of the conversation. This factor could be attributed to the fact that art education was closely associated with cultural identity until 1960s and the native industries became the folk art of the island. With sadness, she expressed that after the 1960s, the approach to art education was changed. The program started to decline as it lost importance, consideration, funding, and respect.

**Summary**

The period covered in this chapter is characterized by hectic beginnings and ending stages bracketing a static period. For a period of 13 years there were no art
education documents available of any kind. The lack of information regarding the program makes this period appear dull, static, and simplistic for art education. Contrary to other periods discussed in previous chapters, the conclusions drawn for this chapter are the results of the analysis of books and guidelines rather than curricular letters, circular letters, and memoranda.

From an analysis of the chronology of events clarifies that the development of art education is greatly related to the political situation of the island. Once Puerto Rico's political status was clarified for the time with the ELA, there was no need for a definition and emphasis of national culture. However, as in the United States, in response to national events, the system conducted a comprehensive study of education to guide its future. Most of the recommendations made in the comprehensive study, Estudio de Sistema (Study of the Educational System), were achieved within the next few years. In the case of art education this was accomplished within a year.

In art education, the curricular guidelines for the program reexamined educational achievements. In Puerto Rico this reexamination considered the importance of art as a developmental activity as well as a body of knowledge. This is clear in the general guidelines given to the art teachers in the teacher's manual, Art Education in the Elementary School. This manual published by the Department in 1961, was used for almost 20 years. This is a clear example of why I refer to these years as the static period of art education.

Changes in the system and in art education were scarce during this static period. Practices were the same with no discussions or issues motivating the system to grow intellectually. It was not until the 1980s, when the political situation of the island was
again under discussion, that the island saw the consequences of a static period. The socio-economic conditions of the island diminished drastically in the late 1970s and early 1980s. In the 1980s, a new era of educational reform commenced.

The educational system recognized the importance and need for educational reform. This time the issue was raised in search for a solution to the economic, political, and social problems facing the island. As a result, the department published curricular guidelines for all the subjects. In order to make the elementary education curriculum more academic and effective, the Visual Art Program of the Fine Arts Division of the Department of Education of Puerto Rico undertook a revision of their 1960s curricular guides. Because of this effort, general curriculum guides were developed for the program and for each individual grade.

At the time of this research, the only two available art education guides from 1980s were for the first and fifth grades. Surprisingly, neither the Program of Visual Arts nor the library of the Department of Education holds an out of print copy. It seems that even in modern times, it is difficult to find written and/or published materials regarding art education in the Department of Education of Puerto Rico.

Today, art education is part of the curriculum for the Puerto Rico Department of Education elementary grades. Even though the art program appears to be a basic component of the curriculum according to department documents it is, nevertheless, important to further research this program. Current proponents of educational reform need to be sensitive first and foremost to what is actually happening in the art classroom. In the same lines of the study conducted by Awilda Aponte de Saldaña and Luz M. Santos de Dávila for the Estudio de Sistema, Puerto Rican art educators need to study
all the current aspects that affect the program. This should be done prior to establishing new goals and objectives that may be ideal in theory but not realistic in practice.
CHAPTER V: LOOKING TO THE FUTURE

In the introductory chapter of this dissertation I raised three main points to explore in this document: first, whether the changes that occurred in art education in Puerto Rico were rooted in social, political, and economic realities or if influences from outside were merely adapted as a result of changes in pedagogical fashion; second, and related to the first point, to research if art education was a product of larger domains and how different factors, such as administrative, economic and educational approaches have affected the program; and third, to describe and analyze the historical development of elementary level art education in the Puerto Rican Department of Education from 1898 to 1990.

This chapter will address these points as well as providing the reader with a general recount of the history. It will also delineate several questions I believe should be answered in further research.

Recapitulation

The public educational system in Puerto Rico experienced its first growing period in 1898 when the United States took possession of the island. The goals in 1898 were to assure an education for the school age population instead of developing secondary education. Additionally, older buildings were no longer repaired as many new school buildings were constructed to replace existing building (Picó, 1990). The system grew tremendously, and literacy was vastly extended to the population as illiteracy rates
declined. According to Rodriguez Bou (1960), illiteracy levels decreased in 11% increments every year (Gomez Tejera y Cruz Lopez, 1970). By 1947, when the first native Puerto Rican was appointed as governor of Puerto Rico, illiteracy had been reduced to 25%.

It was clear that the main goal of the United States, as they took possession of the island, was to educate its people according to American values. The Department of Education took a major role in this task. Expanding the sheer number of schools and pupils attending the system were primary sources to meet these goals. To succeed in these goals the Department concentrated its efforts in the rural areas, which was where the largest segment of the population was located. For two decades statistics were the sole indicator of improvement. It was considered that more schools and more pupils attending the public schools system meant progress and a step forward in the Americanization process.

After the first two decades of the establishment of an educational system in Puerto Rico under the United States, Puerto Rican educators and leaders confronted the uncertainty of a system that was not preparing the members of the population to survive in its own society. Illiteracy rates were reduced drastically as the number of students attending schools increased dramatically, but unfortunately, reading and writing at the time were not sufficient tools to provide for a better socio-economic situation according to the possibilities available in the island. The socio-economic problems that the vast majority of the population in Puerto Rico were facing for the first half of this century demanded more practical skills than those needed by an agricultural society.
Developing an educational philosophy for the educational system of Puerto Rico historically has been an issue highly linked to politics. Puerto Rican history during the past century strives to define the political and cultural situation of the island. As mentioned in this dissertation, the political tendencies advocated in the island are the main determinants that revolve the relationship of the island and the mainland.

Between 1898 and 1965 the educational system went through three major educational reforms and 3 major educational surveys and/or studies. The first architects of the educational system in Puerto Rico came to the island convinced that anything American was superior to any other practices. Working under this framework, the first educational reform worked toward the goal of establishing an American educational system. It was clearly expressed that these changes were mere transplants from systems created by and for American students without any consideration of the national culture in existence in the island.

The second educational reform advocated social-efficiency principles, educators considered for the first time the social, political, and economic realities of the island to establish recommendations, guidelines, and suggestions for future educational practices. This notion demonstrates how political, economic, and social domains affected education and art education, as they are principles that shape social efficiency.

The third educational reform took place when issues related to the Puerto Rican national culture and identity were under discussion. An aspect that unify and define the culture was then, and has been since, a main focus of all educational reform in Puerto Rico. One of the main issues that will invariably surface is the language issue. From the three political views established, advocating statehood is the only one who leaves
uncertain the future of the language. In the event of statehood, Puerto Rico will become the popular culture affected by the dominant culture that possesses another language. In this way, the language becomes vulnerable to politics in that the dominant culture may be the determinant of its future.

In the same way that Spanish has been considered as the unifying language of the Puerto Rican culture, art shares a similar environment; it becomes susceptible when linked to political views. The role of art in Puerto Rican society has also been an important aspect defining the national culture. The exaltation of native industries is an outlet to represent our national, historical, cultural, and societal past. However, it is my belief that regardless of what political view is advocated, art as a representation of the culture, would never become an issue. What will be an issue is the approach to art education. At times, art education focused on the teaching of native industries under a social efficiency framework.

The period between 1940-1960 was one of tremendous growth for many areas of Puerto Rican society. This period was characterized by the incredible economic growth never before experienced by the island (Gomez Tejera & Cruz Lopez, 1970). The island was changing because of the many industrialization and modernization efforts taking place (Rivera Medina & Ramirez, 1985). Socio-economic conditions relegated the handicrafts and native industries from vocational education to the art program. It has been since then that these arts are exalted when there has been a need to preserve cultural identity. Folk-art and art in Puerto Rico are some of the prominent voices of a culture that strives for survival regardless of the three existent political tendencies.
There are approaches to art education that allow for the consideration of native industries as the expression of the culture. These approaches also consider the teaching of native industries as a means to define what is inherent to the culture. It is in this aspect when art, modified by political outcomes and influences of dominant cultures, could become an issue as debatable as the language debate.

As of the 1940s changes occurred in art education were rooted in social, cultural, and political domains. However, in the 1950s and 1960s, the approach to art education changed when the socio-economic conditions drastically changed with the upswing in the industrialization and modernization process. The educational trends of the time focused on the child's individuality. This was expressed through his or her capacity to freely express ideas. This philosophy guided the new art education objectives. Creativity, individuality, and freedom of expression became, and still were in 1990, the paradigms of art education for the elementary grades in Puerto Rico. Current needs for educational reform tend to look also to pedagogical fashions and trends.

**Contributions to Art Education**

Several and important contributions to the field of art education in Puerto Rico are drawn from this research. The most important contribution is that this research discovered, delineate, and discussed many primary sources unknown and/or not explored previously in the field. I established the importance of developing art education historiography in Puerto Rico. These documents are extremely valuable to describe and analyze the field of art education in Puerto Rico. This demonstrates the importance of primary research in defining the history of the field rather than discussing history through
word of mouth information. Contrary to common knowledge, the research shows that art education in Puerto Rico has always been part of the curriculum. What has been varied are the approaches, emphases, names, and time allotments given to the program. An awareness of these variables is imperative in educational reform.

Without historical analysis, art educators would act upon educational reform without a true consideration of the past to shed insight on the future. By disclosing a comprehensive history we conclude that art education in Puerto Rico follows a cyclic line where approaches and trends are repeated in history after a period of time. This cyclic history concludes and helps to build the theory that contrary to common knowledge, art education has always existed in Puerto Rico. This is a very important contribution to the understanding of the field further than what a chronological listing can offer.

In the late 1970s, a new interest in educational reform emerged but because changes in political powers occurred every 2 to 3 elections. None of the reforms have succeeded or drastically changed the system. Most of the changes the system has experienced were doomed to fail as often change in government brought a new educational agenda. Even when changes do start, they are not provided enough time to succeed or prove their value.

Questions to be Answered in Further Research

The following questions and issues deserve further research based on information discovered in this course of this study:
1. In what ways was the professional education of art educators affecting art education practices in the elementary schools? Two periods of intense summer workshops offered by the University of Puerto Rico were identified in the analysis of curricular letters. The first one in 1950's and the second one in the 1980's.

2. Limited to specific geographical areas, what correlation exists between socio-economic conditions and art education?

3. Considering various time periods and examining other areas such as immigration, living cost, industrialization, and job possibilities; what relationships do they have with art education in Puerto Rico?

4. What relationship exists between art, culture, and dominant culture and popular culture and what are its implications in regards to cultural identity?

5. In the course of this research several documents have been discovered through citations. A research incorporating those sources will help to expand the scope of available information regarding art education. The documents are the Professional Bulletin for the Public Schools of Puerto Rico, Cultura y educación en Puerto Rico (thesis presented by Ramón Mellado), Report on the Elementary Education of Puerto Rico (Robert S. Fleming), The Role of the Arts in Elementary Education in Puerto Rico (Awilda Aponte de Saldaña y Luz M. Santos de Dávila).

The political future of the island will eventually be defined in a plebiscite in which the population of the island will need to vote for the available options. As it stands now, several such plebiscites have taken place. However, the options have been defined by
the leaders of the existing political tendencies and not by an agreement between the United States and Puerto Rico. This situation creates confusion and opens the door for speculation and misuse of information. For the people of Puerto Rico to vote on a true plebiscite without the possibility of being misinformed, the Congress will have to clearly and explicitly define in detail what each status option entails in terms of the politico-socio-economic future situation of the island.

With the completion of this study, perhaps the Puerto Rico educational system will take a fresh look at its existing Art Education Program. Reforms in the art education field for Puerto Rico are long overdue and I welcome the new studies and research that will hopefully emerge from the issues raised. Art Education in Puerto Rico is ready to embark on a journey of enlightenment.
1. In 1952, when Puerto Rico became a commonwealth of the United States, the existing Department of Education was renamed as Departamento de Instrucción Pública (Department of Public Instruction). In 1990 it was renamed Departamento de Educación (Department of Education). To avoid confusion, this study will referred to the educational system as Department of Education on references. (p. 1)

2. There are two different types of letter: curricular letters and circular letters. Each type of letter, as well as the memorandums, follows their own sequence of reference numbers. Each sequence begins with the beginning of the fiscal year in the month of June. (p. 6)

3. The emphasis on the teaching of English was another important instrument in achieving the goal of Americanization (Negrón de Montilla, 1990). The United States envisioned the language of the island being uniform with the language of the mainland as a realistic goal within Americanization. The level of English language teaching in the system has been a debated issue in Puerto Rico since 1898. This issue is still a highly debated political issue to this day among the different political factions. As Osuna (1923) points out, "the ultimate status of Porto Rico and its language questions are intimately related", a statement verified by the continuing polar political positions within present day Puerto Rico (p. 193). (p.31)

4. As established in the methodology section, these Curricular Letters serve as first hand sources for this study because they contain valuable information on the day to day
trends, issues, and concerns of general education as well as art education in the
Department of Education in Puerto Rico. (p. 44)

5. The first rural school in Puerto Rico, "Columbus Rural School" was built in Carolina
on April 1901 (Report of the Commissioner of Education, August 10, 1910). (p. 51)

6. Art educators who founded the Hull-House wanted to equalise the benefits of art
considering it as a "vital influence" in the lives of their working-class neighbours" (Ambury, 1990, p.105). As in the picture study movement, the Hull-House was
decorated with reproductions of masterpieces brought back from Europe. (p. 78)

7. The PPD identified with the rural peasant called the jibaro. They understood that the
jibaro was the foundation of the culture. This romanticised vision of the peasant living in
the mountains is still used today as the symbol of typical Puerto Rican culture.

8. As of 1979 it became the Autoridad de Energia Eléctrica. (p. 81)

9. During the past decade the proximity of a plebiscite raised debates on this issue.
This same idea expressed by Huyke 70 years before is the idea and slogan currently used
by the PPD. (p. 83)

10. **Puerto Rico School Review** started its publication during Dr. Miller's administration.
The publication provides articles of professional and practical character to aid and
encourage the teachers in their work (Report of the Governor of Porto Rico, 1929).

Beginning with the school year 1924-25, the Review was reorganized. The printed size
was increased from nine by six to eleven by nine, and the contents were organized into
the following sections: Editorials, House section, Department of English, Department of
Spanish, Home economics department, agriculture and nature studies, rural school
department, university section, and a section for the Teacher’s Association. In this
research this publication will not be considered. It is suggested to be included in further research (Report of the Commissioner of Education. August 20, 1922).  

11. Many of the recommendations made by the survey in 1926 did not take place due to political reasons (Gomez Tejera & Cruz Lopez, 1985). The most notorious example of this is the use of the English language in the system. At the time of the study, the linguistic policy in the educational system considered English as a subject of primary importance in grades one through four. Grade five was a transition grade using English in half of the courses, and in the sixth grade, it was the language of instruction. The study suggested that the teaching of English in the school system should be a separate subject starting with the fourth grade for urban schools (Teachers College, 1926). During the time allotted for teaching English, the students should instead "receive skills useful in occupations...of immediate value to the community as a whole, as well as advantageous to the individual" (Teachers College, 1926, p. 33). This suggestion was totally rejected.  

12. The current discrepancies on this issue are the answers to "when, how and why teaching and learning a second language." This issue is not anymore one related to education, it has surfaced into other fields and areas.  

13. The Department of Education opened the doors of a new shop located in the lobby of the Department of Education. The shop's goal was to "foster the sale of native articles made in the Industrial Work classes of the Second Unit Rural schools" (Curricular Letter # 45, October 7, 1937). This would provide the students with the experience of selling and to "set good standards of workmanship, color schemes, design, shape, use, and prices of the native arts and craft. It will be a stimulus to the creation of
new things out of materials indigenous to the island, and thus contribute to the
development of a distinctive popular art" (Curricular Letter # 45, October 7, 1937).
(p. 96)

14. The Ateneo Puertorriqueño, founded in 1896, is an important agency in the
development of Puerto Rican cultural history. The agency became the force behind the
Puerto Rican ideas that stimulated the arts and other cultural aspects of society. "It is
one of the most long existing and fecund agencies in the history of the island" (Gomez
Tejera & Cruz Lopez, 1970). Until the development of the Institute de Cultura
Puertorriqueña, the Ateneo "sponsored almost all of the significant art shows, concerts,
conferences, etc., celebrated in San Juan" (Stahl, 1971, p. 146). (p. 100)

15. Another important suggestion of the 1926 Survey was to reduce the number of
schools working under the double enrollment plans (Teachers College, 1926). This was
an issue already under discussion by 1922. In the 1922 Annual Report, the
Commissioner of Education expressed his belief that "to improve many of the inefficient
areas of the system, they had to eliminate as soon as possible the double enrollment"
(Report of the Commissioner of Education, August 20, 1922). In 1914, 93% of the rural
schools were working under double enrollment. This number was reduced to 66.7% by
1926. Even when an effort was made in this matter, 71.8 per cent of the total population
attending the public school system was still under the double enrollment plan (Teachers
College, 1926, 201). Over the years, for different reasons and motivated by different
circumstances, the people from the mountains were constantly migrating to the urban
areas. In 1939, a massive migration took place from the mountains to the city,
overpopulating the urban schools. As a solution, double enrollment was instituted in the
first grades of the urban elementary schools. For the most part the double enrollment was seen as a temporary expedient until further appropriations were available (Report of the Commissioner of Education of Porto Rico, August 19, 1929 in Report of the Governor of Porto Rico, 1929). However, the lack of funds and school rooms made the use of double enrollment necessary in several additional grades (Report of the Governor of Porto Rico, 1927). Still, as of 1984, there were schools working under this plan.

(p. 102)

16. The first 18 pages of this manual are fully reproduced in Appendix D. (p. 103)

17. In 1936 a new art project, School of the Air, was initiated. School of the Air was a radio education program that was made possible by the interest and funds provided by the Carnegie Corporation. Attention was given to visual education and the school (Report of the Governor of Porto Rico, 1939) provided instruction on several topics including art appreciation (Report of the Governor of Porto Rico, 1936). A total of 243 programs were presented in this experimental work of radio education. (p. 107)

18. Worried by the growing Americanization and eradication of the cultural patrimony, the Partido Popular Democrático dedicated itself to the affirmation of cultural values. The efforts resulted as the foundation of the Instituto de Cultura Puertorriqueña in 1955 (Rivera Medina & Ramirez, 1985). The mission of the Institute is to promote and preserve the cultural patrimony in all of its manifestations. Archeologist Ricardo Alegria was appointed as the first director. In subsequent years the Institute promoted the restoration of buildings located in the City of Old San Juan, the knowledge and
preservation of the traditional handicrafts, the music, the plastic arts, the literature, the
drama, historical investigation, dance, and the study of the folklore. (p. 112)

19. This same issue is currently being discussed along with the future political status of
the island. (p. 112)

20. This is actually happening in 1998. (135)
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Leyes Escolares VI. (1899, April 30) La Gaceta de Puerto Rico, p. 2


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Circular Letter No. 461
October 10, 1935.

To Supervising Principals.

Gentlemen:

I have the honor to inform you that we are sending under separate cover the detailed outline of the work to be done in drawing during the second school month and also a set of the blue-prints required by the outline for each municipality of your district. Enough copies of the outline for the first and second grades are included to supply each teacher in charge of these grades and enough copies of the outline for grades 3, 4 and 5 to supply the teachers of each of these grades respectively and enough for grades 6, 7 and 8 to supply all the teachers of these grades in your district.

Please see that these outlines are distributed to the teachers before October 20. The blue-prints may be given to one teacher after another as needed.

Yours very truly,

[Signature]

Acting Commissioner.
Circular Letter No. 49.
October 16, 1913.

To Supervising Principals:

Gentlemen:

Please acquaint your special teachers of Music and Drawing and your regular room teachers with the directions given below. While the directions are especially detailed for drawing teachers, paragraphs III, V, VII, VIII, IX, X and XI apply equally to the work and the relations of the special music teachers and the grade teachers.

The Special Teachers' Duties.

I. To study the detailed monthly course and look up all references in the Prang or Atkinson-Leitzel drawing books.

II. To construct from data in the course or in the reference books one model of every problem dealt with, whether in drawing or handwork.

III. To hold one conference a week with each group of teachers working within urban limits, to exhibit and explain models, and show reference pages in the drawing books.

IV. To prepare supplies once a month, in proper quantities for the ensuing month, and to see that these supplies are sent to the room teachers.

V. To give one model lesson each week in each grade taking complete charge of the room for that period, the room teacher observing the work, to observe one entire lesson as given by the room teacher; the special teacher for this period doing no work and making no suggestions, but taking pencil notes which should be presented to the room teacher in private after the lesson, with any necessary explanations.

VI. To look over all drawing work done in the city, select the best for temporary exhibition on the wall of the room, if space is provided there for that purpose, and to send this selected work at the end of the month to the Department for inspection.
VII. The Supervising Principal has full power to alter or amend the above instructions; should the exigencies of the work in his district so require. He may increase or decrease the number of teachers' conferences or the amount of time given to each room; and may, if the departmental system is in use in the upper grades, require the special teacher to take complete charge of the drawing classes in each grade during every drawing lesson given there.

VIII. Where there is no special drawing teacher, and an English teacher is in charge of the drawing and of other classes besides, at least one hour a day should be left vacant on her program for a part of the extra work. The preparation of models will take more time for her than for a specially prepared drawing teacher, and this with the preparation and distribution of supplies, the conferences, and the preparation of other subjects makes too heavy a program for any teacher to carry.

The Duties of the Room Teacher.

IX. To attend all teachers' conferences at the hour set by the Supervising Principal and ask all questions necessary to a full understanding of the work presented by the special teacher.

X. To observe carefully the model lessons given in her room.

XI. To carry on the work as nearly as possible after this model.

XII. To see to the preparation, distribution and collection of the supplies sent to her room and to keep the work of her pupils in such order that the special teacher or the supervisor can examine it whenever desired.

XIII. Supplies should always be prepared before class time. On days when the special teacher is to give the lesson they should be distributed before her arrival and collected after she leaves.

Very truly yours,

[Signature]

Acting Commissioner.
Circular Letter No. 18.
September 9, 1916.

To Supervising Principals and Teachers of Drawing.

Enclosed you will find the course of study in drawing for grades 1 to 8, including a general course for the nine school months, which is subject to amendment and revision during the year, at the discretion of the Department; and a definite outline of each lesson to be given during the first four weeks of school.

Paper, paints, crayons, and other necessary supplies will be furnished by the Department. On each month's program you will find a list of the supplies per pupil, and per school-room, needed to carry out the work outlined. This amount only should be issued to the teacher at the beginning of the month. Extra supplies will be needed occasionally, but only in case of accident or carelessness on the part of pupil or teacher.

Later in the year, clay modelling and weaving will be called for. Materials for this work can be obtained by the pupils themselves without extra cost, for excellent clay is to be found in almost every section of the island, and reeds only be dug, freed from pebbles, and chopped; and the weaving materials can be confined to long grasses and palm leaves gathered by the pupils and pieces of coarse goods torn into long
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PICTURE-STUDY AND BIOGRAPHY MIGHT BE PROFITABLY INTRODUCED
FROM THE 4TH GRADE UP, IF THE SCHOOL BOARD SEES FIT TO PURCHASE A
SUPPLY OF 1/2 CENT PERRY PICTURES, OR 1 CENT PLATNER-WIXON PRINTS.
MEALSQUER, WINFIELD, AND WINSLOW EMERSON ARE SUGGESTED FOR THIS YEAR'S
WORK. EVEN IF NO PICTURES ARE PURCHASED FOR THE CHILDREN, THOSE
ALREADY IN THE SCHOOLS SHOULD BE MADE THE SUBJECT OF STUDY AND OF
WRITTEN WORK.

FROM $25 TO $75 WOULD FURNISH ALL THE EXTRA SUPPLIES LISTED
ABOVE FOR ANY TOWN, AND THE ADVANTAGE OF FURNISHING THEM WOULD BE
WORTH DOUBLE THE COST.

INSTRUCTIONS TO SPECIAL TEACHERS.

If there is a special drawing teacher in your town, you will
please transmit to him the following directions. If there is no such
teacher, please call the necessary meetings yourself, and read the
courses of study and the following directions to the teachers under
your charge.

During the week preceding the opening of school, if possible, or
at latest, before the end of the first school week, you are requested
to call meetings (1) of the teachers of the 1st and 2nd grades; (2)
of the teachers of the 3rd, 4th and 5th grades; (3) of the teachers
of the 6th, 7th and 8th grades. You will read with each section,
the course of study assigned to that section, and see that each
teacher has a copy of the course for the grade which she is teaching
before she leaves the meeting. Give what instruction you can in re-
gard to the problems required and to processes involved, and, for
further help, send teachers to the small collection of reference books
provided in each school building.

How to use the reference books on drawing.

First, study carefully the course of study for your grade for the
month, and note on separate pieces of paper each problem and process
required.

Second, study the drawing and reference works, noting every book
or page containing a problem or illustration similar in nature to the
one required in your work. Read all printed directions given in
the book.
First, make enlarged copies of such illustrations, until you have mastered the processes required.

Fourth, make an original drawing or construction of a similar nature, using local material in place of that in the book.

How to get the best results from the lessons:

When the lesson period comes, hand your own work, or the references in the drawing books, or both, ready to show the classes. Notes that, although the teacher is advised to copy in order to learn technique, the pupil is forbidden to copy, unless copying is definitely prescribed in the outline. Be sure that you have prepared the lesson. Never try to teach the child to do what you have not at least attempted yourself.

See that you have the necessary supplies in good order, ready for use in the required sequence.

Organize the distribution and collection of supplies until such distribution and collection takes not more than two minutes of the drawing period itself.

Require order and strict attention. Do not allow the pupils to touch any supplies, pencils, or colors until you have clearly and definitely told what is to be done, and how to do it and show your examples.

Do not leave the examples in while the child is working. If you do, he will copy.

Save the best, the worst, and an average example of all work done, for inspection by the supervisor. Booklets, pages of practice lettering, and other drill work may be sent in monthly to the Department for marking. Problems in construction, or for actual use, as envelopes, book covers, boxes, etc., must be kept until the supervisor visits the town.

It is impossible to start the drawing work the first Monday of school, allow any drawing periods for the first week in the 1st and 2nd grades, to be filled with blackboard work, and begin the regular schedule the second Monday. In the upper grades, begin the book covers at the earliest possible date, and follow the regular routine, allowing the work to lay over into the 5th week of the term, if necessary.

Suggestions for special exercises or for modifications of the prescribed course to meet the local conditions; or descriptions of successful devices for presenting problems outlined, will be gladly received and considered, and due credit given the sender. If feasible, any special exercise or modification suggested will be altered; but no substitution is to be permitted unless C. K. Id by the Department of Education.

Very truly yours,

[Signature]

Acting Commissioner.
APPENDIX D - CIRCULAR LETTER NO. 97
Circular Letter No. 97

To: Superintendents of Schools, Principals and teachers of First, Second and Third grades

RE: SUGGESTIONS FOR ART IN THE PRIMARY GRADES

Ladies and Gentlemen:

The enclosed suggestions are sent for your information and use.

Very truly yours,

(Signed) JOSE M. GALLARDO
Commissioner of Education
primarily for the expressive or creative purpose but may offer small det lea in which an increase of skill is needed to make a satisfactory expression.

Essentials toward development of skill:

a) Keen interest in the undertaking
b) Clear understanding of what is to be done
c) Careful planning before the work is begun
d) Definite and orderly steps of procedure

A growing appreciation of accurate results

As was said before, it is true that our greatest interest is based on free expression, but the minor actions when the child is conscious of need of help. This respect and ideal attitude towards instruction. Help given in such a wise accomplishment work. Remember that you, as they are the instruction of a technical process is acceptable only when the pupil has tried unsuccessfully and if possible of this need. He is then in the most reasonable attitude of mind.

Pace of selection

All projects chosen should grow out of hands experience in order that we may build upon a sure foundation of actual knowledge. The mechanics of any suggested project should be on the level of the child's ability to understand and to manipulate, in order that he may work intelligently.

A. Dominant activities:

1. First activities: These suggest tests, polls, games and

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3. Friendly Interests: These suggest gifts, Christmas, Birthday, Easter, and St. Valentine cards.

3. Creative Interests and Free Expression: These find a medium in pictures in all sorts, made with crayon, water color or by paper cutting or pasting or modeling—the sandtable and other representative construction, free construction and making accessories to dominate a story.

If you analyze all these interests, you will find out that all of them need the help of the teacher. But the teacher must be very careful not to give help when the help is not needed and asked for.

When and what help to give the children?

Before discussing this topic, remember that art is not concerned simply with fifteen or twenty minutes in the daily program. Art is related to each and every one of the subjects in the curriculum.
To have just said that the child himself will ask for help. For example: the class is studying and learning a song, let's say "Los Pollositos" (First Grade). After singing the song one of the children asks the teacher if he may draw a "pollo" on the board; or may be the teacher asks "What can we do with the song?" One may suggest reciting it as a poem, other singing it in different groups, and still other representing the song in pictures. The opportunity will arise for the teacher to introduce the art class. "Well, then," the teacher may ask. "Who wants to make the first "pollo"? Many "pollos" are drawn on the board or on pieces of paper. One of the pupils who is not a good artist, and instead wants to be a good one, may ask the teacher to show him how to draw one. The teacher can solve this problem in one of two ways: give special help to that special child in step by step class and give some directions to the whole group. Either way will be all right. Why? The first one will help this child, if he is any, to become less 'eg' to others who were not able to draw a "pollo" by themselves. Then this method is used try to use different children because the constant use of it will neglect the help of the teacher to certain extent.

I wrote the method in the form of steps to be followed.

1. Activates a habit of silent reading
2. Reconstructs reconstruction
3. Activates self-dependence

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4. Choose careful reading and instruction.

There are three stages of progress in ability which the teacher must have in mind:

1. Period of random effort: The child is momentarily pleased to make random lines with crayons, to stipple with the cologne, or to make splotches with his paints.

2. Period of discovery of meaning: Curiosity leads him to experiment and see what will happen. He begins to see shapes in his random lines and spots. His imagination clothes them with meaning that he and his companion, but which pleases him.

3. Period of purposeful effort: His pleasure in the special subject causes him to strive to picture it, and his efforts become more purposeful and less random.

Recognition of these three stages of progress will sometimes save the teacher much discouragement.

Results expected:

Handwork and art projects should help to develop:

1. A habit of careful observation.
2. A habit of careful planning before beginning work.
3. A growing power to think in an orderly way.
4. Imagination and a growing power to visualize conditions apart from the actual material.
5. A growing power to reconstruct experience and initiate variations from past experiences.
6. An increasing respect for words and written.
7. A willingness to give and take in cooperative undertaking.

8. An appreciation for beauty and the factors in everyday life which make for beauty.

9. A growing power to appreciate relative values and make wise choices.

10. A steadily developing desire to choose the best.

Process in Use

First work in any material should be chiefly free manipulation in order to discover what the child's level of ability is.

The first steps in art, as was said, will be simple lines without meaning. Later on these lines will acquire some meaning. At this time the child is ready to draw simple figures, figures related to what he is studying.

Different methods may be used as: paper cutting or tracing (using newspapers), block print (using sticks of different sizes), drawing or painting (using crayon or water color).

Procedure:

1. All kinds of animals:
   1. Fat
   2. Draw a big ball
   3. Draw a smaller ball on top
   4. Draw the tail
   5. Draw the ears
1. **Hen**
   1. Draw a big egg
   2. Draw a smaller one on top, to one side
   3. Draw the beak
   4. Draw the tail
   5. Draw the face
   6. Draw the legs

2. **Cat**
   1. Draw a rectangle
   2. Draw a circle on one corner
   3. Draw a square for mouth
   4. Draw a narrower rectangle for each ear
   5. Draw a narrower rectangle for each leg
   6. Draw the face and ears

3. **Dog**
   1. Draw a rectangle
   2. Draw a semicircle on each end
   3. Draw a small square at one of the semicircles
   4. Draw a small rectangle for each leg
   5. Draw the ears

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1. Draw a rectangle
2. At one of the corners draw a square
3. Draw a small rectangle on top of square
4. Draw a long rectangle at other side of square
5. Draw a small one at end of this
6. Draw rectangles for legs, trunk and tail

1. Draw a rectangle
2. Draw a small square at one corner
3. Draw a circle at one corner of square
4. Draw a semicircle from this circle to the opposite corner of square
5. Draw narrow rectangles for ears and legs
6. Draw an oval on corner of big rectangle (1) for tail

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1. Camel

2. Draw a rectangle.
3. Draw a long rectangle for neck at corner of big rectangle (1).
4. Draw a square at end of rectangle 3.
5. Draw a semicircle at end of square 4.
6. Draw long rectangles for legs—a short one for tail.

2. Horses

Same as above, but leaving out part 2.

3. All kinds of trees:

4. Houses:

Later on they may learn perspective.

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5. Draw figures:

By the use of geometric figures you may draw anything you want. You will be surprised at the pupil's creations.

6. The human figure: You can begin with the stick figure. The child will select the position. For the figure, this will help to develop the imagination.
Later on he may learn to fliet these stiilce.

(的缘故) Maybe he will finish the study of the
human figure by drawing them. Give the op-
portunity for the children to use their
imagination and creative powers.

Note: If instructions are given for these drawings, try to
illustrate your directions at the same time they are given.

It is not necessary to follow these directions exactly.

Children are sometimes wiser than we think. They give
suggestions which will better fit the needs of the class than
the one given by the teacher. Be very careful to select
the best suggestions. Do not discard any of them.

Paper cutting or tearing: This offers a medium for free
expression in picture making. Once started, the use of
the scissors will be more enduring without misuse other than the
muscular pleasure of the process. Accidental effects in the
snipping may suggest meaningful shapes and may lead to attempts
to cut definite shapes. The educational value of paper cutting
or tearing does not lie in the picture made, but in the think-
ing that goes into them. "Think about something and then cut
your thoughts." Paper-tearing tends to develop a power to ---
express ideas through the tears at hand, without depending
upon certain tools or material.

For beginners biomathematical figures will serve. Fold
the paper through the middle; then try to shape half of your figure. Be careful with the folding.

Picture making with paper cutting or tearing:

1. Select the space to be used by the picture.

2. Think out what the scene would be.

3. Prepare each object separately, taking into consideration the size of the picture.

4. Arrange the objects on the space until they fit. (Remember the principles of design explained in another part of this work.)
5. Paste them
Picture making is a fine entertainment for children.
With them they can prepare shows representing a story they
have read.

FOR THE TEACHERS! USE ONLY

What is a design? It is the arrangement of parts into a
satisfying whole. It must afford utilitarian and aesthetic
satisfaction.

Fundamental Principles of Design:

1. Fitness or purpose. This refers to the quality of
convenience, or usefulness, of an object or in an arrange-
ment of objects. To give satisfactory utilization,
adequately satisfy its purpose, that is, its material,
structure and environment, all must be inter-related. The purpose of the object determines the selection
of the material and the structure.

Decoration and fitness are mutual—fitness to
purpose is also involved in the decoration of an object.
In order to apply the principle of fitness to purpose
to the decoration, the motif must be adapted to the
object, so that the decoration is a part of the object
it decorates. The decoration must not interfere with the
best use of the object; neither must it in any way
disguise the object nor nullify its fundamental
characterization. In decoration the object is the most
important thing. Children should be taught to
discriminate between representational drawing with its
illusion of distance, and decoration which is a
breaking up of an emotional or decorative surface
of an object into a formal arrangement in lines,
marks, or colors. Examples given to the students may
be beautiful examples of adapting a unit from nature to its purpose
of decoration or objects; but an elimination of present-
ly unnecessary shows a tendency toward to the use
of the pictorial for decoration.

2. Harmony. This is a sense derived by unity and repetition.
There is pleasure in regular repetition. Certainly, music also
found pleasure in visual repetition and rhythm. The repetition
of line, color, or color. The reproduction of a dominant
line, mark, or color in any number or variety in the feeling
of unity. Everything is not always done with the emotion of unity.

Children enjoy the repetition of units. If the border,
the border is used as a decorative element; the surface pattern,
the surface pattern, with the repeated element in the same direction.

3. Balance. This is equilibrium established by an equal
division of objects. Visual weight is measured in terms of
attention or attraction. Visual balance consists in arrange-
important thing, children should be taught to discriminate between representative drawing with its illusion of distance, and depiction which is a breaking up of one relatively interesting surface of an object into a beautiful arrangement in lines, mass, or color. Primitive art shows many beautiful examples of adapting a motif from nature to its purpose of decorating an object, but an examination of present-day utensils shows a predominant tendency to the use of the pictorial for decoration.

2. Harmony: This is a movement gained by orderly repetition. There is pleasure in regular repetition of sound and it has also found pleasure in visual pattern that is in regular repetition of line, mass, or color. The eye and repetition of a dominant line, mass, or color in any arrangement results in the feeling of unity. If there is an overall sense of omission results, children enjoy the visual patterns that end in a border, if the border is used as a decorative pattern, like the surface patterns, and also the repetition of similar in two directions. (Block print, cut on wood, crayon, tempera pencil, potato or carrot. They may make their own units and their method of repeating the unit.)

3. Balance. This is equilibrium established by an equal division of weights. Visual weight is measured in terms of attention or attraction. Visual balance consists in arrange,
tant of objects so that there is a feeling of rest or repose which is essential in any arrangement or composition.

4. Kind of balance

(1) Formal or symmetric: is established by repeating identical objects on both sides of a centre.

(2) Informal or random: consists in achieving equilibrium by proper distribution of equal weights. A heavier weight near the centre may be balanced by a lighter one on the opposite side and farther from the centre.

5. Qualities that attract attention:

(1) Bright colors attract attention more readily than neutral colors; orange, red, and yellow are heavier in attraction than green, blue, and violet.

(2) Strong contrast in values.

(3) Size. All other qualities being equal, the larger an object is, the more conspicuous it is than a similar object of simple contour.

(4) Pattern. A detailed object attracts more attention than a plain object, and variety in shape or texture of an object will make it more conspicuous than a similar object of simple contour.

It is better for their mental development that children apply and experiment with these rules at their own levels, even though the need to look ahead is the more experienced, than it is often seen that into the use of finer and less formal avenues which they do not understand. When the principles are carefully explained for them, children show a surprising appreciation of the principles by applying them in untried and unexpected places.
4. Emphasis and Subordination. Emphasis refers to accenting certain parts of a composition. Subordination is-making certain figures or an arrangement inconspicuous. In subordinating certain parts, other parts are correspondingly accentuated. The whole is more important than any of its parts. Some parts are more important than others. In order to obtain unity, subordination and emphasis must be observed. The important parts must receive more emphasis than the unimportant.

Ways of giving emphasis:

a. Size. Attention may be attracted by making the object larger.

b. Color. Objects may be emphasized by making them intense in color.

c. Value. Emphasis may be gained by contrasting values that are unequal. Subordination may be gained by using those two-colors adjacent in the color chart.

d. Variety. A change in direction or line or in the shape or qualities of mass will attract attention. Subordination of a dominant line or mass will result in inconspicuousness.

e. Details. The eye passes quickly over a plain surface and pauses at a textured surface.

f. Position. One object may be emphasized by causing it to be having something that will lead the eye to the object.

5. Proportion. In pleasing spacing, the apparent center is always above the actual center.

In making a design these are important:

1. To have a genuine interest in making a decoration.

2. To decide the space to be decorated with due consideration to finish to purpose and all other principles of design. The preliminary spacing should be studied and known before adding details.
To plan the design itself to fit the space, children need to be shown how to make a design that is not too large for the space and fits into the space. The design must be simple and not too complex. In planning the spacing, it is important to plan the design so that the principles of the design are observed.

Designs made up of numbers, letters, leaves, or flowers of familiar plants are good for children.

In this work children will find a good opportunity for creative expression. They will choose the motif and the arrangement of it to fit the space. In planning they may repeat the design in different directions: horizontally and vertically. They may use different ways for repetition.
PERA  CIRUELA  NUEZ  TOMATE
CONEJO
APPENDIX F – CHRONOLOGY: A QUICK GLANCE OF ART EDUCATION IN PUERTO RICO
Obscure Period (1898-1929)

Written documents regarding art education from 1898 to 1929 are limited in quantity and quality. Documents and reports from these years are missing from the archives. Not much information was recorded in other sources limiting first hand knowledge of the field. However, an analysis of the limited available documents demonstrates the existence of the program even when later chronologies and/or documents do not make reference to these years.

This period consists of three eras I named as: Americanization Era, Native Industries Era, and the Static Era.

Americanization Period (1898-1910)

Art Education was considered as a moralizing subject that fostered beauty and culture in the lives of the students. Approaches such as the School Room Decoration and Art-Picture Study Movement were adopted. American Holidays were introduced in the schools. Through these holiday celebrations some art education was included in the curriculum. School ground beautification was a new subject that incorporated art concepts and skills.

Native Industries Period (1911-1920)

Vocational Education started to emerge in Puerto Rico when social-efficiency principles were advocated. Art transformed from a moralizing subject to a subject that offered vocational skills to the students. Native handicrafts were considered part of the curriculum.

With Miller's tenure, even though Social Efficiency principles were stressed, Native Industries were not officially included in the course of study. However, they
were highly encouraged. The importance given to these industries set the framework for the next 15 years of art education.

**Static Era (1921-1929)**

A new Course of Study was developed in which art education was included. The course of study also included a class in agriculture that included drawing lessons.

The first survey of the system was conducted during this era. Among the recommendations was an emphasis on social needs and vocational ideals. In stressing these areas, art education spread along with the native industries.

**Emerging Period**

A new era for art education began with Padin's tenure as Commissioner of Education. Many letters and documents concerning art education were written during this period. Art was again considered a subject that transformed lives and improved the taste of the students. The first written knowledge of art supervisors in the system is from this period.

The developing industries shifted native handicraft instruction from vocational schools to art education and/or folk art of the island. Also during these years a second comprehensive study of the system was conducted. The study suggested a merger of the recently incorporated Periodo de actividades espontáneas (Period of Spontaneous Activities) with art and/or drawing.

 Personnel of the department developed the first manual to incorporate art education in the curriculum. Later, Luis Maisonet Crespo published his book *Arte para la Escuela Elemental* through the department's printing office. A new document was
created establishing the philosophy and objectives of the program in 1959 and a second manual in 1961.

A third study revealed that activities in art education were primarily conducted using step by step parallel construction.

**Static Period (1961-1981)**

During the next decade art education did not grow. There are no written documents for this period. The methods and practices that were established in earlier years continued to be used. The 1961 art education manual was used for the next two decades.

**The Educational Reform Period (1980-1990)**

A new curriculum for grades K-3 stressed the need for art education. Resulting new guidelines for art education fostered creativity. The need for educational reform permeates this period.
VITA

Camille Galanes was born on in Santurce, Puerto Rico, on September 14, 1961. She received her bachelors of arts from the Interamerican University, San Juan, Puerto, in June 1984. In August of 1984 she joined the Graduate School at the Interamerican University in San Juan, Puerto Rico, and received her masters of arts in May 1986. She was a faculty member at the Interamerican University until she joined the doctoral program at Louisiana State University in the Department of Curriculum and Instruction in August 1990. She is presently a candidate for the degree of Doctor of Philosophy in Curriculum and Instruction at Louisiana State University.
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate:  Camille Galanes

Major Field:  Curriculum & Instruction

Title of Dissertation:  An Historical Analysis of Elementary Art Education Supported by the Puerto Rican Department of Public Instruction from 1898-1990.

Approved:

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Major Professor and Chairman

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Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination:

December 2, 1997