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ABSTRACT

Papers by graduate students, and occasionally papers from their mentors which establish a context for the student papers, are organized by sponsoring University. Student papers presented are: (1) "A Husserlian Phenomenological Investigation of the Lived Experience of an Art Educator and Children" (Alan Wilson); (2) "Art in General Education, 1870-1900: The Introduction of Three-Dimensional Art Reproductions into the Public Schools of the United States" (James McNutt); (3) "Excellence in Education. Excellence in Art Education?" (Karen K. Thomas); (4) "Identifying Factors Related to Guidance Counselors' Attitudes Toward Visual Arts Programs" (Pam Gill); (5) "The Visual Artist in Prime Time Television" (Roy Pearson); (6) "Professionalization and Change in Art Education" (Mary Ellen Connelly); (7) "Reflective and Reflexive Approaches to Microcomputer Graphics: A Study Comparing Logo Turtle Graphics Programming and Paint Graphics Software in Teaching Art Concepts to Sixth Grade Students" (Kenneth Sakatani); (8) "Toward a Theory of Supervisory Practice for Discipline-Based Art Education" (Katherine Schwartz); (9) "Symbolic Interactionism as a Theoretical Perspective for the Study of Children's Artistic Development" (Pat Tarr); (10) "A Change of Vision: The Emergence of the Systems Paradigm" (Pat Perrin); (11) "Johannes Itten: Master Teacher and Pioneer of Holistic Learning" (Kathlenn Shukair); (12) "The Effect of Free and Exemplar Sorting Strategies on the Perception of Visual Structure Found in Non-Objective Paintings" (Anna Kindler); (13) "Reasons for Not Forgetting" (Steve McGuire); (14) "Review of Program Options for Gifted and Talented in the Visual Arts" (Mark Jones); (15) "Identifying Teachers' Concepts and Subsequent Practices of Art History" (Mark Moilanen); and (16) "Adolescents' Creative Productivity in the Arts" (Rochelle Robkin). (MM)

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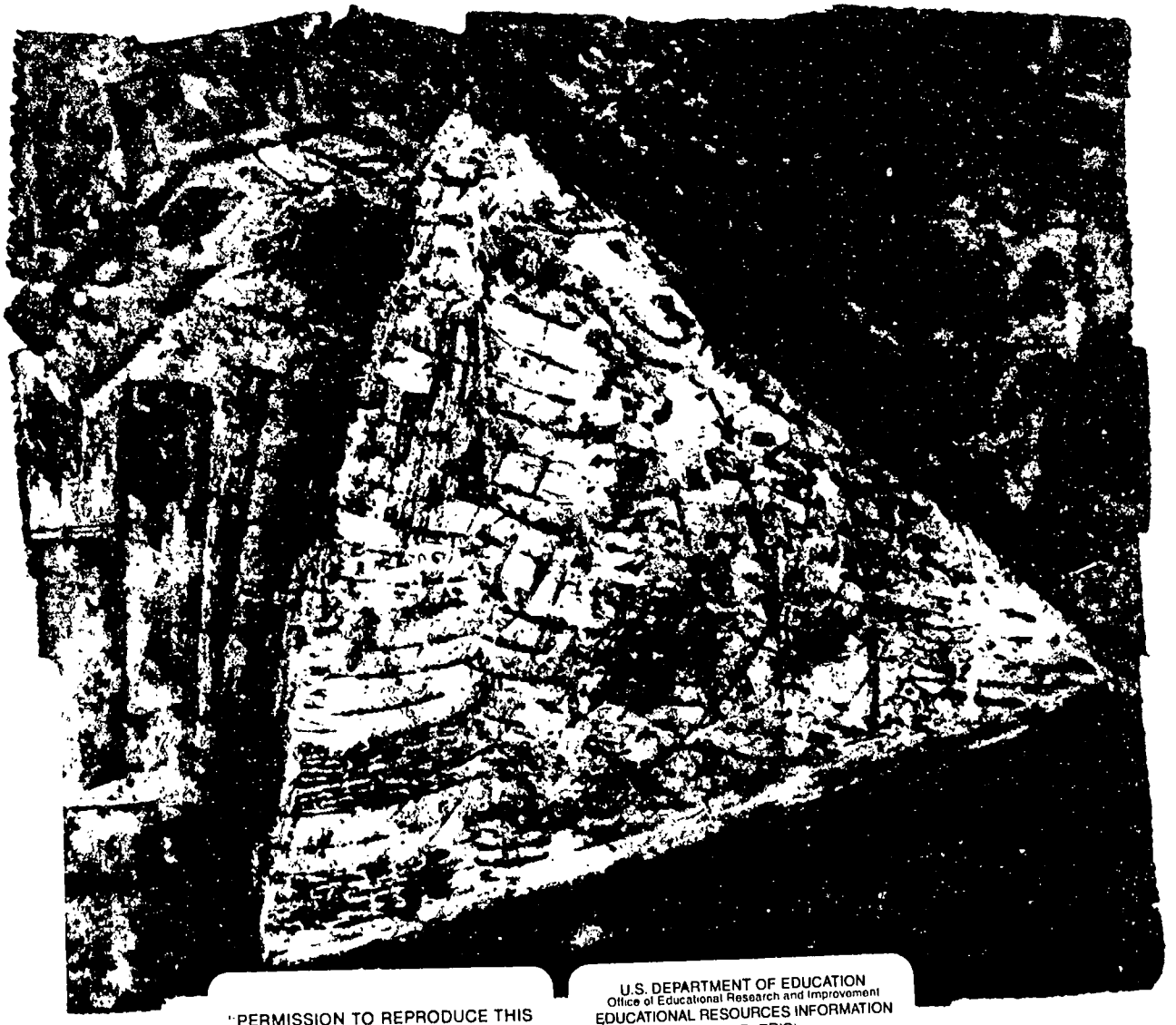
WORKING PAPERS IN ART EDUCATION



WORKING PAPERS IN ART EDUCATION

is published by the School of Art & Art History of The University of Iowa. Manuscripts by graduate students, along with papers from their mentors which establish a context for the student papers are welcomed. They should follow the form of the **Publication Manual** of the American Psychological Association (3rd ed.) or the **MLA Handbook.** Send an original and one copy to: Dr. Marilyn Zurmuehlen, Editor, **Working Papers in Art Education,** 13 North Hall, The University of Iowa, Iowa City, Iowa 52242.

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introduction

In 1987 Little, Brown and Company published **The Lost Notebooks of Loren Eiseley** and so, a decade after his death, the voice of this great literary naturalist again was available to enlighten and instruct that vast community of readers who extend this professor's students far beyond the classrooms where he taught for many years at the University of Pennsylvania. Eiseley recorded his first entry in May, 1953: "Beginning this journal in my forty-sixth year, a late start for a writer's journal, but I hope to do something with it" (1987, p. 4). One thing he did with it was to publish his widely acclaimed **The Immense Journey** in 1957; volumes of essays and poetry followed nearly every year that remained of his life. With this beginning, Eiseley also joined an historical society: writers, artists, beekeepers, military adventurers, travelers, Victorian gardeners, teachers, and chroniclers from almost every human occupation who, in his editor's words, "confided daily thoughts and happenings through the years" (p. 3). Sometimes they recorded, as well, details about the physical embodiments of their observations. William Carlos Williams wrote in his autobiography: "My thoughts were preserved in the series of ten-cent copybooks of which I have spoken. They had stiffboard covers of a black and tawny water-wave design and a slightly off-gray cloth binding. They accumulated to twenty-three," he noted, and then divulged, "They were for me for many years a precious comfort" (1948, p. 53).

Comfort, we may suppose, was found by many other journal keepers, whether or not they acknowledged it explicitly in their entries. One source of such comfort is the affirmation that concrete objects emanate for their makers, an evidence of self lodged in the physical

world. So it is we are told that Pasteur, late in life, marveled as he turned the pages of his earlier publications, "How beautiful, how beautiful! And to think I did it all" (Dubos, 1950, p. 87). Comfort may be an outcome, but it seems an unlikely intention for these avid recorders. Eiseley detected what he described in his notebooks as "one deep consummatory drive: to fix what has mattered to me" (p. 214). He asserted "no other purpose than to claim a time and to make it my own forever," but he understood that publication extended that claim: "Print is cunning and enables so many hundreds of copies to be run off that somewhere a like mind may encounter and choose to share my musings" (p. 214).

It pleases me to think of **Working Papers in Art Education 1987** as refined from a kind of collective notebook, fixing what mattered to these graduate students at a common time in their research, affording them the possibility to marvel, like Pasteur, at what they have done, and, perhaps, locating for them like minds "to share their musings." What Eiseley saw as an obligation to keep "our own true notebook of the way we came" may commence for them in these pages. Here, are their early entries.

Dubos, R. (1950). **Louis Pasteur.** Boston: Little, Brown & Co.

Heuer, K. (Ed.). (1987). **The lost notebooks of Loren Eiseley.** Boston: Little, Brown & Co.

Marilyn Zurmuehlen
Editor

Cover Art is by Patrick Fahey in canvas, dye, wax, 27" x 48".

Mentor's Introduction

CATHY MULLEN
Concordia University

Alan Wilson received his art and teacher training in England. For many years he has been an art teacher in Montreal secondary schools. This long experience in art classrooms is the source of his interest in the meaning of art lessons from the students' points-of-view.

In his doctoral studies, Alan found courses in philosophy provided him new ways of looking at his research and professional questions. He was drawn particularly to Husserl's phenomenology, because he found its philosophical grounding satisfied him intellectually, and its method promised practical application to the inquiry of lived experiences. Undaunted by the difficulty of Husserl's writings and the demands of his method, Alan has developed a detailed understanding, as well as a committed enthusiasm for, Husserlian phenomenology.

Alan stands at an advantageous point in the history of phenomenological research in art education. From the late 1960's into the 1970's, Husserl's writings played a central role in establishing phenomenology as a valid alternative methodology for art education research. Many dissertations of that period focused on exposition, explanation and justification of phenomenology as a method. Few of them actually attempted a phenomenology according to Husserl's methods. Those that did most often stopped at description, rarely proceeding to carry through the rigors of phenomenological analysis. The trend to explore methodological alternatives moved so quickly that those initial attempts at Husserlian phenomenology were left at a stage of initial exploration, without further development or critical

attention. Alan's dissertation addresses this 'unfinished business' in two ways. First, he takes a critical look at existing expositions and applications of Husserlian phenomenology in art education, in light of his own understanding of the method. Secondly, in his phenomenology of the art lesson, he further explores the potential method, beyond description into the steps of phenomenological analysis.

A HUSSERLIAN PHENOMENOLOGICAL INVESTIGATION OF THE LIVED EXPERIENCE OF AN ART EDUCATOR AND CHILDREN

Alan Wilson

As the title suggests, my research utilizes phenomenological philosophy in a study of the experience which occurs during an art lesson. There are many studies in the field which have made use of phenomenology in one form or another. In fact, there are many phenomenologies. Philosophical journals abound with a variety of phenomenologies, as well as with a multitude of offshoots and hybrids. Yet most of the studies in art education, and a majority of phenomenological philosophers, pay homage to Edmund Husserl, often called the founder of phenomenology. The majority of philosophical thought which grows out of phenomenology can be traced back to Husserl, and it is for this reason that I decided to use Husserlian phenomenology as the philosophical grounding of my research.

The studies in the art education field which make use of a phenomenological methodology tend not to be Husserlian. In fact, I only found three which remained strictly within the phenomenology as conceived by Husserl. After reading some of Husserl's writing, it is easy to understand why so few studies remained Husserlian. Quite simply, Husserl's writing does not clearly express the complexities of his concepts. Discussions of the difficulty in understanding Husserl's intended meaning abound in the philosophical literature. Even some of the translators of his works, whose efforts allowed the original German versions to achieve a wider audience within the English-speaking world, complained about Husserl's style of writing. Undaunted by these obvious difficulties I read all the major works by Husserl, as well as those by critics, both benevolent and hostile. I became more than intrigued, yet less than obsessed. The more I read,

the more I became convinced that in Husserlian phenomenology lay a valuable investigative methodology with a high degree of applicability to the field of art education. The specific area of the field I was particularly interested in, the art experience at the secondary level, seemed to me to be ideally suited to the open nature of Husserlian phenomenology.

Before I embark on a description of the actual research, what is needed is a clear definition of Husserlian phenomenology which may prove helpful, especially for those unfamiliar with this form of philosophy. I have discussed difficulties, and being more than interested in phenomenology as a method, but appropriate questions arise here: What is phenomenology, and can it be clearly and simply defined? I will not even begin to discuss the number of writers who have attempted to answer these simple questions. Instead, I offer a definition, which I believe is as clear as any I have come across. This is by Harry Reeder.

> Phenomenology is a self-critical methodology for reflexively examining and describing the lived evidence (the phenomena) which provides a crucial link in our philosophical and scientific understanding of the world. (1986, p. 1)

Some key words in this definition need some explanation, a common feature in any attempt to interpret, explain, or define phenomenology. The following is a synopsis of Reeder's explanation. Self-critical means that phenomenology, apart from anything else, examines its own goals and methods in order to make explicit the strengths and weaknesses of the actual doing of phenomenology. Reflexive, here, indicates that an individual reflects upon his/her own experiences because phenomenology seeks to understand experience as it is lived. These lived-experiences constitute the phenomena which gives phenomenology its name. The evidence phenomenology seeks is discovered through lived-experience. Husserl always maintained that

phenomenology is scientific. If science can be described as an attempt to understand man and the world, then phenomenology is scientific because it is a self-critical examination and description of experience. It attempts to understand the structures of experience, rather than the objects experienced. Because human experience provides evidence for our claims about the world, this experience is important to science.

Once I understood the nature of phenomenology in this way I thought it would provide a humanistic, experientially oriented investigative tool, well suited to inquiries into art education. My professional experience in the field of art education centers upon the secondary school level. Being involved with students in schools made me curious as to how they viewed art, what they learned, in short: the nature and quality of their art experiences. My research aim, simply stated, became to understand more completely the nature of art experiences at the secondary school level.

Once I settled upon phenomenology as a research method, and experiences in a certain situation as the research area, I sought out an appropriate school, teacher and students. The school eventually chosen is a school for the fine and performing arts which recently was established by a local school board. The teacher, principal and school board authorities endorsed my research proposal, and I chose a particualar lesson which occurred at a time convenient for all concerned.

When I arrived for the first lesson, I did not know this initial part of the investigation would take 12 lessons. I wanted to begin when the teacher introduced a new topic or lesson, and remain as long as it took to see the event reach a conclusion. The topic chosen by the teacher was an experimental painting based upon a sky theme. Initially, I observed the class from the back of the classroom and gathered data in the form of written description, audio tape recordings and photographs. During subsequent lessons I circulated

among the students and sought their views of the event. These data served as a basis for the ensuing phenomenological description and analysis.

The obvious problem with this form of research becomes an accumulation of information which contains excessive detail. Choosing what is important and what is irrelevant becomes crucial to the nature of the investigation, as well as its final outcome. One of the tenets of phenomenological research is that the investigator attempts to be presuppositionless and remain completely open to the unfolding experience. One can imagine how much information this type of approach can generate. Clearly, much work is involved in sifting and sorting through the accumulated data. Areas of importance do not become clear until long after the event has passed, when the description is complete, and when the research enters the analysis stage. At this point, the researcher has become so familiar with the material that it becomes a relatively easy task to designate areas of importance and concentrate on them.

If the drawbacks can be overcome, the benefits of phenomenological research can be satisfying and rewarding. The researcher is secure in the knowledge that as far as it is possible, nothing in the researched area has been overlooked in terms of human experience. There are no restrictions to preconceived set plans or narrow methodologies. Moreover, built into phenomenological research is the flexibility to concentrate upon issues as they arise within the investigated experience. In other words, if the tediousness of the details can be tolerated and overcome, the rewards which follow will be a multi-layered, richly complex picture of human interaction and experience.

At the present time I have completed the research in the school, the descriptive writing of the event, and am finalizing a phenomenological analysis of the description. While the results are not complete, I do find that my familiarity with the materials has

afforded me insights, some of which are predictable and some surprising. For example, during the 12 one-hour lessons, the aims of the students were different from those of their teacher. Is this surprising or predictable? Perhaps a little of both. I could have assumed the teacher had certain aims regarding the lesson, and the students would share these aims as their knowledge of the event grew, and as the event itself unfolded. What I found was that the teacher emphasized the process of art, whereas the students overwhelmingly strove for a product. I was also surprised by how flexible the teacher was in her approach. When results did not quickly come about from one tactic, instead of laboring on, another quickly was attempted. The lesson changed its direction a number of times before reaching a conclusion. In order to discuss certain points in the emerging paintings, the teacher often diplayed the students' works during the lesson. I found the students both enjoyed and learned a great deal from these discussions. It was an insight for me to realize how much the students read into their works, and how strong the power of visual suggestion can be, especially in works of an experimental nature.

In conclusion, what I basically found was that the art experience at this level is an extremely rich experience for all involved. While other research methodologies can probe certain aspects of this vast complexity, a phenomenological approach holds a unique position in that it allows the researcher to inquire into the experiential totality which makes up the art teaching/learning environment.

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Mentor's Introduction

BETTY JO TROEGER
Florida State University

James Kelley McNutt brings to this research topic a scholarly pursuit of factual detail from primary sources as well as the mature perspective of an experienced artist/teacher. His educational background includes a B.F.A. in painting from the University of Alabama and an M.A. with a major in painting from that same institution. He is currently writing his dissertation and anticipates completing his Ph.D. in Art Education from Florida State University during 1988.

As an artist, he has exhibited paintings, drawings, ceramics and fibers throughout the Southwest and South America. He has previously received a grant from the Alabama Council on Arts and Humanities and the National Endowment for the Arts for the development of his artistic efforts.

While completing his doctoral studies he has been on leave from the University of Alabama where he is an assistant professor of art education. His teaching experience includes both graduate and undergraduate courses in methodology, curriculum, and teaching/learning for preschool, elementary, secondary and the exceptional students.

James McNutt has integral links to public school art programs. He is a former teacher of elementary and secondary students and an art consultant to schools in Alabama and Florida. This professional association with public schools is reflected in his research area. The existing need to expand methodologies in the teaching of art history and aesthetic valuing influenced McNutt's initial inquiries which lead his research topic.

As he documented how art history and aesthetics were first introduced into public school curricula, the researcher found a body of information which has not been comprehensively investigated. The historical study promises to be a significant contribution to the field of art education. "Art in General Education, 1870-1900: The Introduction of Three-Dimensional Art Reproductions into the Public Schools of the United States" is a study which expands our views of art education's use of art reproductions in teaching history, criticism and aesthetic valuing.

ART IN GENERAL EDUCATION, 1870-1900: THE INTRODUCTION OF THREE-DIMENSIONAL ART REPRODUCTIONS INTO THE PUBLIC SCHOOLS OF THE UNITED STATES

James McNutt

Introduction

In 1868 a special committee was appointed by the American Social Association in Boston to consider the question of "How to promote a better taste among our people" (Committee Report, 1869, p. 151). The committee, after much deliberation, adopted a plan to place

> . . . in some public school of our larger cities, fac-simile plaster casts of the works selected, not as models for drawing only, but as a means of developing, through the constant contemplation of types of perfect beauty, a better taste, in general, among the rising generation. (p. 151)

A collection of plaster casts was selected by the committee because of their availability, cheapness, and ". . . a simple but efficient means of introducing an aesthetic element into the education system of the United States" (Committee Report, 1871, p. 202).

The efforts of the committee were accomplished in 1870. At that time, twenty-two plaster casts of "antique" sculptures were placed in the High School and Normal School for Girls on West Newton Street in Boston. This newly constructed school in Boston was chosen because of the character of the building and comprised ". . . just that body of teachers and pupils with whom the experiment might be most favorably tried (p. 202).

Charles C. Perkins, a member of the school board of Boston from 1870 to 1883 (White, 1897, p. 524), was confident in this decision. According to Perkins (1871), "This effort to influence the taste of

the rising generation is a move in the right direction, which cannot fail to be initiated elsewhere" (p. 96).

The idea of placing reproductions into the public schools did disseminate to other parts of the country. According to Herbert B. Adams (1901), by 1899 this "educational movement" had spread throughout the Northern and Western States (p. 344).

This historical study is concerned with the first attempt by eductors in 1870 to expand the art curriculum beyond the making of art. This expansion of the art curriculum was contingent on the introduction of reproductions into the public schools. Since plaster casts were the first official reproductions to be placed into a public school, the study will focus on:

1. The introduction of plaster casts into the United States. This information could be of value to better understand the ideas, beliefs, and customs of the people responsible for the introduction of plaster casts into the public schools.
2. The introduction of plaster casts into the public schools between 1870 and 1900. As the study develops, some attention may need to be given to the placement and use of other types of art reproductions. This would include reproductions of drawings and paintings, which may have been introduced into some public schools as the movement spread to other parts of the country from 1870 to 1900.
3. Any social and educational factor which may have influenced the aims and purposes of this "educational movement" between 1870 and 1900.

This study will be based on primary and secondary sources. The greatest reliance for evidence, however, will be placed on primary sources - newspapers, periodicals, and government reports published between 1870 and 1900. External and internal critical techniques will be utilized in the evaluation of both the primary and secondary

sources.

Problem Statement

For almost a quarter of a century, contemporary art educators have expressed a concern that the art curriculum in the public schools should include the domains of art production, art history, and art criticism (Barkan, 1962; Barkan, 1966; Hubbard, 1967; Eisner, 1972; Chapman, 1978; the National Art Educational Association, 1968; and the National Assessment of Educational Progress, 1981). The most current view of the art curriculum is that attention be given "to the disciplines that contribute to understanding art: art production, art history, art criticism, and aesthetics" (Getty Report, 1984, p. v).

Each of these art domains or disciplines require (to some extent) the use of visual art forms for instructional purposes. The classroom teacher can accomplish this by either acquainting the student with original works of art, reproductions of art, or both. According to Banfield (1982), there is a belief among professionals in the visual arts that reproductions cannot possibly have the aesthetic value of an original (p. 145). In most classroom situations, however, the use of reproductions of works of art (in one form or other) is the most practical and convenient method to study visual art forms created by the professional artist.

The first attempt to add an "aesthetic element into the educational system of the United States" (Committee Report, 1871, p. 202) was accomplished in 1870 when plaster casts were placed in a public school. The published histories, textbooks, reports, articles, and unpublished dissertations that document the history of art education between 1870 and 1900 have a tendency to minimize or ignore this effort (Logan, 1955; Wygant, 1983; Haney, 1908; Whitford, 1936; Barkan, 1955; Munro, 1956; de Francesco, 1958; Gaitskell, 1958; Hubbard, 1967; Eisner, 1972; Chapman, 1978; Saunders, 1966; Stankiewicz, 1984; and Belshe, 1946).

Contemporary approaches to teaching art production, art history, art criticism, and aesthetics depend on the use of art reproductions. Although art reproductions figure prominently in teaching methodology, there is a dearth of knowledge in the published history of art education of any changes in ideas, values, beliefs, and attitudes that motivated human behavior in relation to the placement of reproductions into the public schools between 1870 and 1900. As a result, there is no clear understanding of the significance of this movement in relation to the formative years of art education in the United States.

Purpose of this Study

The purpose of this study is to determine the historical significance of the placement of art reproductions into the public schools of the United States between 1870 and 1900. In order to determine the significance of this movement, the research will attempt to answer the following questions:

1. When were reproductions, plaster casts in particular, introduced into the United States?
2. Why were reproductions introduced into the United States?
3. Why were plaster casts, other than availability and cheapness, selected as the first reproductions to be placed into a public school?
4. What ideals, values, beliefs, and attitudes toward plaster casts influenced the individuals responsible for this action in 1870?
5. What social and educational factors influenced the spread of this movement to other parts of the United States?
6. Were different types of reproductions, other than plaster casts of "antique sculpture," introduced into schools as the movement spread to different parts of the country?
7. What educational aims and purposes did different individuals perceive as the value of placing art reproductions into

schools?

8. What was the relationship, if any, between this movement in the public schools and the development of art museums?
9. What influence did this movement have on future developments in art education?

Significance of the Study

Between 1865 and 1915 the United States recovered from a disastrous Civil War and moved from an agricultural society to a leading industrial world power (Butts and Cremin, 1953, p. 293). In 1870, five years after the end of the Civil War and at the beginning of the industrial revolution, plaster casts were introduced into a public school. This movement, over the next thirty years, spread to other parts of the country.

A detailed study of this movement should contribute to a better understanding of the role that art reproductions, specifically plaster casts, played in the art education of this changing society. This understanding will be based on the ideas, values, beliefs, and attitudes of the individuals responsible for this action and the changing social conditions that influenced them.

The Approach

A chronological approach to history in combination with a cultural approach will be used to synthesize the historical facts. The chronological approach will be of value for the organization of this educational movement from 1870 to 1900. The cultural approach will be used to interpret the relationship between art, education, and society during this time period.

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Mentor's Introduction

GILBERT CLARK
Indiana University

One very apparent aspect of art education in the mid-1980's is change. Advocates of several different versions of how the field should change have attracted attention through their writings and conference presentations and are building larger and larger audiences. These are manifestations, however, of a very broadly based movement in general education that has been expressed through a long series of critiques of our schools along with many r roposals for changes in teacher preparation, curricula, fiscal bases, assessment methods, and many other aspects of educational policies and practices.

In this paper, Karen Thomas has reported her interpretation of some interlinkages between forces for change in art and general education. That, obviously, is a very ambitious task. Thomas reports implications upon one subject, art education, of the possible adoption of changes proposed for general education by Gardner, Sizer, and Adler in the much-publicized "reports", **A Nation at Risk, Horace's Compromise**, and **The Paideia Proposal.** Our field is basically ignored or only dealt with indirectly in these reports. Her interpretations, therefore, are an important contribution from a very serious student of art education and an award-winning art teacher. Karen's insights are important to all of us as we watch, and/or participate in, the current debate about how the nation's educational enterprise, and art education as one aspect of the school's programs, will change. Change is inevitable; how we contribute to and help mold such change is a critical issue none of us can avoid.

EXCELLENCE IN EDUCATION. EXCELLENCE IN ART EDUCATION?

Karen Thomas

The deluge of reports evaluating schools in the United States will undoubtedly have some effects on all aspects of education. The question is whether these effects will be detrimental, neutral, or constructive to the development of excellence in art education. In this paper I will give a brief evaluation of the likely effects of three reports: **A Nation at Risk** (1983), **Horace's Compromise** (1984), and **The Paideia Proposal** (1984). These reports represent three different approaches: a general statement with recommendations, an ethnographic approach that gives "the feel" of what is happening and could happen in education, and a philosophic statement and logical argument. I will then present an in-depth comparison between the view of the arts presented in **The Paideia Proposal** and the view espoused by Discipline-Based Art Education.

A Nation at Risk, disseminated by the National Commission on Excellence in Education, takes a very general look at education. The report, however, does not address the field of art education very strongly. The authors of the report are not against art education, but it is clear that art education is not very important to them. Art is not basic; it is a frill, something extra. What is really important are the New Basics: English, mathematics, science, social studies, and computer science. Whereas the New Basics are important enough to rate a specific explanation of what will be taught and specific recommendations of how many years of instruction will be required, art is grouped with other unspecified subjects and tacked on near the end of the recommendations. If art courses are taken at all by high school students the authors feel excellence must be demanded, but it is apparent that they feel there is no need for their report to

bother with laying out standards.

A Nation at Risk could have a very negative effect on art education, not because the report purposely maligns art, but because it reinforces a very low priority for art education. This, coupled with the increased requirements for the New Basics, will mean that many talented students will not have time for art classes or will be advised away from them because they are not perceived to be as important as the New Basics.

In **Horace's Compromise**, Theodore Sizer takes us into the world of high school students and teachers. He not only makes statements about education, he helps us experience the worst and the best our high schools have to offer. Sizer does not mention art education specifically. He does, however, make some statements that could be used as arguments favoring art education. To a list of skills to acquire, quoted from **The Paideia Proposal**, Sizer adds "seeing," noting that "The visual, especially in our day, is as important as the linguistic, mathematical, and scientifc skills" (p. 99). This statement could be viewed as support for including the visual arts in education as a means of developing one aspect of students' abilities to see and evaluate what they see. In another statement, Sizer advocates a development of intuitive thinking and imagination. Sizer feels students need opportunities to be involved in trial-and-error problem solving that allows them to follow misdirected paths and learn to redirect their thinking. If models of qualitative problem solving are used, the making of art is especially useful in developing this type of thinking.

Although arguments for art eduction can be drawn from Sizer's statements, only an art educator or those supportive of art education probably would think of doing it. Sizer's book alone will not convince people of the importance of studying art. Sizer is, however, a member of the group that supports **The Paideia Proposal.** This proposal offers a much stronger support for the arts in public schools

than **A Nation at Risk** or **Horace's Compromise.**

The Paideia Proposal, by Mortimer Adler, outlines a philosophically complete and consistent approach to education. Adler is a proponent of an education that is both liberal and general; that is, an education that is unspecialized and is the same for all. The proposal espouses three goals: acquisition of organized knowledge, development of intellectual skills or skills of learning, and enlarged understanding of ideas and values. The study of art is seen as one means to achieve these goals.

The proposal can be seen as elevating or lowering the status of art depending on how one views art education. The proposal raises the status of art by elevating it to an equal position with all other subjects that are taught in the public schools. In his explanation of the goal of acquisition of knowledge, Adler states that there are three areas of subject matter indispensable to basic schooling. One area is comprised of language, literature and fine arts. The other two areas are mathematics and natural sciences, and history, geography, and social studies. Adler feels that the language, literature, and fine arts area supplies indispensable knowledge about nature and culture. Thus, art is not considered an added frill as it is in many schools today. Although Adler gives the fine arts equal importance with other branches of knowledge, I note that in his more detailed explanation he deals solely with language. He does, however, give a more detailed account of the arts in a later section.

The goal of development of intellectual skills seems to deal primarily with quantitative learning, using verbal and numerical abilities. The goal of enlarged understanding of ideas and values deals with qualitative learning. It is with this last goal that the visual, musical, and performing arts are most directly connected. The materials used to achieve this goal include books and products of human artistry. The books include historical, scientific, and philosophical writings as well as poems, stories, and essays. The

products of human artistry include individual music compositions, works of visual arts, plays, and productions in dance, film, or television. Emphasis is on individual works. This is an important point. The purpose of this learning is not to give an historical overview in any area of the arts, but to develop students' understanding and aesthetic appreciation. The method of teaching to be used is Socratic questioning. The group of students is to be small and active participation is crucial. By discussing individual items in depth students can learn to examine and understand ideas and values more clearly. They can learn to evaluate these ideas and values and to make personal decisions regarding them.

Adler's aim is to help students raise their minds from a state of "understanding or appreciating less to a state of understanding or appreciating more" (p. 30). To Adler, however, the making of art is not important in itself but as "the most direct means of developing art appreciation" (p. 30).

What would art education look like under The Paideia Plan? First, an important goal would be sharpening students' aesthetic appreciation abilities. The art program would be integrative in nature, focusing on all the arts, not just the visual arts or music. Individual works of art would be examined and evaluated. The aim would be for depth of understanding rather than breadth of knowledge. Students would be involved in art production activities such as painting pictures, performing plays, and writing poetry. The aim would be for a deeper understanding of the arts and the artistic process.

If one accepts the assumptions and goals of **The Paideia Proposal** then the art program suggested is logical and fitting. There is support for this viewpoint in the art education literature. The idea that in-depth study of individual works of art will affect students' abilities to perceive and appreciate other works of art has been suggested by some research (Wilson 1965). The idea that development

of aesthetic appreciation should be the main goal of art education and that studio activities should serve as one means to that end has been suggested by Broudy (1976). Broudy has said that the skills of "impression" (aesthetic perception) should be developed to approximate those of the artist. The skills of "expression" (art making), however, should be taught in courses designed for non-artists. Technical standards would have to be relaxed to allow an individual to decide how much technique he or she wished to develop (p. 21).

From another viewpoint, **The Paideia Proposal** could be seen as lowering the status of art by not considering it a discipline to be taught in its own right. Currently the art education literature has been defining and elaborating the concept of Discipline Based Art Education or DBAE (Getty, 1985). Discipline Based Art Education takes roles and activities of professional artist, art historian, art critic, and aesthetician as models for outcomes for a visual arts education program. Clark and Zimmerman (1978) have outlined a structure for such a program that would take a student from a naive state to a sophisticated state that approximates that of the professional. Adler's goal is general education. He is not trying to develop scientists, mathematicians, artists, art critics, art historians, or aestheticians. He is trying to develop educated human beings.

At first glance, these two views appear to be in conflict. A second glance shows many similarities. Discipline Based Art Education is similar to **The Paideia Proposal** in its emphasis on acquisition of knowledge, development of skills, and enlargement of understanding. It is different in that it is art knowledge, art skills and art concepts that are emphasized rather than general knowledge, skills, and concepts. The educational end-in-view of DBAE is "educated adults who are knowledgeable about art and its production and responsive to the aesthetic properties of works of art and other objects" (Greer 1984, p. 212). The end product of DBAE and **The Padeia Proposal** is an

educated person. DBAE stresses that the person be educated in depth in the visual arts.

Discipline Based Art Education is similar to **The Padeia Proposal** in its stress upon the integration of knowledge. Whereas the proposal seeks to integrate knowledge across disciplines, DBAE seeks to integrate knowledge within the visual arts. Possibilities and problems involved in integrating the roles of artist, art critic, art historian and aesthetician have been discussed in the literature (DiBlasio 1985, Lovano-Kerr 1985).

The Paideia Proposal and Discipline Based Art Education are similar in their goal to develop an educated person and in their emphasis on developing knowledge, skill, and understanding. They differ in the emphasis they give to scope and depth in the field of art. DBAE is a visual arts program. Paideia is a program for general education. The Paideia program views all the arts (literary, musical, visual, performing) as an integrated whole to be studied generally: DBAE views the visual arts as a separate discipline to be studied in depth.

In spite of their differences, each system could make use of features that are characteristic of the other. Those who wish to develop a Paideia system would find in DBAE the content, intellectual skills, and concepts needed to fill in the columns of the Paideia course diagram (Figure 1). Those who are developing a DBAE system might find the Paideia diagram useful in integrating features of the four roles within the visual arts. Each of the four roles offers knowledge to be acquired, skills that need to be developed, and ideas and values that need to be enlarged upon or understood. Didactic instruction could be used to transmit knowledge about art history, theories of criticism, and aesthetic theory. Coaching and supervised practice has always been part of developing art making skills and would also be beneficial in developing skills of reading, writing, and research in the areas of art history, art criticism, and aesthetics.

The Same Course of Study for All

	COLUMN ONE	COLUMN TWO	COLUMN THREE
Goals	ACQUISITION OF ORGANIZED KNOWLEDGE	DEVELOPMENT OF INTELLECTUAL SKILLS - SKILLS OF LEARNING	ENLARGED UNDERSTANDING OF IDEAS AND VALUES
	by means of	by means of	by means of
Means	DIDACTIC INSTRUCTION LECTURES AND RESPONSES TEXTBOOKS AND OTHER AIDS	COACHING, EXERCISES, AND SUPERVISED PRACTICE	MAIEUTIC OR SOCRATIC QUESTIONING AND ACTIVE PARTICIPATION
	in three areas of subject-matter	in the operations of	in the
Areas Operations and Activities	LANGUAGE, LITERATURE, AND THE FINE ARTS MATHEMATICS AND NATURAL SCIENCE HISTORY, GEOGRAPHY, AND SOCIAL STUDIES	READING, WRITING, SPEAKING, LISTENING CALCULATING, PROBLEM-SOLVING OBSERVING, MEASURING, ESTIMATING EXERCISING CRITICAL JUDGMENT	DISCUSSION OF BOOKS (NOT TEXTBOOKS) AND OTHER WORKS OF ART AND INVOLVEMENT IN ARTISTIC ACTIVITIES e.g., MUSIC, DRAMA, VISUAL ARTS

THE THREE COLUMNS DO NOT CORRESPOND TO SEPARATE COURSES, NOR IS ONE KIND OF TEACHING AND LEARNING NECESSARILY CONFINED TO ANY ONE CLASS

Figure 1

Maieutic or Socratic questioning is needed to help students discuss aesthetic theories and ideas and values of the past and in critiquing both their own art products and exemplary work of the past and present.

What will have the greatest effect on art education today? **The Paideia Proposal** is the only one of the three reports considered that makes a definite statement about art education. If adopted the arts will become a vital part of the public school curriculum, however, study of the visual arts as a discipline will be reserved for those who seek a career in the field and go on for higher education. In his second book, **Paideia Problems and Possibilities: A Consideration of Questions Raised by the Paideia Proposal**, Adler presents information about schools that are attempting to adopt a Paideia plan. If they are successful in improving performance in "academic" areas, other school systems may elect to adopt the plan.

Discipline Based Art Education is following a similar course. The J. Paul Getty Trust is sponsoring development of DBAE. Individual school systems have involved personnel in DBAE training and have been implementing the program in their schools (McFee 1984). Should they be successful in improving student performance in the four roles of the visual arts, then DBAE may spread to other schools and help guide the course of instruction for training art teachers. The Getty Institute has an added edge over the Paideia group in that it has strong financial support to offer to encourage the development of programs that are sympathetic with the DBAE philosophy.

Unfortunately, for those who are not won over by the Paideia philosophy and who never heard of the Getty Institute, the proposal set forth in **A Nation at Risk** will have the greatest influence. Giving more time and emphasis to the New Basics means taking it away from less valued subjects, such as art. Giving more time and emphasis to the New Basics is the easiest, most obvious, and most politically safe thing to do. In this case, excellence in education will not mean

excellence in art education.

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IDENTIFYING FACTORS RELATED TO GUIDANCE COUNSELORS' ATTITUDES TOWARD VISUAL ARTS PROGRAMS IN PUBLIC SCHOOLS

Pamela Gill

One of the ongoing assumptions in art education is that guidance counselors have a negative attitude toward art. They often encourage specific types of students (e.g. low achievers) to enroll in high school art programs as Chapman (1982) points out in **Instant Art, Instant Culture.** She suggests that counselors recommend art as a suitable elective for unruly students or for those who are not enthusiastic about academic work. Chapman maintains that counselors make these recommendations believing art is therapeutic, i.e. art is for students who are abnormally troubled.

The assumption that guidance counselors have a negative attitude toward art has a history. This point of view was first expressed by leading art educators twenty years ago. In 1965, Silverman and Lanier found that many art teachers were finding a disportionate number of emotionally disturbed youths assigned to their elective classes. The students appeared in the art class because their counselor believed that participation in art activities would somehow help to resolve or alleviate their emotional problems (Silverman and Lanier, 1965). These authors pointed out that counselors were supported in this view by their observation of what they considered typical art-class practices. They argued that counselors misinterpreted the easy-going, happy, manipulation-of-materials program as being one in which a permissive climate prevailed. Also addressing the issue of guidance practices in regards to visual arts programs during this time, Barkan stated:

Guidance practices in programming student study schedules

tend to discourage or even exclude enrollment in visual art courses. The academically able students are led to believe that study in the visual arts will contribute little if anything to their attention to the so-called solid subjects, where proficiency will prepare them more readily for admission to the colleges of their choice. (1962, p. 43)

Eisner (1974) and Chapman maintain that these fundamental attitudes, which are thoughtlessly perpetuated in education, have detrimental influence on the high school art program. Such attitudes promote the belief that the study of art is unnecessary. Chapman contends that many young people graduate from high school with the impression that art is undemanding, unless one has talent, and irrelevant to contemporary life, unless one has the wealth and leisure to indulge in it. She goes on to say that since the majority of young people complete their formal education with a high school diploma, school is one of the few possible places for them to become acquainted with the visual arts. However, she adds, art continues to be regarded as a "soft" nonacademic elective by school counselors. She states:

> There are two predictable features of high school programs. First, the student who is college-bound will not be encouraged to take art electives. The student who is academically oriented may prefer to avoid art classes, especially if they are perceived as easy or if the classes attract students who have a reputation for unruliness. In either instance, counselors in high schools feel justified in steering the academically gifted student away from art classes. (1982, p. 76)

The primary purpose of this study was twofold: 1. to describe factors related to guidance counselors' attitudes toward visual arts programs in public schools; and, 2. to investigate whether counselors attitudes toward visual arts programs in public schools can be

explained and/or predicted from a combination of factors, i.e. counselors' attitudes toward visual arts programs in their school, counselors' attitudes toward visual arts careers, counselors' knowledge of visual arts careers, and counselors' previous instruction in visual arts (the main independent variables). In addition, alternative independent variables were examined. They were counselors' participation in visual arts activities, educational level, age group, gender, and number of years experience as counselors. Demographic information was gathered to aid in the interpretation of data.

Method

Design

In conducting this study, ex post facto research was utilized. Kerlinger (1973) defined ex post facto research as:

> empirical inquiry in which the scientist does not have direct control of independent variables because their manifestations have already occurred or because they are inherently not manipulable. Inferences about relations among variables are made without direct intervention, from concomitant variation of independent and dependent variables. (p. 379)

In this case, data were gathered using a survey instrument. The design of the study was the one-shot case study. Gay (1981) defined the one-shot case study as the investigation of a group conducted at one point in time.

Subjects

Subjects were randomly selected from a list of high school counselors in Ohio by computer-generated random numbers ranging from 1 to 3335. The first 327 numbers generated were used to identify numbered subjects. Krejcie and Morgan (1970) have found that the

sample size required to be representative of the factors related to 3335 guidance counselors' attitudes relative to visual arts programs in 327. All counselors whose number corresponded to the first 327 numbers generated were surveyed.

Research Questions

The research questions addressed in this study can be summarized into seven questions. They are:

1. Are guidance counselors' attitudes toward visual arts programs in public school related to their previous instruction in art?
2. Are guidance counselors' attitudes toward visual arts programs in public schools related to their attitudes toward visual arts programs in their particular school?
3. Are guidance counselors' attitudes toward visual arts programs in public schools related to their attitudes toward visual arts careers?
4. Are guidance counselors' attitudes toward visual arts programs in public schools related to their knowledge of visual arts careers?
5. Are there other factors related to guidance counselors' attitudes toward visual arts programs in public schools, e.g. age group, gender, number of years experience as a counselor, educational level, and frequency in participation in visual arts activities?
6. If we know the factors related to guidance counselors' attitudes toward visual arts programs in public schools, can we then explain and/or predict counselors' attitudes toward visual arts programs in public schools?
7. Will demographic information (e.g. type of counselor, type of high school where counselor is employed, setting of high school where counselor is employed, type of undergraduate institution counselor attended, type of graduate institution attended, and counselors' grading of the quality of visual arts instruction in their school) allow for better interpretation of the data?

Data Collection

The instrument, accompanied by a cover letter and a stamped return envelope, was mailed to each counselor included in the sample. All mailings were to the school address of each counselor.

A code number was assigned to each counselor and placed on the instrument for follow-up purposes. Two weeks after the first mailing, a postcard follow-up was sent to all subjects. Three weeks after the original mailing, a second questionnaire, accompanied by a follow-up letter and a stamped return envelope, was mailed to counselors that had not responded. Ten days later was the termination date for receiving questionnaires.

Data Analysis

Pearson Product-Moment Correlation will be used in order to explain the factors related to guidance counselors' attitudes toward visual arts programs in public schools. A correlation coefficient will be computed between two variables from the research questions. Therefore, nine correlations will be computed. Frequency counts and mean scores for each type of demographic variable will be computed. Frequency counts and mean scores for each type of demographic variable will be computed to allow better interpretation of data.

Regression analysis will be used to find a linear combination of the independant variables that best predict scores on the dependent variables. Regression analysis will allow identification of the independent variables that contribute significantly to the prediction of dependent variable (Ary, et al, 1985). Therefore, the important factors related to guidance counselors' attitudes toward visual arts programs in public schools will be identified. Results of the data analysis will be provided at a later date.

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Mentor's Introduction

TERRY BARRETT
Ohio State University

Roy Pearson has chosen a very interesting, and, I believe, important question to investigate: how is the visual artist portrayed on television? This is a complex question that requires antecedent research: is the artist portrayed on television, how often, under what circumstances? Mr. Pearson's preliminary answers to these questions are impressive: artists are treated sporadically but frequently throughout the week in local news shows, as regular features on a Sunday morning news magazine, in commercials selling a variety of wares through the depicted glamour of their lifestyles, and in all the entertainment genres throughout daily, prime time viewing hours.

The more important question and the more difficult to determine, is to what effect are these portrayals? To what effect for our nation's conception of artists and their art? To what effect for art instruction in the schools? Does the portrayal of the visual artist in local news render artists and their art trivial and of marginal value? Does the nation want to pay for an education in art for its sons and daughters so that they can model the charm of the illiteracy of Nick, the noble savage artist of "Family Ties," now with a spin-off show of his own? Does Charles Kurault's serious and reverent treatments of artists and their works on Sunday mornings offset these other treatments?

Certainly Mr. Pearson cannot and does not intend to answer all of these questions in his present study, but any findings he will bring to the field will be original and valuable. Although we have considerable knowledge about several aspects of television in society

we have few findings about the depictions of artists by the television industry. Mr. Pearson comes to his study well-equipped as a formerly practicing artist surviving on the basis of his work, as a teacher of art, and as a recent student of Vincent Lanier, the pioneer advocate of television study in art education.

THE VISUAL ARTIST IN PRIME TIME TELEVSION

Roy Pearson

Introduction

Since the 1940s, audiences have accepted and assimilated the powers and exploits of television characters. As early as 1941 President Roosevelt transferred his fireside radio chats to the visual medium of television. In the same year the Federal Communications Commission began to expand beyond the existent 5,000 television sets to make home television viewing as common as radio (DeFleur, 1966). Early television characters such as Red Skelton, Dick Gregory, and Gale Storm, as well as Superman, Wonder Woman, and Fat Albert, began to regularly supply television audiences with knowledge about behavioral models that many viewers continue to mimic today. The notion that television characters do influence viewer behaviors was postulated through The Cultural Norms Theory. The theory states that the medium provides a "definition of a situation" which the actor believes to be real. This definition provides guides for action which appear to be approved and supported by society (DeFleur, 1966, p. 130).

Television's use of advanced technical and production techniques developed in the 1960s and 1970s now creates the appearance of verisimilitude in all types of characters. Content differences in contemporary television, bringing a greater variety of formats, a greater variety of characters, and fuller character development, have grown out of audience studies that indicate a desire for verisimilitude. Apart from their general similarities of ethnicity, occupation, sex, and age, however, research indicates that TV characters are routinely and significantly different from their real life counterparts (Greenberg, Simmons, Hogan, and Atkin, 1980, p. 35).

Television doctors, lawyers, police, architects, ranchers, and artists all display characteristics that make their real life counterparts appear colorless and vapid (deFleur and Dennis, 1981, p. 345). The purpose of this investigation is threefold: first, to make apparent that the artist is frequently portrayed in American prime time television; second, to critically describe, interpret, and evaluate how artists are portrayed; and third, to consider possible effects of television's portrayals of artists and the teaching of art.

Television and the Audience

For unsuspecting viewers television is a comparative norm against which they gauge their lives and the lives of others. Gross (1974) states:

> . . . the basic topography of television offers to the unsuspecting viewer a continuous stream of "facts" and impressions. The premise of realism is a Trojan Horse which carries a highly selective and purposeful image of reality. (p. 86)

Scores of scholars studying television from several perspectives provide evidence supporting the hypothesis that people's beliefs about the world are significantly influenced by how the world is portrayed on television; Baggaley (1980), Berger (1976) and (1980), Becker (1982), DeFleur and Dennis (1981), Dorr (1986), Gans (1970), Hiebert and Reuss (1985), Mander (1977), Novak (1982), and Real (1977) are typical examples.

Such implications are cause for educational concern if we accept the research. No other form of visual communication is, or ever has been, as pervasive as television. It is seen daily, consuming large blocks of time for the average American. Current estimates are that only two percent of the American population is without television (Nielsen, 1985). The medium's programming crosses nearly every social, political, and economic population barrier in the country,

leading some experts to call television the common denominator for shared experiences (Charren and Sandler, 1983). A once popular notion that television only influenced the lower socioeconomic strata of the population has been supplanted. There is considerable evidence that America's professionals and educated elite watch the same situation comedies and action adventures as their blue collar counterparts (Wilensky, 1964). Says one of television's critics, "America's media managers create, process, refine, and preside over the circulation of images and information which determine our beliefs and attitudes and, ultimately our behavior" (Schiller, 1973 p. 1). To regard television passively or as a mere source of entertainment is to underestimate its impact on the viewer.

The Artist and Television

It has been suggested by Lanier (1968, 1982), Feldman (1982), and others that an all inclusive, or even adequate, singular definition of the visual artist is cognitively inadequate, socially narrow, and intellectually boring. Making a determination about who would be included as an artist in this research is based on the thinking of Lanier and Feldman. Lanier's (1982) conceptual taxonomy includes individuals working in folk arts, popular arts, [illegible]actical arts, and expressive arts. In addition, Feldman's (1982) "Hyphenated Artist" concept broadens the scope of the artist-person to include dentist-artists, or teacher-artists. The hyphenation, insists Feldman (1982), does not imply that these artists are aesthetically deficient or technically inferior. It simply means that "today's artist is not always a full time artist" (p. 201). This additional criterion assures comprehensive inclusion of artist character portrayals for this study.

The Artist in Prime Time

Several weekly programs include portrayals of visual artists.

Commercial programs using an entertainment format are more likely to present the character of the artist with a greater breadth of emotive hues than non-commerical formats (Lanier, 1968, p. 2). The majority of characters to be examined in prime time network programs in this research may be portrayed in primary, secondary, or referential roles.

Several weekly shows during the 1985-86 season portrayed artists in primary roles. "Cover Up," a detective drama on the CBS network, portrayed a professional fashion photographer as its central figure. The artist was depicted as a free-lance magazine photographer who shot high fashion designs around the world. Another CBS program and situation comedy, "My Sister Sam," also starred a woman as a commerical photographer living in San Francisco.

Artists in secondary roles are the most common. They generally offer supporting roles for the actions of stars. "Hill Street Blues," "Miami Vice," "Amazing Stories," "Moonlighting," "Magnum," "Family Ties," and "St. Elsewhere" have all used the visual artist as a secondary character. On occasion a program such as one of the aforementioned will include the artist in episodic plots that carry over to additional episodes. Artists as secondary characters, however, are usually part of single events within overall plots. They tend to be used as connotative symbols with little character or professional development. Less frequently, a real life artist will appear in prime time programming as a secondary character. Andy Warhol, for example, appeared in "The Love Boat."

A third representation of the artist, quite apart from the ones mentioned, is by reference. These portrayals may appear as rapid or passive visual images or they may be developed through dialogue. Such references have occurred on "Kate and Allie," "Crime Story," "Newhart," and "Downtown." An episode of "Kate and Allie" established an arrest scene in which a conversation about mug shots included mention of the photographs of Diane Arbus. Several television commercials have also made reference to artists for specific

associations with products: Leonardo Da Vinci and Bruce Newman with copy machines and Claus Oldenburg with Jello-Pops.

Method

The research method in this study is an application of the concept of "artistic criticism" as identified by Hospers (1982). Hospers divides artistic criticism into two major types, descriptive/interpretive and evaluative. He understands the descriptive/interpretive type to be a means of gaining a greater understanding and perhaps a condition toward a more meaningful appreciation of works of art. He understands the evaluative type as an end; an intelligent way to access "verdicts" (p. 302) based on the quality of the work. Television, like all art forms, expresses a range of qualities requiring intelligent verdicts.

The critical examination of this study will focus solely on programming content within prime time network television, especially the portrayal of visual artists. Individual programs will be selected that represent each genre in prime time to determine if, how, and under what circumstances an artist is portrayed in that program. This researcher observed and sampled all the varieties of programming genre during a season of prime time television and determined which were appropriate to this study. To establish common nomenclature, Rose's (1985) ten genres were slected: The Police Show, The Detective Show, The TV Western, Medical Melodrama, Science Fiction and Fantasy, Situation Comedy, The Soap Opera, Television Documentary, The Variety Show, and The Television Commercial. Each genre is also seen in several programs in the course of the 24 week television season.

Rationale for implementation of artistic criticism in this study was simply and effectively stated by Hospers: "to make the work intelligible to us, to help us see the things in it we failed to see before, or to put the things we did see into a new pattern or perspective" (p. 297). With this critical method the goal of this

research is to determine the obvious and implied meanings of such portrayals and to postulate the possible effects such portrayals of the artists may have on the public's attitudes about artists and the teaching of art in the schools.

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Mentor's Introduction

BRENT WILSON
Pennsylvania State University

As Mary Ellen Connelly commenced her graduate study, like so many other doctoral students, she wanted to undertake a study that would result in insights that would improve art education. She was particularly interested in the issues relating to the improvement of art instruction. It was her belief that art teachers were not as well prepared to teach as they should be; and the culprit, if there was one, was the initial college preparation program for art teachers. It seemed to me that the issue was not quite so simple; there had to be many factors that affected the behavior of teachers. And as we discussed these factors, Mary Ellen began to investigate the processes by which teachers become, and remain professionalized in art education. She investigated the literature relating to professionalization in a variety of fields and then began to construct a theory relating to the structure of professional behavior and the levels of professionalization in art education. Here, she was not only breaking new theoretical ground, but she was also confronted with the task of measuring art teachers' beliefs about professionalization (which she accomplished through a questionnaire she constructed) so that she could estimate the extent to which the field is professionalized. She wished also to determine whether higher levels of professionalization are related positively to teachers' openness to the ideas reflected in recent efforts to reform art education. To assess the degree of art teacher openness to reform she had to develop a second questionnaire.

Her data show that her theory of professionalization is basically sound (although it will still require some refinement and expansion);

and her two questionnaires were valid and functioned reliably. Most importantly, she was able to show that higher levels of professionalization among art teachers are positively related to openness to change. In effect, she has shown us that if we wish to improve the quality of art instruction in the schools, then we will have to pay special attention to the very complex and life-long process of professionalization.

A fine and important piece of inquiry notwithstanding, it pleases me nearly as much to note that Dr. Connelly plans, at least for the time being, to continue to teach elementary school art. It is comforting to know that teaching and scholarship can co-exist in one individual - one highly professionalized art teacher.

PROFESSIONALIZATION AND CHANGE IN ART EDUCATION

Mary Ellen Connelly

Professionalization is a little understood and relatively undeveloped concept in art education. My interest in professionalization evolved as I became increasingly aware of issues in art education and my potential to change my public school art program through a variety of professional behaviors. Two aspects of professionalization - college preparation and in-service workshops - were receiving much attention in recent educational reports. Neither of these aspects have been adequate in producing quality art education programs in the majority of the nation's schools (NAEP, 1981). Other aspects of professionalization have been more productive to my professional development, such as attending professional conferences, reading professional literature, joining professional organizations, taking graduate course work in art education, and contacting art educators at various levels and in a variety of roles.

A closer look at the definitions and meanings of the concepts of profession, professional, professionalism, and professionalization in sociological literature has sharpened my perspective regarding the problem of change in art education.

There is much ado about change in art education. The 1980's appear to be a revival of many of the ideas initiated in art education in the 1960's, based on the educational philosophy of Bruner and translated into art education theory and curriculum by Barkan and others. Currently, the National Art Education Association, the National Endowment of the Arts, The Getty Trust, a substantial number of art educators and others are joining forces to improve the quality of art education in the schools by integrating the disciplines of aesthetics, art criticism, art history, and art production.

Past efforts at art educational reform have failed to significantly impact art programs nationwide. Most programs are "unadulterated studio programs justified by invoking the icon of creativity," (Lanier, 1975). Explanations for past failures are numerous and varied, but none centers upon art teachers' lack of access to the underlying theories and research related to art educational change. If there has been very little change in practice, it is not due to a lack of ideas, research, or interest in change.

I believe it is due to a low level of professionalization among art teachers. A low level of professionalization infers limited access to the channels through which knowledge is disseminated. A preliminary glance at the relatively small percentage of art teachers involved in professional organizations, subscribing to professioanl literature, and attending professional conferences suggests a low level of professionaliztion within art education. One of the major tasks of my thesis is to construct a theory of professionalization in art education. Professionalization can be thought of as the extent to which members of a given occupation exhibit certain identifiable professional behaviors.

My structure for professionalization consists of nine components, with a sub-structure providing a continuum of high level to low level professional involvement. Following is an outline of this structure:

A Model of Professionalization in Art Education

1. Pre-college experiences and the decision to seek a career in art education
2. College art education preparation
3. Occupation/Career levels
4. Post-graduate work in art education
5. Membership in professional organizations
6. Attendance at professional conferences
7. Reading of professional literature

8. Contacts with art education related professionals

9. Contributions to the art education profession

Individual art teachers' levels of professionalization can be measured using these criteria. A method developed by Kreitler and Kreitler (1976) which elicits beliefs about self, others, norms, and goals has been shown to be reliable as an indicator of behavioral intent.

A second task of this thesis is to assess the cognitive orientation of art teachers toward a comprehensive curriculum which incorporates aesthetics, art criticism, art history, and art production. This relationship is valid if curriculum is the means by which theory is translated into practice. The purpose is to determine whether there is a relationship between professionalization and change. It is expected that the higher the level of professionalization, the greater the degree of openness to change.

Conclusion

If there is a low level of professionalization in art education it is possible that the chances for significant change are also low. Change in art education in the nation's schools is not likely to occur if art teachers do not have access to the current information about the problem - its goals, objectives, and methods of implementation. We must strive to understand all of the possible ways in which practitioners access ideas and research. Only then can we cultivate the channels of communication between theory and practice.

Professionalization is the concept which encompasses the entire scope of professional behavior, and unites all of the members of a given profession. It is hoped that this study will stimulate further research into the complex areas of professionalization and change, both within and without the field of art education.

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Mentor's Introduction

ELLIOT W. EISNER
Stanford University

Two developments have recently appeared in the field of art education that have considerable potential for enhancing the educational experience of children and adolescents. One of these is the introduction of the microcomputer as a potential instructional tool, not only in mathematics and the sciences in education but also in the arts. The second is the more focused attention of art educators on helping youngsters become sensitive to the visual qualities that constitute art and the world at large. Kenneth Sakatani's research is an effort to utilize the microcomputer to help youngsters learn to perceive visual qualities that have become a central concern of art educators. Working with an experimental model he has tried to assess the efficacy of two experimental treatments emanating from two computer programs for the teaching of art. These programs make use of different models of thinking and instruction, one reflective and the other reflexive.

Like many experimental research efforts, Sakatani's work locates effects in some, but not all of the variables that were measured. His work provides a lead through which the possibilities of the microcomputer can be further explored. Perhaps what is most important is his examination not only of the potential of the computer as such, but the differences that might result from the utilization of different kinds of programs. Clearly, there is a great deal to do in learning about the strengths and limitations of the microcomputer in the field of art education. Sakatani's research contributes to the work that has already begun and provides some new leads for further exploration.

REFLECTIVE AND REFLEXIVE APPROACHES TO MICROCOMPUTER GRAPHICS: A STUDY COMPARING LOGO TURTLE GRAPHICS PROGRAMMING AND PAINT GRAPHICS SOFTWARE IN TEACHING ART CONCEPTS TO SIXTH GRADE STUDENTS

Kenneth Sakatani

> I am convinced that the movement towards educational technology is irreversible and that our obligation as educators is to learn how to deal with it - how, if you like, to live with it as fully conscious human beings working to enable other human beings to become conscious, to become responsible, to learn, (Greene, 1968, p. 136).

The words of Maxine Greene, a philosopher from Teachers College, Columbia University, reflect the sentiments of many teachers who have resolved to use technology with their students in ways that are personally and educationally meaningful. As an arts educator, I have been interested in exploring how technological media, such as film, video, and computers, can be used to assist students in learning about art. My specific interest has been in investigating what role the microcomputer can play in teaching art concepts to children.

With the advent and use of the microcomputer in the art classroom, there has been much written about the computer in art education, particularily about the use of microcomputer graphics in studio art production (Hubbard and Boley, 1983; Semrau, 1984; McCulloch, 1984; Gartel, 1984; and, Pauler-Stovall, 1985). However, the microcomputer is not just another art medium for creative expression. Alan Kay and others (e.g., Kay, 1977; Sasowsky, 1985) visualize the role of the microcomputer as a tool to assist in symbolic manipulation and conceptualization, as well as a device for storing and retrieving art information. Madeja (1983) has commented

that there is very little practical research on how microcomputers might be used to assist in developing aesthetic perception and response to art or in teaching art concepts to students.

The specific problem of the study, then, was to investigate whether two different approaches to microcomputer graphics, LOGO turtle graphics programming and "Paint" graphics software, would have any effect on how students respond to and describe formal art concepts as found in works of art. Formal art concepts were defined as the art elements of Color, Line, and Shape and art principles, such as Variety, Balance, Rhythm and Proportion.

The two computer graphics approaches, LOGO turtle graphics programming and Paint graphics software, were chosen for their inherent and distinctive characteristics. For example, by programming with LOGO turtle graphics, students create and type into a computer a series of procedures that control an electronic cursor or "turtle". By following these procedures or steps, the "turtle" electronically draws on the monitor screen. "Paint" graphics software, in contrast, provides students with ready-made design commands which they can use to draw images via an input device like a touch tablet. Unlike other art media, these two approaches to microcomputer graphics allow students to interact with the image in unique ways.

Both approaches to computer graphics, LOGO programming and "Paint" graphics, present to the student new ways of contemplating visual information through electronically created visual imagery. In looking at and describing works of art, we tend to identify and categorize this type of information as concepts such as line, shape, and color and to relate them to other organizing principles like balance and rhythm. By perceiving these visual concepts and relationships through the computer, students have to think about them in a different way. Rudolf Arnheim (1969) has long argued that our sensory perceptions are closely linked to how we think, and that there must be a balance between our intellect and intuition for any kind of

productive thinking to occur.

LOGO turtle graphics and "Paint" graphics provide some possibility of achieving that intellectual and intuitive harmony. LOGO can be described as a **reflective** or deliberate process of juxtaposing two symbol systems, spatial images and written commands, in a context requiring active translation from one system to another, (Dickson, 1985). Student learners are, as a result, forced to deal with symbolic information within a context of creative problem-solving. Bork (1981) found that his college students seemed to develop more of their insight and intuition in solving design problems as a result of working in tandem with computer-generated alphanumeric and visual icons than through conventional methods. Within this dual mode of conception, Seymour Paper (1980) claims LOGO creates a "Microworld" environment for the student to personally describe and discover for his or her self new conceptual relationships.

"Paint" graphics software, on the other hand, can be characterized as **reflexive** or more spontaneous in style, as compared with LOGO turtle graphics. "Paint" graphics can be used to quickly generate, change, and modify visual images. Since graphic commands and design programs are already pre-programmed, "Paint" software is relatively easy to learn and use. Unlike the use of other traditional art media, such as paint and clay, students working with "Paint" graphics are not handicapped by a lack of art talent or technical art abililty. Students who have been exposed all their lives to television and other electronic media are usually curious and excited about using the computer to make images. Thet are not intimidated by this new medium. As a result, students are motivated to freely visualize and express artistic concepts without fear of failure.

Within the art education literature, programming and paint graphics systems in general are seen as two viable approaches for the use of microcomputer graphics in art instruction. Hubbard (1985)

advocates that art students learn to program in order to thoroughly understand the computer. He even feels art teachers should take a leading role in developing mandatory computer literacy courses as a way of justifying art in the school curriculum. White (1985) argues that art teachers and students do not need extensive background in computer programming, nor have to purchase expensive computer graphics systems. His alternative is to use inexpensive touch tablet graphics systems such as Koala Touch Tablet and MicroIllustrator software.

Research and curriculum development in the use of microcomputer graphics relevant to this study was limited. Stokrocki (1986) described a small group of gifted and talented adolescents in a microcomputer graphics program. Her qualitative study provided some useful information and insight into how students interact with computers in an art situation. Vaidya and Mckeeby (1984) investigated the effects of LOGO turtle graphics on children's thought processes, and the images they create through hand drawing. They believed the experiences with LOGO had an effect on the conceptualizations of the children's images. Using LOGO turtle graphics programming and traditional art media, Sharp (1984) attempted to influence students' art and their aesthetic values by having them interact with art and computers.

For this study, an art curriculum was designed and developed to teach 6th grade students to respond to and describe formal art concepts, such as color, line, and shape, in relation to other design principles, such as variety, rhythm, balance, and proportion, as found in works of art. Students studied these art concepts and principles by (1) engaging in individual and group discussions about works of art, (2) participating in non-studio art activities designed to foster awareness of art concepts in works of art; and, (3) by solving visual problems through the use of one of the following art media:

Traditional art media (e.g., tempera paint, crayons, ink and pen

LOGO turtle graphics (Cyber-LOGO turtle graphics software)

"Paint" graphics (MicroIllustrator software/Koala Touch Tablet)

Fifty (50) middle school 6th graders were randomly assigned to 3 treatment groups: **LOGO, PAINT,** and **TRADITIONAL ART,** after controlling for sex and academic achievement. A control group was also selected, which had no art or computer experience. Forty-six (46) complete sets of scores for the pre-, post-, and post-post tests were obtained from the original group of 50 students. There were 10 subjects in the LOGO group, and 12 subjects in each of the treatment groups, PAINT and TRADITIONAL ART, and also the Control group.

Students in the 3 treatment groups, LOGO, PAINT, and TRADITIONAL ART, were given 2 weeks of instruction in their assigned art medium or computer graphics approach, 6 weeks of daily curriculum instruction and activities, and then 1 week of follow-up activities. The same curriculum was given to these three groups. The only difference among the treatment groups was the art medium used in activites designed to reinforce the student learning of art. For example, the LOGO group worked exclusively with LOGO turtle graphics programming, the PAINT group worked only with "Paint" graphics software, and the TRADITIONAL ART students with art media, such as paints and brushes, in solving visual problems related to the art concept they had previously studied in a work of art.

The 3 treatment groups were administered a pre-, post-, and post-post test. Scores for the Control group were taken only during the post-test. The test consisted of showing an individual student three different works of art, one at a time. These works of art represented 3 different art styles, Realism, Surreal, and Abstract. The student was asked questions based on the description, interpretation, and judgment of each work of art. Three different sets of pictures, or a total of nine pictures, were shown for the 3 test periods.

Student talk about these works of art was recorded, transcribed, and scored based upon 17 descriptive attributes adopted from Acuff and

Sieber-Suppes (1972). From these original attributes, 8 variables were derived for analysis. These eight variables were composed of Color, Line, Shape, Material, Literal, Organizational, Expressive, and Contextual attributes.

Analyses of variance were carried out, using the 8 variables as the dependent variable. The first analysis was a 3-way ANOVA with repeated measures on style, curriculum, and time. The main interest was to examine if there were significant effects of the curriculum for any of the 8 variables at the .05 level.

In general the analysis did not show many curriculum effects for the 8 variables, although there were some curriculum interactions with time and style. Since some of the results from the first ANOVA may have been diluted by pooling over time, a second analysis was done examining each test administration from post- to post-post test. This analysis revealed more about the effects of the curriculum in relation to other factors. For example, for the Literal variable, at the post-test, there was a marginal effect for curriculm ($p = .08$) and a style and curriculum interaction ($p = .001$). There was also a significant interaction between style and curriculum at the post-post test for Line variable. This suggests that these effects might have been due more to one specific style of painting, rather than the curriculum treatment itself; and that some students might have been focusing on one particular style during the test.

There were significant curriculum effects ($p = .009$) at the post-test for the Line variable. Post-hoc comparisions among groups revealed that the PAINT group was significantly higher at the .05 level from the Control group. The LOGO and TRADITIONAL ART groups were not significantly different from the Control. For the Shape variable, there were significant effects of curriculum ($p = .021$) and style ($p = .001$) at the post-test. Post-hoc comparisons of the groups for the Shape variable showed that the PAINT group was again significantly higher than the Control. The two other treatment

groups, LOGO and TRADITIONAL ART, were not significantly higher than the Control group.

These preliminary results suggest that the curriculum had the most effect on those students who used the "Paint" graphics approach in relation to the variables of Line and Shape. For the Color variable, the analysis did not exhibit any significant differences among groups. We could assume that this concept was already quite familiar to students; and therefore, the differences among groups for this variable from post- to post-post test would not indicate significant differences. In other words, these results indicate a "ceiling" effect might have occurred for the Color variable.

We might further speculate that the "Paint" graphics software allows students to better visualize art concepts, due to its ease of use mentioned earlier. This motivational factor, involved with the use of microcomputer graphics, seems to encourage students to think about and experiment more with visual concepts. Computer graphics, like "Paint" graphics software, acts as a tool for "cognitive visualization."

This study suggests that art educators, through pre- and in-service training might become more aware of the microcomputer and the possible role it might play in assisting students in learning about art. Given the increased use and popularity of the microcomputer in the art classroom, it is important that further research examine the educational advantages and problems of using the microcomputer, particularly microcomputer graphics, in all areas of the art curriculum. Eisner (1983) envisions that a new set of technological tools makes it possible to think of new ends, and at the same time, the possibilities and limitations of the technology circumscribe what the user can do with it as an expressive medium. As art educators, we must formulate worthwhile goals and objectives so that a tool, such as the microcomputer, may be used toward productive ends in art.

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TOWARD A THEORY OF SUPERVISORY PRACTICE FOR DISCIPLINE-BASED ART EDUCATION

Katherine Schwartz

The purpose of this study is to develop a supervision system that represents the theoretical foundations of discipline-based art education as stated by Greer (1984) and conforms to the guidelines for developing a theory of supervisory practice as stated by Sergiovanni (1984). Discipline-based art education (DBAE) is defined as a theoretical approach to teaching art that is systematic and sequential. It leads to an adult understanding and appreciation of art based on the skills and concepts derived from aesthetics, art criticism, art history, and art production. The supervision of DBAE is consistent with the supervision of other academic subjects.

A theory of supervisory practice is designed to improve instruction and the quality of classroom life through the integration of scientific, artistic, and clinical supervision methods. Scientific methods are used to identify facts and descriptions of instruction by focusing on the observed behaviors of teachers and students.

Artistic methods are used to gain a broader view of instruction by focusing on the expressive character of what teachers and students are doing in the educational setting. Clinical supervision provides structure for interpreting the data derived from scientific and artistic methods.

The case for integrating scientific and artistic methods rests on the notion that through interpretation of facts, meanings are derived and analyzed. Sergiovanni states, "Theories of practice are ultimately concerned with action taken to improve a present situation and in our case the beneficiaries would be teachers and students" (p. 78). Action taken to improve the quality of art instruction is the

ultimate concern of the supervision of discipline-based art education.

The supervisor's role in initiating, implementing, and maintaining DBAE programs in schools is significant. While it is recommended that the role of art specialists be expanded in school districts that adopt DBAE, in many schools supervision for the purpose of improving or managing accountable instruction is the responsibility of principals and classroom teachers. In most cases, the principals and teachers have had little or no formal training in art or art education.

To meet the demands for accountability it is clear that the conceptual base for the supervision of DBAE instruction be directly related to DBAE's theoretical foundations. As noted by Broudy (1972), the demands for accountability are valid only when there is an agreement of a "common body of knowledge and skills to study and teach" (p. 123). The knowledge base derived from the theoretical foundations directs the development of a supervision system to gain a comprehensive view of DBAE art programs.

A supervision system that is based on theoretical foundations and comforms to the guidelines for developing a theory of practice contributes to the implementation of DBAE in four ways:

1. The standards for quality instruction in art are identified for classroom teachers and for principals who are non-art specialists.
2. Specific teaching behaviors that correspond to the theoretical dimensions are identified to insure that the results of the art instruction are well within the control of classroom teachers and are consistent with the theory of DBAE.
3. The observation and analysis of instruction are based on a common body of art knowledge and necessary skills to study and teach art.
4. Based on the information gathered from the observations

and analysis of instruction, concrete and cumulative DBAE training for teachers is generated.

A theoretically based supervision system for DBAE contributes to the maintenance of art programs after they have been implemented by identifying areas of concern for staff development. The system insures that DBAE is guided by theory rather than a specific teaching method; it allows for considerable autonomy in professional teaching styles.

The DBAE Supervision System is derived from an integration of applied research techniques, designed to affect the practice of teaching art in elementary schools. The research design includes three sequential stages: identifying the theoretical dimensions of DBAE, designing the supervision system, and validating the supervision system.

Identifying the Theoretical Dimensions

The purpose of the first stage is to identify the knowledge base for the DBAE Supervision System through a reflective analaysis of DBAE's seven distinguishing features as stated by Greer. The knowledge base is presented as a list of theoretical dimensions to guide educational practice.

The dimensions are validated and refined by a review process that includes both an item by item analysis and interviews with a select group of art education scholars. The dimensions are coded to correspond with the distinguishing features of DBAE to provide a comprehensive knowledge base for the supervision system.

Designing the Supervision System

The purpose of the second stage is to combine the knowledge base with the guidelines for developing a theory of practice to form the DBAE Supervision System. Rush (1986) has labeled categories to illustrate the distinctive characteristics of DBAE: content,

curriculum, and context. These categories provide a structure for the DBAE Supervision System.

The system calls for observing the content of instruction, the structure and sequence of the curriculum, and the context for art instruction as a basic subject in general education. To inform and guide the practice of DBAE, the supervision system includes a manual for coding teacher performance and appropriate definitions.

Validating the Supervision System

The purpose of the third stage of the research design is to validate and refine the supervision system. The success of the DBAE Supervision System as a guide to implement and maintain DBAE in schools is dependent upon whether teachers, principals, and supervisors who are in a position to use the system perceive its components to be clear and useful.

The participants at the 1985 Getty Summer Institute for Educators on the Visual Arts were selected for this study because they represent school districts that have chosen to adopt the DBAE approach to teaching art. Normative-survey research methods consisting of questionnaires, checklists, and interviews, were used in gathering data. The responses of five groups of educators were compared: returning principals, classroom teachers, art educators, new principals, and art supervisors. Participants were asked to evaluate and suggest refinements in the instruments used in this study by completing the following sequence of activities:

1. Attend a research orientation session.
2. Review all DBAE Research Study Program materials with the researcher.
3. Complete Part II of a Data Collection Form while observing a video tape of a discipline-based art lesson.
4. Complete a survey by rating each of the behaviors

on the observation form and responding with written comments.

5. Return all handouts and the Data Collection Form to the researcher.

The research sessions were scheduled for one hour on three separate days. The first session was designated for principals who had attended a previous Getty Institute. The remaining participants attended either of the other two sessions.

Each session consisted of three parts. First, during a 15 minute orientation session, the researcher reviewed the DBAE Research Materials with the participants. The materials include an instruction guide and a data collection form for observing DBAE teaching behaviors. The guide includes the purpose and description of the study, guidelines for coding DBAE teaching behaviors, and a participant's survey. The data collection form includes a section to use during a pre-observation session with teachers, and a section for recording content behaviors during a DBAE lesson.

The intent of the second part of the research session was to extend the participant's understanding of the supervision system. While viewing a 20 minute discipline-based art lesson video tape, the participants recorded teaching behaviors as they occurred. The tape, provided by the Getty Institute, was shown in each of the three sessions.

There were several advantages to this simulation experience:

1. Each participant was exposed to the same DBAE model lesson.
2. Research sessions were scheduled to be compatible with the Getty Institute schedule.
3. The simulation provided the researcher with control over the variables and environment to the extent that experiences were reproducable.

After completing the simulation experience the participants were asked

to evaluate the supervision system by responding to a two part survey. Part One of the survey identifies years of experience in teaching, education administration, and art education. It also identifies which participants have training in instructional supervision, have received art degrees, or have art teaching certificates.

Part Two of the survey asks participants to rate 25 DBAE teaching behaviors listed on the observation form in two separate categories: supervision and art content. Participants are also asked to write brief reactions to the supervision system as a tool for collecting and recoding data of discipline-based art education.

The means, standard deviations, and correlational data on the responses of the educator groups will be computed. The written comments will be compiled, coded for identification, and qualitative comparisons will be made between and within groups.

A factor analysis will be completed to determine if the individual teaching behaviors form clusters that represent the three categories: content, curriculum and context. The main purpose of the analysis is to validate the structure of the supervision system.

A supervision system that is based on the theoretical dimensions of DBAE is essential for the successful initiation, implementation, and maintenance of art programs that are discipline-based. The system serves to improve art instruction by establishing an integrative relationship between education theory and education practice.

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Mentor's Introduction

RONALD N. MacGREGOR
University of British Columbia

The Child Study Centre at the University of British Columbia is the early childhood research and demonstration laboratory facility of the Faculty of Education. It provides a facility for first hand observation of preschool children in a variety of learning situations. Over the past decade, research into conditions under which children learn has been progressively focused, particularly through government-funded studies and through student projects.

Growth and development of art learnings and skills has been monitored by a small number of students and faculty, particularly in the area of first skill acquisition. Perhaps it is not surprising that the results of initial studies have led to consideration of an ecological model for art development - and by extension, for educational development in general - rather than elaboration of the person-centered models favored by Bruner, Piaget, Lowenfeld, and the art education theorists of the 1950s and '60s.

Ecological models are perhaps most closely related to social psychology and anthropology, in that the environment is seen as a crucial and dynamic element in learning. If an environment is assumed to have its own character, one that changes because of pressures exerted on it, then the effects upon those persons who interact with it will result in varied behavior on their part.

What this means for research is a focus on long-term rather than one-shot studies, the construction of matrices of behavior rather than concentration on single tasks, and a drawing of parallels among natural activities rather than the undertaking of specific experiments.

Sociology, particularly that of Alfred Schutz and his followers, offers a reservoir of techniques that can aid the researcher who works ecologically. The product is likely to be thick description, but the description ought to be classifiable as patterns that reflect general modes of conduct. Ecological models are to quite an extent concerned with stability; it is anticipated that children from different backgrounds, operating in circumstances that change from minute to minute, will nonetheless achieve similar increments in growth over time.

Pat Tarr's project focuses on how five two-year-olds, observed for a two-year period in the Child Study Centre, acquired art skills in a group context and developed the repertoire of techniques that we associate with preschoolers . She is developing a description of how these children come to use art materials in sanctioned ways, and how each innovation comes about because of a particular situational dynamic.

This study will make a contribution to a field that already possesses a body of related literature. It differs from many others dealing with preschoolers in that it is an attempt to explain learning as a cultural phenomenon, and as an outcome of an interaction process that strikes sparks among the participants.

SYMBOLIC INTERACTIONISM AS A THEORETICAL PERSPECTIVE FOR THE STUDY OF CHILDREN'S ARTISTIC DEVELOPMENT

Pat Tarr

The Piagetian view of children's cognitive development has dominated post World War II child development research in North America. Art education has been influenced by Piaget's constructivist view of child development and by the views expounded by Lowenfeld as early as 1947 (Lowenfeld & Brittain, 1975), and others such as Kellogg (1970), in which teachers were to leave children's artistic development, or production of visual forms using such media as drawing, painting, or modelling materials, to a natural unfolding process, unimpeded by external influences. The teacher's role was to encourage children's self-expression but not to teach children how to make art. While Smith (1982, p. 298) has criticized Lowenfeld for lacking a "general theory of cognitive-affective development in art", Lowenfeld's unfolding view did not conflict with the Piagetian view that children's mental constructions could not be changed by instruction but would develop through children's experience with materials.

In conjunction with this idea of self-taught child art one of the key words in art education in the 20th century, has been "self-expression" which became widely disseminated through Lowenfeld's book, **Creative and Mental Growth.** In practice, this mode of teaching encourages art based largely on affective characteristics, and skills which the child has gained from his or her own experience with materials.

Few studies have attempted to account for cultural differences or environmental influences on children's artistic development, which I would suggest is due to the strong Piagetian and experiential biases

in research on artistic development. Light (1986) has reached a similar conclusion about the monopoly Piaget's theory of cognitive development has had on the field of developmental psychology. He wrote (p. 170) "Earlier theoretical positions which attempted to ground an account of cognitive development in the child's social experiences (Mead, 1934; Vygotsky, 1962) were almost totally eclipsed by Piaget's essentially individualistic account of cognitive development."

The Piagetian or constructivist perspective has become so entrenched in the field of psychology that a reality about the nature of children's art has been constructed which had, in turn, determined how we interpret the developmental process and has directed investigations which validate this perspective. However, Light has suggested (p. 170) that in the area of psychology "the hegemony of the cognitive over the social has been challenged, and is increasingly being challenged in contemporary work."

Although recently the Wilsons have investigated peer influence on children's artistic development and have concluded that elementary school-age children learn to draw forms from each other (Wilson & Wilson, 1982; 1984), little work has been done to investigate other external influences on the artisitic development of children. One exception is a study by Sherman (1984) in which she observed that preschool children working with clay and styrofoam pieces imitated each other's actions and adapted these actions for their own purposes. Another exception is Alland's (1983) study of children from six cultures drawing with felt pens. He concluded that cultural influences are apparent in children's drawings as soon as they have passed the scribbling stage. These observations of children learning from peers or social influences are important in that they demonstrate that children's artistic development is susceptible to external influences, but they do not address the question of how this social influence occurs. One way to approach this problem is to examine a

theoretical perspective which would provide a means for investigating how children's artistic development is influenced by its social context.

Ingleby (1986) has presented arguments for a "social-constructionist paradigm in developmental psychology". He has identified several approaches to the creation of a social-constructionist paradigm, yet found a commonality between them:

> What all these approaches have in common is that they break down the individual/society dichotomy via the following two-stage argument. First, human thought, perception and action must be approached in terms of meanings: secondly, the vehicles of 'meaning' are codes (especially language) whose nature is inherently intersubjective. Therefore, mind is an intrinsically social phenomenon. And if psychology is the science of the mind, then the object of psychology is not individuals but .... what goes on in the space between them: that is the codes, which structure action. (p. 305)

In translating this to research in art, the problem can be restated as the need to investigate how children acquire meaning about the nature of and purposes of art, and the expressive or representational potential of art materials.

The purpose of this paper is to suggest that a theory of children's artistic development must consider an interplay between the child's acquisition of meaning and how this acquisition of meaning mediates the child's visual representation, the materials and tools used to create the representation, and the object the child is attempting to represent. I will root my arguments in the symbolic interactionist position which originated in the pragmatic sociology of James, Thomas, Cooley and Mead, (Meltzer, Pertras & Reynolds, 1975). Blumer (1969, p. 4) has explained the basic premise of symbolic

interaction as, "the meaning of a thing for a person grows out of the ways in which other persons act toward the person with regard to the thing." I will explore how this notion can be applied to artistic development through demonstrating how society or "others" representing societal views mediate the child's construction of meaning and the visual forms the child creates. Since in this view meaning is socially constructed, the meaning children create through their interactions with materials must be socially constructed. In addition, meaning about the potential and use of the materials, and the child's sense of self which enters into the child's encounter with the materials is socially constructed.

Symbolic Interactionism and Children's Artistic Development

The tenants of symbolic interactionism were formulated from the posthumously published teachings of G. H. Mead who was a contemporary and friend of Dewey's at the University of Chicago. In the 1960's Blumer consolidated Mead's views into what became known as symbolic interactionism. Based on Mead's views Blumer has presented the following three premises as crucial to the symbolic interactionist perspective:

> Human beings act toward things on the basis of the meanings that the things have for them. (p. 2)
>
> The meaning of thing for a person grows out of the ways in which o er persons act toward the person with regard to the thing. Their actions operate to define the thing for the person. (p. 4)
>
> These meanings are handled in, and modified through, an interpretative process used by the person in dealing with the thing he encounters. (p. 2)

Important to the understanding of symbolic interaction is the definition of "objects." Blumer (p. 10) has defined objects as social objects or people, physical objects or things, and abstract objects or

ideas.

Blumer found the psychological interpretation of meaning arising out of psychological processes of "perception, cognition, repression, transfer of feelings, and association of ideas" limiting as to the kind of meaning which could be constructed. He has described meaning instead as being constructed "through a process of interpretation" (p. 5), by actors engaged in social interactions. Meanings, then, according to Blumer (p. 5), are "creations that are formed in and through the defining activities of people engaged in social interaction." This process of interpretation requires that the actor first note to himself the objects which he is interacting with, he process the meanings the things have for him and interpret them in terms of the situation.

Crucial to this interpretative process is an understanding of the construction of the self through interaction with others. Mead (1934) has explained the origins of self and self-consciousness from an environmental and socio-psychological perspective. He wrote, that although a person could be aware of physical sensations with regard to his body, he could not be self-conscious until he took on the attitudes of other people towards himself. In the development of self, the individual absorbs and generalizes the attitudes others hold toward social activity. This forms the "generalized other" or common view which influences the social behavior of the individual.

In Mead's theory, interaction with another is based on gestures, (verbal or nonverbal) which have a triadic relationship whereby the first individual's gesture invokes a response in the second individual, which is then acted on (verbally or gesturally) by the first individual. Meaning is not established until this third component of the interaction has occurred. Mead explained (p. 181), "Responses are meanings in so far as they lie inside of such a conversation of gesture."

Young children have a sense of others before they can see

themselves as objects, or objectify themselves. They develop a sense of self, as an object separate from the physical body through their interactions with others. Current infancy research (Trevarthan, 1980) has upheld Mead's view that the infant "comes into the world highly sensitive to this so-called 'mimic gesture,' and he exercises his earliest intelligence in his adaption to his social environment" (Mead, p. 369). Continuing his description of the importance of social interaction to young children, Mead has stated (p. 139) that through play the child is "gradually building up a definite self that becomes the most important object in his world."

Vygotsky, writing at a similar time in Russia, stated this idea in a similar manner, "every function in the child's cultural development appears twice: first on the social level, and later on the individual level; first between people (interpsychological), and then inside the child (intrapsychological)" (Vygotsky, 1978, p. 57).

Having presented some of the ideas basic to the symbolic interactionist perspective, it seems appropriate to explore how these ideas relate to children's artistic development. Two aspects of the theory discussed are important to children's development in the creation of visual forms. The first is the development of the child's sense of self and the second is the meaning objects, including art materials and objects represented, come to have for the child.

As infancy research has demonstrated, the construction of self through interactions with others begins at birth. When the child begins to engage in the use of art materials, the self is well under construction through interactions composed of gestures and language. At about the age of three the child begins to take on the roles others in his environment take toward him. The child brings his or her view of self to the interaction with art materials. The child's self view, and ability to reflect on her or his interactions with materials, arising out of this view of self, is manifested in how the child uses the materials, and how he or she expresses self through the use of

materials. As we have seen, pedagogical practices have encouraged children to express their sense of self through the use of art materials. In cultures where art is perceived to have other functions than personal self-expression, children are directed more carefully in particular ways of mark-making and ultimate symbolic formations. For example, Soviet preschool children are given direct instruction in art (Morton, 1972) and Alland found that Taiwanese children were encouraged to learn to make Chinese characters at home rather than encouraged to draw or paint.

This mediation also holds true for the transmitting of the symbolic potential of the materials. In this way, not only the child's sense of self has an important role in how the child uses the materials but also the way materials are expected to be used is mediated for the child by society.

Vygotsky has defined children's acquisition of culture as occurring through their acquisition of the sign systems, particularly language, of the culture. He noted that "the use of signs leads humans to a specific structure of behavior that breaks away from biological development and creates new forms of a culturally-based psychological process" (Vygotsky, p. 40).

Our past dependence on a constructivist view of development has perpetuated a view that art for children rests with them exploring or interacting with materials. Looking at artistic development from an interactionist perspective will allow researchers to investigate the role social interaction plays in children's acquisition of meaning about art, how they come to understand the representational potential of art materials, and how culture shapes artistic expression.

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A CHANGE OF VISION:
THE EMERGENCE OF THE SYSTEMS PARADIGM

Patricia Perrin

Art Education naturally has been shaped by changing concepts of the nature of art. During the period of time that has been designated as "Modern," it was thought that art had become autonomous and self-referential, and no longer dealt with the real world. Based on that notion, some art programs in the schools have suffered from the belief that art does not give us meaningful information about the nature of reality. Lately, it has occurred to a number of theorists and critics in art and in literature, that a concept different from those definitions of "Modernism" may be more relevant.

It was not that art avoided reality, but that many of the arts, sciences, and philosophies redefined reality. Further development of this idea will help us to comprehend and communicate the relevance of our profession, since the idea that art is an autonomous and elite activity has led us into serious difficulties.

A change of vision began about a hundred years ago. It became visible around 1885 in the works of artists who seemed pressed by the necessities of new ways of seeing. In one way after another they sought to decipher and to communicate a different sense of the world.

That was a time for new visions. According to science historian Thomas Kuhn, "During revolutions scientists see new and different things when looking with familiar instruments in places they have looked before."[1] With their easels placed firmly in front of familiar landscapes, late 19th century painters made images that many others could not see. Landscapes in paintings began to move up to toward the viewer, and the ground began to surround and merge with the figure, or image. As space shifted, visual ambiguities appeared in paintings,

ambiguities that characterized the later work of Monet and Cezanne and, by the time of the Cubists, could be identified as part of the content of the work.

Playwrights abandoned the naturalistic sequences which they had learned so well, and created episodes that were generated by internal causes, or by no apparent cause. Strindberg, Kaiser, and Pirandello worked with revised notions of causality, space and time.

Authors, also, confused their audiences with juxtapositions of images and word-sounds, and lost story lines. A different pattern of relationships of sounds and rhythms appeared in Hopkins' poetry, and later in writings by Stein, Woolf, Proust and Joyce. To many readers, writers seemed to have abandoned the idea of using language to communicate, and taken to building structures with it, instead.

Scientific theory shattered many assumptions about the nature of reality. Although he was innocent of such philosophical intentions, Einstein's theories of relativity were transformed into relativism. In recent years, terms from the fields of quantum physi , mathematics, and other sciences have been used to describe the nature of cultural change. References are made to field theory, the ecological model, and systems theory, among others. One of the things that these theories have in common is the focus on relationships rather than on anaylsis of separate things or events.

Katherine Hayles says that in the literary works she studies, the authors are "reacting not to science as such, but to a more general set of ideas pervasive in the culture." That set of ideas "is as capable of informing literary strategies as it is of forming scientific models."[2] Perhaps this helps to explain why we now have scientists writing about philosophy and humanities, and philosophers making use of scientific paradigms. When everything is interrelated in a dynamic field, there is really no place to stop the investigation. Or, the stopping place must be arbitrarily imposed.

Historian Stephen Kern, like Marshall McLuhan, Alvin Toffler, and

Walter Ong, sees some changes in world view that "were directly inspired by new technology." As examples of technological influence on the arts, he mentions Joyce's fascination with the cinema, the Futurists' worship of modern technology, and simultaneous poetry written "as a response to simultaneity of experience made possible by electronic communication." He addes that "many conceptions of time and space, however, were altered independently of technology, in response to pressures within various genres and disciplines," and that:

> The thematic similarity between developments inspired by technology and those independent of it suggests that a cultural revolution of the broadest scope was taking place, one that involved essential structures of human experience and basic forms of human expression.[3]

Kern does not linger with examples between which he was not able to discover any actual connection. He is interested in developments that he is satisfied were causally or consciously related at the time they occurred. The present study, on the other hand, considers analogous developments, whether any causal connection can be determined or not, in relation to that "cultural revolution" which exposes a significant change in world view. In **Einstein as Myth** and Muse Friedman and Donley point out that "both causal relationships and parallels (not causally related) exist between the new literature and the new science."[4] Milec Capek, writing about relationships between the ideas of Bergson, Whitehead, and Bohm, says that it is the very fact that ideas were developed independently "which makes the affinity even more significant."[5] It is also irresistible to note that, using Hayles words again, "to suppose that such parallels require direct lines of influence is to be wedded to the very notions of causality that a field model renders obsolete."[6]

In this study, the word "systems" has been used to indicate a way of thinking that focuses on the connections between things. In a

system all elements are related to all other elements, and the whole is more than just the sum of its separate parts. Brief attention is given to some uses of systems thinking in philosophy, physics, psychology, cybernetics, sociology, and in connection with art and literary criticism.

In terms of things that might be found in works of art, theater and literature, systems thinking has certain definable implications. Such implications can easily be associated with many of the changes that have occurred in those arts since the late nineteenth century. For example, the idea that each element interacts with every other element suggests that the work may have a structure that is not sequential or spatial in the traditional manner of the past several centuries. A system tends toward: overallness, a merging of figure and ground; connection with other systems; extension to include the viewer; breakdown of sequentially; simultaneity; and non-linearity.

In works of art based on the systems paradigm, the structures and relationships of the sytem may be as visible, or more visible, than images, characters, or plot. Works of art have always been structured according to the needs of the artist, but it was a structure that quietly supported the content of the images or story. When that form first became visible, it was discussed as.though it was separate from the images; as though the images and events were the content, the structure another thing. Both artists and writers were not saying something and providing a form for it separately. When they abandoned images and events to focus on the structure exclusively, critics recognized that the structure is also content.

It is the purpose of this study to: review, in layman's language, some definitions of the newer paradigm; investigate the early signs of paradigm change in the arts; and, take a more comprehensive look at three artists and writers whose work contains clear examples of the emerging paradigm. The criteria deduced by the author from an investigation of the systems paradigm is used as a

basis for analyzing examples of visual arts, literature, theatre, and film. The bulk of this work is devoted to discovering ways in which systems thinking appeared in the arts even as systems became the focus of scientific investigations and philosphical discussions.

Part One includes definitions of terms and considerations of the nature of the changing paradigm in areas other than the arts. Part Two investigates the emergence of the systems paradigm in the works of visual artists, writers and dramatists at the turn of the century. The three artists and writers chosen for more concentrated attention in Part Three (Braque, Virgina Woolf, and Eisenstein) are among those that were produced by the turn-of-the-century era. Their work contains, clearly and consciously, indications of the emerging systems paradigm. Like many of their contemporary artists and writers, these three made a continuing effort to discover and communicate the reality of the world they represented. It was a reality that, they felt, could not be captured in naturalistic terms. The author's conclusions will be discussed in Part Four.

The idea of change is basic to this study. Change is something that many in our culture seem to have found alternately distressing and admirable for its own sake. From either of those extremes, it was difficult to see the nature of the change that is happening. It may require only the slightest shift of attention to look from the object to the field, from the thing to the system, but it makes an enormous difference in what we see. There has also been a change in how we look, or where we are looking from. The historical information covered here is not new. What is needed, in order to define the nature of our art forms and our culture, and to clarify the significance of what we teach in art classes, is not new data so much as a change of vision.

Footnotes:

[1] Thomas S. Kuhn, **The Structure of Scientific Revolutions**, 2nd ed.

Chicago: Chicago UP, 1970)

[2] N. Katherine Hayles, **The Cosmic Web: Scientific Field Models and Literary Strategies in the Twentieth Century** (Ithaca: Cornell UP, 1984) 25.

[3] Stephen Kern, **The Culture of Time and Space, 1880-1918** (Cambridge: Harvard UP, 1983) 6.

[4] Alan J. Friedman and Carol C. Donley, **Einstein as Myth and Muse** Cambridge: Cambridge UP, 1985) 84.

[5] Milic Cakek, **Bergson and Modern Physics: a Reinterpretation and R7-evaluation. Boston Studies in the Philosophy of Science**, vol VII, Eds. Robert S. Cohen and Marx W. Watrofsky (Dordrecht, Holland: D. Reidel, 1971) 309.

[6] Hayles, 22.

JOHANNES ITTEN:
MASTER TEACHER AND PIONEER OF HOLISTIC LEARNING

Kathleen Shukair

> Teaching cannot be repeated in its most valuable moments — when we succeed in touching a student's innermost core and striking a spiritual light.
>
> This description of my teaching seems to me poor compared with what actually happened. The tone, the rhythm, the sequence of words, place and time, the mood of the students, and all the other circumstances which make for a vital atmosphere cannot be reproduced; yet it is the ineffable which helps form a climate of creativity. My teaching was intuitive finding. My own emotion gave me the power which produced the student's readiness to learn. To teach out of inner enthusiasm is the opposite of a mere pre-planned method of instruction.[1]

In this, the opening statement to his book, **Design and Form: The Basic Course at the Bauhaus**, Johannas Itten offers personal testimony to his incredible genius as an educator who maintained throughout a long career the kind of intellect, energy, and magnetism that can only be attributed to one who has achieved the status of master teacher. Artist, innovator, dedicated educator, he not only inspired under his direct tutelage, countless artists, architects and educators to develop their own independent creative paths, but they in turn as ardent disciples disseminated many of his ideas throughout the world until his influence can be felt in art schools even today.[2]

Over sixty years ago, Itten devised a teaching method which served to release latent creative powers through integration of all

aspects of the personality — physical, intellectual, and emotional. Believing that the body is an instrument of the mind, Itten felt that the purpose of any training should be to develop the "total man".

> If new ideas are to take the shape of art, it is necessary to prepare and coordinate physical, sensual, spiritual, and intellectual forces and abilities. This insight largely determined the subject and method of my Bauhaus teaching...[3]

His now famous orientation course at the Bauhaus was highly innovative not only in philosophy but was unorthodox, rigorous, even bizarre in some aspects in methods of implementation.[4] Understandably it was received with considerable skepticism by the academic community at the time.[5]

What was the origin and what could possibly be the rationale behind such a method of training? Why would Itten evolve such a stringent regimen for the aspiring student? Was this really a valuable aid toward releasing innate creative impulses?

Disturbed by the moral disillusionment and socio-economic collapse of western civilization in the wake of World War I, Itten was convinced that western scientific technological civilization had come to a critical point, that current outward-directed scientific research and technology had all but usurped inward-directed thought and forces of the soul.[6] Additionally, in his training as an educator he was influenced by several German and Swiss revolutionary trends in art (**Jugendstil**, the German Art Nouveau) and art education (artistic ability being a natural trait, a natural unfolding of the individual as witnessed in primative folk art, and advanced by Goethe, Fiedler, Hildebrand, Britsch; also the **Werkbund**, German reform movement in arts and crafts)[7] and by the unconventional methods of two dynamic mentors, one the young director of a teacher's college in Switzerland (Ernst Schneider),[8] the other, a professor at the Stuttgart Academy of Art (Adolf Holzel).[9]

Furthermore, he was exposed to and adopted the philosophy and principles of a relatively new religion, Mazdaznan, holistic in concept, (the belief that through integration of body, mind and spirit the individual can achieve her or his intellectual and creative potential). Mazdaznan had its origin in the timeless, universal tenets of the Eastern religion Zoroastrianism and the mysticism of early Christianity. It was founded in 1902 by a German-American typographer, Otto Hanisch, later known as Dr. Othoman Zar-Adusht Ha'nisch.[10] Mazdaznan as a dualistic religion (the forces of light being engaged in a constant battle against the forces of evil) teaches that "man is on earth to dwell therein."[11] According to Mazdaznan the power to reclaim the material, the body, and make it as perfect as the spirit, is the power of breath. However, Mazdaznan also emphasizes a discipline of breathing, rhythmic prayers and chants supplemented by diet and exercise.[12]

Having become an ardent disciple of Mazdaznan, Itten was a living example of its truths, possessing an intense, magnetic colorful personality. He could inflame and activate to the point of adulation. He showered and engulfed his students with his own self confidence, his freedom to create, and his exuberance for search. Testimonials by numerous students and peers attest to his effectiveness to inspire and in some instances to repel. To wit:

> Itten stands before us like the guru of an esoteric sect, dressed in the monkish Bauhaus robe which he had designed himself and which was also worn by his assistant, Georg Muche; his skull is shaved, a wire frame with circular lenses perches on his nose, his hands are crossed and a look of pious meditation is on his face. Yet, in spite of these affections, there emerges the picture of a teacher of genius, but one whose remarkable ability was coupled with the intolerant arrogance sometimes found in a man fired by the missionary zeal of freshly discovered

universal truths.[13]

> Itten knew how to inflame us, shake us up, break down all the dikes and plunge us into a veritable frenzy of production, and still become one of us. We had the greatest respect for him.[14]

Indeed, it appears that his students would do anything that their master demanded. According to Lothar Schreyer:

> When one day Itten declared that hair was a sign of sin, his most enthusiastic disciples shaved their heads completely. And thus we went around Weimar.[15]

Believing also that within each student resides a genuine creative power which needs only to be released by the teacher, Itten saw a need to devise a teaching method which would not only educate the imagination and promote the harmonious development of the whole personality by integration of the body, mind, and spirit, but would allow learning to occur as a natural unfolding of the individual. Furthermore, the students would be learning not only for school, but for life, allowing them to make their own independent ways after leaving the period of training, and conduct their life's work in a unified and integrated manner.[16]

Thus it was that Johannes Itten proceeded to develop a basic orientation course compulsory for all first-year students, regardless of their ultimate direction. First, it was to be a carefully structured, comprehensive experience with all possible qualities of the visible world based on a theory of contrasts:

In his book Itten writes:

> Finding and listing the various possibilities of contrast was always one of the most exciting subjects, because the students realized that a completely new world was opening up to them. Such contrasts are: large-small, long-short, broad-narrow, thick-thin, black-white, much-little, straight-curved, pointed-blunt, horizontal-vertical,

diagonal-circular, hig-low, area-line, area-body-, smooth-rough, hard-soft, still-moving, light-heavy, transparent-opaque, continuous-intermittent, liquid-solid, sweet-sour, strong-weak, loud-soft, as well as the seven color contrasts. All these contrasts had to be studied in detail...[17]

Second, in accordance with the notion of the "total man", the students were required to approach the contrasts from three directions: "They had to experience them with their senses, objectivize them intellectually, and realize them synthetically."[18]

Countless exercises in all sorts of media were assigned to his students, based upon individual needs and sensibilities, using actual materials and textures in design problems, a highly original approach at the time. An example of how his students were encouraged to immerse themselves totally into a situation can be seen from the following excerpt by Felix Klee:

> One colleague, for example, by the name of Pacha, had a long mane that came down all the way to his shoulders,...One day, in full public view he was shorn of his adornment. But more important, Pacha artfully made this hair the central point of one of his studies of materials.[19]

Third, even in the analysis of reproductions of the Old Masters, Itten wanted the students to project their emotions into the picture in addition to the usual intellectual approach. They were to put these feelings onto paper in terms of light and dark contrast, distribution of mass, rhythms, lines of composition, or other factors suggested by the picture. In 1921, Schlemmer wrote:

> At Weimar, Itten teaches analysis. He shows slides to the students who then have to draw certain elements, say, movement, the main line, a curve...He shows a Gothic figure, then the weeping Magdalen from the Frunewald

Altar. The students are working hard to extract the essence of this very complicted composition. Itten watches their fumblings and roars: If you had any kind of artistic sensibility, you would not sit there drawing in the face of this sublime representation of tears — the sorrow of the world — you would be dissolved in tears yourselves! With these words, he rushes out, slamming the door behind him.[20]

Accordingly, he stressed working from the student's own experience, perceptions, and intuition. Kinesthetic or body awareness and sensitivity were not only conducive, but were an absolute necessity to awaken a vital feeling for the subject. Indeed, Itten believed that only through such physical and intellectual readiness, could heightened sensitivity to the world be acquired, and could the intensive and concentrated mental and physical effort required for true artistic intervention, that is, genuine work, take place.[21] This then, became the rationale behind his unique theory and methods.

To this end, he imposed upon the students a rigorous system of physical exercises and body hygiene which included their diet, clothing, indeed —their very breathing.

For example, he would begin each morning class with relaxation, breathing, and concentration exercises to establish the intellectual and physical readiness in preparation for intensive work. He writes:

> How can a hand express a characteristic feeling in a line, when a hand and arm are cramped? The fingers, the hand, the arm, the whole body can be prepared for the task and sensitization.[22]

The body can be relaxed in three ways, he says: first, by movement of the whole body, especially the spinal column and arms and legs. He would have them bend and turn, twisting from side to side, up and down, with the effect of loosening up the external muscles.[23]

Says one of his students:

There were about twenty of us, predominantly men, with very few women. The door opened. Itten came in and said, 'Good morning', we stood and in a chorus said, 'Good morning', thereupon Itten said, 'That isn't a good morning!' went out, came back in, and said, 'Good morning!' The same from us, only louder this time. But Itten wasn't satisfied. He felt we hadn't woken up yet; we were still cramped. 'Please stand up. You have to be loose or you won't be able to work. Turn your heads. That's it. More! You've still got sleep in your necks![24]

Second, by thought concentration while keeping the standing, sitting or reclining position with the body perfectly still, the internal organs could be relaxed. According to Itten, this is the only way to accomplish such a feat.

The third way of relaxing, balancing, and harmonizing the body consists in the use of sound vibration. First by practicing sound production the student would learn to deal where the sounds vibrated in the body. Even if low, the hummed note must be intense. Of this, Itten says, "A sound filled with the powers of the heart can work wonders."[25]

The fourth way, and perhaps of greatest importance according to Itten, is the art of breathing properly.

As we breathe, so we think and conduct the rhythm of our daily routine. People who have achieved great success in their lives always breathe quietly, slowly, and deeply. Those who are short of breath are hasty and greedy in their thoughts and actions. By means of breathing exercises I tried to train my students to breath quietly and more deeply.[26]

On diet, too, there were definite procedures and regulations set forth. A vegetarian diet was followed, the food being prepared in a

special manner in the Bauhaus kitchen according to strict rules set by Itten. Paul Citroen, one of the students, speaks:

> This selected diet must be prepared in a special way and enjoyed in proper sequence and with proper concentration.[27]

Fasting, too, was a way of life:

> Fasts were the high point of our training, and spring and autumn were the seasons designated for this.[28]

Evidence that through this regimen of physical exercise, diet, breathing and meditation, the individual experienced a heightened sensitivity and precision of feelings, even an altered state of consciousness, is given in testimonials by the students themselves. Many of them had become keenly aware of the physical qualities of things, were able to distinguish gradation of tone, color, or shape, in the contrasting pairs of perceptions of his carefully structured composition course and on other things as well.

One student speaks thus:

> But I must admit the inconveniences meant nothing at all beside the unique, unforgettable experience we had during and because of the fasting. The bodily changes and transformations gave rise to unexpected moods, opened unknown regions of feelings. I would never have thought it possible to attain such 'transparency', to become so receptive to otherwise hardly noticeable spiritual vibrations. In the end it was a pity to have to leave this exalted, almost unearthly state.[29]

Unorthodox as his methods may have been, they were not as far-fetched as would first appear, especially in the light of subsequent trends in art and scientific discoveries. Today, after three decades under the influence of abstract expressionism, the relationship between limbering up exercises, awareness of one's own body, and of the movements which the hand undergoes in projecting a

visual image, especially onto a large surface is more readily understood. That regular physical exercise makes one more alert, efficient, and engenders a feeling of well-being, is generally acknowledged today by physical fitness experts. Modern research has proved also that fasting, meditation, and rhythmic breathing can lead to heightened states of consciousness and optimum physical and mental performance.

And finally, his unorthodox methods, under criticism at the time by the academic community, have found support in several educational circles, including prevailing trends in art education in post World War II West Germany. Current research into various mind expansion techniques and interest in holistic ways of learning have resulted in scores of retreats, conferences, experiential workshops, institutes and schools being organized to examine methods not unlike those of Itten's, some also with a base in ancient Eastern religious principles. Guided by dynamic visionary individuals from all fields, humanistic and scientific, these groups are seeking ways to ensure preservation of individual creativity and spirit in today's complex society.

Therefore, not only was Itten an important figure in the tide of educational reform begun a century earlier with educators such as Pestalozzi, Herbart, and Froebel, but he could be considered a true innovator and visionary whose ideas, too advanced for his time, now have come of age. Itten not only had rediscovered some universal and timeless truths and was able to structure them into a highly original design, but had the courage and energy to implement them in such an inspiring manner that his influence is still felt in every progressive art school the world over.[30]

Notes

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1964), p. 7.

[2]Henry P. Raleigh, "Johannes Itten and the Background of Modern Art Education," **Art Journal**, Spring, 1968, Vol. 27, p. 287.

[3]Itten, op. cit., p. 11.

[4]Eckhard Neumann (Ed.), **Bauhaus and Bauhaus People**, (New York: Van Nostrand Reinhold Company, 1970), pp. 46-49.

[5]Eberhard Roters, **Painters of the Bauhaus**, (New York: Frederick A. Praeger, Publishers, 1969), p. 46-47.

[6]Oswald Spengler, **The Decline of the West: Perspective of World War History, Vol. II: Perspectives of World History**, Tr. by Charles Francis Atkinson (New York: Alfred A. Knopf, Inc., 1928), p. 500.

[7]Raleigh, op. cit., pp. 284, 285.

[8]Willy Rotzler and Anneliese Itten, **Johannes Itten: Werke und Schriften**, (Zurich: Orell Fussli Verlag, 1972), p. 19.

[9]Roters, op. cit., p. 48.

[10]Ibid., p. 50.

[11]J. Gordon Melton, **The Encyclopedia of American Religions**, (Wimington, North Carolina: McGrath Publishing Co., Vol. 2, 1972), p. 443.

[12]Ibid.

[13]Roters, op. cit., p. 47.

[14]Neumann, op. cit., p. 44.

[15]Ibid., p. 72.

[16]Itten, op. cit., p. 8.

[17]Ibid., p. 12.

[18]Ibid.

[19]Neumann, op. cit., p. 39.

[20]Roters, op. cit., p. 51

[21]Johannes Itten, **Design and Form: The Basic Course at the Bauhaus and Later**, (New York: Reinhold Publishing Corp., 1975), p. 7, 12.

[22]Ibid., p. 11.

[23]Ibid.

[24]Neumann, op. cit, p. 56.

[25]Itten, Revised ed., p. 9.

[26]Ibid., pp. 8, 9.

[27]Neumann, op. cit., p. 46.

[28]Ibid., p. 49.

[29]Ibid., p. 47.

[30]Raleigh, op. cit., p. 287.

THE EFFECT OF FREE AND EXEMPLAR SORTING STRATEGIES ON THE PERCEPTION OF VISUAL STRUCTURE FOUND IN NONOBJECTIVE PAINTINGS

Anna Kindler

Introduction

The purpose of this study was to examine the effects of exemplar and free sorting strategies on naive subjects' perceptions of visual structure found in colored slides of nonobjective paintings.

Recent psychological studies concerned with the categories that mind uses to discriminate and qualify experience of perceiving art have been conducted using various methods of collecting similarity judgments data, ranging from paired comparisons to various sorting tasks.

The present study was designed to investigate the influence of method (namely different sorting tasks) on categorical perception and its objectives were based on the following reasoning. We felt, that the exemplar sort task, that involves a directed cognition experience (vs. a discovery cognition in the case of a free sort task), facilitates the category formation and that the subjects involved in an exemplar sort task should thus perform better than the subjects involved in a free sort task. Providing the exemplars for the subjects in the exemplar sort group supplies them with valuable cues about the characteristics of visual structure of a given category and allows them more confident classifications. We also felt that presenting subjects with examples best defining the visual structure of each category would help them in establishing the hierarchy within each category according to the degree to which its members exemplify its visual structure.

We also predicted that among the various categories of visual structure the significance of cues that they contain may not be equal in all cases. Some categories are expected to be more salient than others and in both free and exemplar sorting conditions the subjects are expected to perform better on tasks involving categories that contain stronger, more salient cues. The difference between the groups involved in the two experimental conditions is expected to be the most significant on tasks involving nonsalient categories since the subjects in the exemplar sort group can benefit even more in this case from seeing the exemplars and can use this learning experience in their classification judgments.

Method

Subjects

Twenty-eight students not majoring in art were randomly assigned to two experimental conditions.

Exemplar sort group	Free sort group
N = 14	N = 14

Stimuli

Thirty slides of nonobjective paintings were selected by judges from a set of 200 slides on nonobjective paintings. The choice of nonobjective paintings was influenced by the presence of direct cues (such as shape, color, line, etc.), and relative absence of distracting cues irrelevant to the visual structure. The slides were selected in such a way that they represented 6 different categories of visual structure. Each category consisted of 5 slides which were ranked by expert judges in terms of their being a good representation of a category (with the slide most clearly exemplifying the category being assigned 1 and so on).

Categories	Slides in each category
6	5

Procedure

The subjects in the exemplar sort group were presented with an array of 24 slides randomly organized on a lighted display board. To the right of the array there was a row of 6 slides, the best examples of each category of visual structure as defined by experts. The subjects were asked to complete each category by moving the slides from the array and placing them under the exemplar slide of appropriate category. The subjects were instructed that each category should consist of a total of 5 slides.

After the subjects reported completion of the task they were asked to rank slides within each category, so the slide assigned 1 would be, in their opinion, the most representational for a given category and the one assigned 5 the least representational for this category.

The subjects in the free sort condition were presented with 30 slides randomly organized on a lighted display board and were asked to assign them to any desired number of categories according to their similarity in visual structure. Each category was required to consist of at least 3 slides. After the subjects completed the categorization task they were asked to rank each slide within each category (this part of the task was identical for subjects in both experimental conditions).

Each subject was tested individually. After the completion of the entire task the experimenter recorded subjects' judgments on a data collection sheet.

Predictions of the Study

A) The number of correctly matched slides will be significantly different for subjects in the exemplar and the free sort group.

Variables: number of matches

Ho: $$\underline{\text{experimental conditions (groups)}}$$

$$\sum_{1}^{6} \#\text{ match exam} \quad \sum_{1}^{6} \#\text{match free}$$

B) Ranking within each category will be significantly different for subjects in the exemplar sort group and the free sort group. Distance scores (defined as squared difference between experts' ranking of a slide and subjects' ranking of it), as well as total distance scores (prms), are expected to be significantly higher for subjects in the free sort condition than for the subjects in the exemplar sort group.

Variables: distance = (expert's rank - subject's rank)^2

prms = $\sqrt{\text{dist}}$ = (4 - #match)^5

Ho: $\sum_{1}^{6} \frac{\text{group}}{\text{prms exam}} = \sum_{1}^{6} \frac{}{\text{prms free}}$

C) It is expected that some categories will be more salient than others and that the performance on tasks involving these categories will be improved as compared to nonsalient categories by subjects in both experimental conditions. The average number of correctly matched slides will be higher and the average total distance score will be lower than in nonsalient categories.

Variables: category

group

number of matches

prms

Ho: $\overline{\#match1} = \overline{\#match2} = \ldots = \overline{\#match6}$

Ho: $\overline{prms1} = \overline{prms2} = \ldots = \overline{prms6}$

D) The difference between the groups is expected to be the most significant in the case of nonsalient categories. The subjects in the exemplar sort group will have a significantly higher average number of correctly matched slides and significantly lower average total distance score than the subjects in the free sort group on tasks involving nonsalient categories.

Variables: category
group
number of matches
prms

Ho: $\overline{\#match1exam} = \overline{\#match1free} = \overline{\#match2exam} = \ldots \overline{\#match6free}$

Results

A) A multivariate analysis of variance revealed that, as expected, the average number of correctly matched slides (20.5 in the free sort group and 21.5 in the exemplar sort group) was significantly higher in the exemplar sort group (Wilk's criterion $F(6,21) = 3.38$, $p < .017$). As expected, the subjects in the exemplar sort group tended to commit fewer mistakes in their categorization judgments than the subjects in the free sort group.

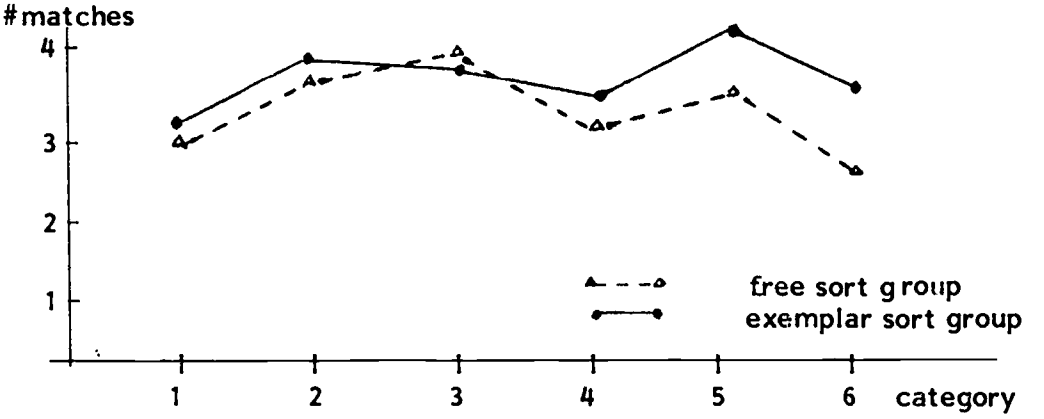
B) There was a significant difference between the groups in subjects' performance on the ranking task. As predicted, the subjects in the exemplar sort condition committed fewer mistakes in their ranking over all categories ($\overline{prms\ free} = 35$, $\overline{prms\ exam} = 27.5$) and the multivariate analysis of variance has revealed a statistically significant group effect (Wilk's criterion $F(6, 21) = 4.25$, $p < .006$).

C) The analysis of the results has also confirmed the hypothesis that subjects' responses varied on tasks involving different categories. the category effect has proved to be statistically significant: both in terms of number of correctly matched slides (MANOVA Wilk's criterion $F(5, 22) = 6.65$, $p < .001$) and in terms of ranking (MANOVA Wilk's criterion $F(5, 21) = 6.50$, $p < .001$).

The categories 2 and 3 (with the average number of matches in the free sort group 3.71 and 3.83, and in the exemplar sort group 3.85 and 3.78, respectively) had the highest number of matches and the average number of matches for subjects in both groups combined for catagories

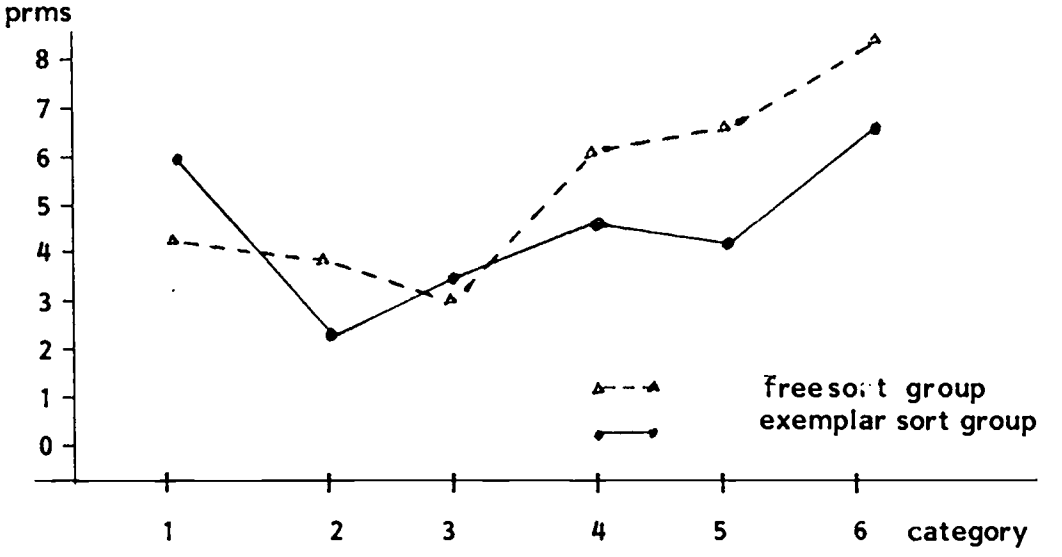
2 and 3 was significantly different from the means of other categories ($p < .05$ and $p < .01$, respectively). (It was possible to analyze the results for both groups combined at this point since MANOVA has not revealed any significant difference between the groups in subjects' responses in categories 1 and 2). (See Figure 1).

Figure 1



A comparison between the groups in terms of average number of matches with regard to specific categories.

Figure 2



A comparison between the groups in terms of average total distance scores (prms) with regard to specific categories.

This corresponds to the finding that the average total distance scores for slides in categories 2 and 3 (prms2exam = 2.43, prms3exam = 3.67 and prms2free = 3.98, prms3free = 3.24) were the lowest obtained and that for the subjects in both groups combined they were significantly lower than the means obtained in other categories ($p < .012$ and $p < .007$, respectively). (See Figure 2).

In tasks involving slides from category 6 the subjects in both groups tended to commit more mistakes: Both in terms of matching and ranking. (See Figures 1 and 2). The average number of matches for subjects in both groups in the category 6 (free sort group: 2.46 and the exemplar sort group: 3.21) was significantly lower ($p < .001$) and the average total distance score ($\overline{prms6free}$ = 8.62 and $\overline{prms6exam}$ = 5.83) was significantly higher ($p < .001$) than the respective values in other categories. Even though in the category 5 the average number of matches for subjects in both groups has failed to be statistically significantly different from the means of other categories ($p > .095$) it was possible to see that the average number of matches (especially in the case of the free sort group) was lower than in most other categories. Also, in terms of ranking the number of errors committed by subjects tended to be higher than in tasks involving other categories (See Figures 1 and 2). The difference, however, failed to prove statistically significant ($p > .052$).

D) The multivarite analysis of variance has also indicated a significant group x category interaction: both in terms of categorization and ranking tests ($F(5, 22) = 4.24$, $p < .007$ and $F < 5, 22) = 5.15$, $p < .003$, respectively). As predicted, the largest difference between the groups has occurred on tasks involving the categories identified as nonsalient (categories 5 and 6). For the category 5 the average number of correctly matched slides in the free sort group (3.42) was significantly lower ($p < .04$) than the average number of matches in the exemplar sort group (3.85). Similarly, the average total distance score was significantly higher ($p < .01$) for

the subjects in the free sort group (6.27) as compared to the exemplar sort group (3.63). A noticeable difference between the free and the exemplar sort groups was also evident in tasks involving category 6. The average number of matches and the average total scores have not proved, however, to be statistically significantly different for the two groups ($p > .09$ and $p > .08$, respectively).

Note: The exemplar slides have been excluded from the analysis to compensate for the fact that subjects in the exemplar sort group had them always positioned on the top of each category, and even though they were not instructed that the exemplar slides cannot be moved within each category, we felt that their inclusion in the analysis might artifically increase the difference between the groups.

Discussion

Overall, the results support the hypothesis that categorization strategies influence subjects' perceptions of visual structure. The cues contained in the exemplar sort task facilitate both category formation and ranking within the categories. It has also been shown that among the six categories of visual structure it is possible to identify some that are more salient than others and that classification and ranking in these categories is facilitated for subjects in both experimental conditions. The results also indicate that in the case of nonsalient categories, or the categories that contain less clear cues defining the visual structure, the exemplar sort task can significantly improve subjects' performance on both category formation and ranking tasks.

Mentor's Introduction

MARILYN ZURMUEHLEN
The University of Iowa

"The arts are a way of internalizing experience," wrote poet and essayist Guy Davenport, "allowing us to look with wonder at a past that is not ours, but enough of ours so that all stories are, as Joyce says, always 'the same anew'" (1987, p. 83). Steve McGuire began his doctoral study in Art Education at The University of Iowa as a sculptor and a storyteller. He was also a runner and a bicycle rider, activities often significant in his sculpture, storytelling, and teaching. His styrofoam and plaster bike sculpture and the artist's books he evolved from two of his bicycle trips are objects that invite others to share his internalized experiences.

Early in his doctoral study, during a graduate research seminar, Steve reflected on his own past in a personal cultural history. In this paper he told a kind of mega-story, an account of his growing realization of the interrelationships that constituted his life. "Up to this time I believed that what I was making was an expression of myself - that is, the art work was a subjective release. Yet, I had never really considered the daily activities I performed as essential elements for my art. I got up every day and ran and then made sculpture, but never realized the connection. At that time my sculpture was made to be looked at and not lived. I began to realize how often I described things in terms of my perceptions of running, and that the physical construction of my work was a metaphor for the actions I performed while running. Even if this idea was not absolutely accurate, I did embrace it. This was not a forced thought or intellectualization, but simply my recognition of how Steve McGuire went about doing things. I enjoyed this idea of identifying myself.

In it I found possibilities for unifications I had not yet known between what I made and what I did. From this point on, the walls between making sculpture and living broke down."

Now, as he writes his dissertation, teaches art to elementary children, teaches University students about teaching art, constructs his sculptures, and, not incidentally, runs and rides his bike, Steve continues the unified life he described. From this vantage teaching and research are established as more connections in an expanding narrative that, like all stories, is an interpretive act for both teller and hearers. Steve's storytelling informs his understanding of art in the lives of three elementary students, Zac, Megan, and Joey, in the following account. The affinities he finds are not based on their sharing the same pasts. Rather, it is the experience of witnessing one another's pasts that they share and, so, affirm the importance of those pasts in their art while they confirm their existence. What we read, and they heard, is "enough of ours" to conclude with Davenport: "So there we are. Where else could we be?" (1987, p. 83)

Reference

Davenport, G. (1987). Every force evolves a form. San Francisco: North Point Press.

Steve McGuire

Zac's drawing was still missing and I hoped to photograph it. I looked one last time and could not find it. The week before when Zac, a second grade boy, showed up at school I was looking for him. I met him and we went down to the art room. We walked around the room, uncovering and clearing just about everything from newspapers to art work to that day's school bulletin, in hopes of finding his drawing but didn't locate it. His drawing of his brother's First Communion was not to be found anywhere.

I was sorry it was lost. I told Zac that if I found it I would tell him. I thought he did not feel this loss as much as I did. Letting me know that he would rather draw it again than spend another minute looking for it, Zac said he appreciated my help but would not miss the drawing.

I could scarcely understand why he did not miss this drawing, but I then realized he had done many drawings and he would do many more. Zac went on his way to class and I continued to photograph art work the children had made that fall semester.

It was a day that I looked back on what had transpired in art class, investigated the bends and curves of the curriculum - how inquiry into things that matter by one child, coupled with a comment to me, seemed sometimes to change the course of things for a whole class. I photographed work and collected together my ideas on what to do in the spring with the children, now that a whole semester had come to completion. Going back through their art, uppermost on my mind was the content of their work: friendships, pets, relatives, first times, personal adventures, trips, special days. And this was why I hoped to find Zac's drawing and to take a picture of it. Zac's drawing swelled

with an incredible story that he told his class and me:

> This is something that happened that I had a dream about after it one night: It was the day of my brother's First Communion. My brother invited my friends and our cousins over to his party. I don't have many chances to go over to my cousin Nick's house. He lives somewhere else. Me and my cousin were walking behind my yard. We have a big pond there. Nick and I were walking by the pond. Nick comes over by me and when I'm walking by him, he trips me and I fall into the water. I yell, "Nick! I'm in the pond and the water is up to my chest." I said, "Nick, this is hard to swim in; it's freezing!" Then the ice started coming over me. My body started to freeze. I yelled, "Nick, Nick, get me out of here!" Nick threw a rope that was in the grass. I grabbed it. He pulled me out of there. I turned around, there was the shape of my body in the ice. Then in my dream that night I said, "Nick, do you want to go into the pond?" He said, "No!" And then I pushed him in. Then he goes into the water and freezes automatically. Then I'm thinking to myself, "What happened to Nick? He froze." Then my brother runs for help. My mom and dad aren't home though. And then my house, it wasn't around anywhere. I'm saying to myself, "This is weird." Then my house comes back and my brother is in the water swimming.

I knew that a handful of stories from my boyhood like Zac's carried enough flavor to make me appreciate a bushel of other ones like them. Five more experiences, ones sprinkled with a few discoveries of things hidden deep in them, and I thought Zac would have tasted enough to go back, time and time again, out to the fringes of what he is drawing and as he pushes a little further to pull back real meanings: he, too, might become an artist.

After hearing Zac's story of his drawing, what happened to him seemed to me a hundred times stronger than it had before he made that drawing. It was as if he increased the meaning of that day by interpreting his drawing. As I saw it, he made a drawing of that day and he took his understanding and brought it further along in his life. Zac tied incident to drawing to story, together. Jumping back to his drawing with his story, Zac went back and forth between the content of it and the incident at the pond, weaving a meaning larger than existed for him before he made his drawing.

It was because of this - because what happened to Zac a year ago was expanding for him - that it was really hard to understand that he did not miss his drawing. But I had seen this happen before, children not worred about art work, that I so much loved, when it was lost on the trail home. I don't like to see things die that way. But, some things get lost for good.

Also at this time - the middle of December - I was investigating my ancestral heritage. And, after hearing some stories about my relatives, things I had never heard, I began to think about what children at school would remember from this time of their lives when they were older. This is where wondering about Zac's loss crisscrossed with my inquiry. I thought about my father, who when I was very young, told me stories about thunder. Remembering these stories vividly, I often asked where they came from. "I don't know, my mom or Irene or Emerine (his aunts) I suspect," was my dad's answer. Well, in December I found out that many more of my ancestors on my dad's side, both my grandma and grandpa, and their parents and on back were American Indian. My grandpa was Seminole and Cherokee. My grandmother, Osage. When I began looking into this history I rediscovered the stories my dad told me back when we sat on the front porch and watched the storms. I heard why thunder was our friend from my dad. From what my great aunt told me it was clear that he learned the tales from her and his great-grandma. Long ago these stories began

running up the years. And here I was. I just happened to be in the path of these thunder stories. We were part of the long, spilling over river of thunder stories. Anyway, this unresolved question - as I figured it, my dad had no idea who told him what so I couldn't know for sure where I fit in - left me thinking about the meanings that guided the children in their art work. What stories will they restore as they grow? What experiences will they record? What meanings will they actively choose to preserve from their lives and pass on? What will Zac do with his story? How will Zac remember the day of his brother's First Communion? A year from now, will he have a title for this story, having compiled it? Maybe he'll forget it. Could he, really? It was hardly surprising I wondered these things. For, the resemblances between my use of stories and Zac's art making pushed me to considering the children's and Zac's encounters with, and uses of, events in their lives. These questions were pedagogical to be sure, but they were notably ontological. That is, we come from some community, live in certain situations, and so knowledge is treated in terms of the meanings in our lives.

So these questions snaked like a winding road through my contemplation of the route of ancestral stories, eventually pouring back in to my reflection upon Zac's story. It appeared to me that constructing my place within the long spilling over river of thunder stories had some decidedly clear affinities with what Zac was doing in his drawing and storytelling. Interpretation was incomplete business for both of us. It was necessary for Zac to go back into the events of that day of the party if he was to have a go at telling the story of his drawing. This was like my necessity to reconstruct events from my heritage in order to have a look at the meaning of thunder stories I've heard. Zac and I were enacting meanings, and our solidarity with the past was presented in doing so.

This prompted me to consider Zac's storytelling in a particular way. The hermeneutic involved in Zac's acts of configuring the meaning

of his adventure at the pond had its ontological side, significantly. In drawing and telling his story Zac was bringing in to language ways of knowing and being in the world. He was working with what Ricoeur (1984) calls the "ontologically pertinent temporal gap" between his life and his stories, where meaning burst forth. For Gadamer (1975) it is the transformation of lived experience - Zac interpreting that eventful trip by his cousin - that unfurls the meaningfulness of being.

Reflecting upon the continual interpretation and re-interpretation of a stock of stories by children I teach, I can see that they weave nets of meaning which support future interpretation, projects of being and becoming more. It's like Heat Moon told Least Heat Moon, "A man becomes his attentions... His observations and curiousity, they make and remake him" (Heat Moon, 1982, p. 17).

I remember Megan in fifth grade. At the same time Zac missed his drawing she displayed her art out in the second floor hallway. Between sets of blue lockers she'd taped her drawings of bowling team logos. On a coffee table covered with white paper she set her plaster bowling ball. And, on an old chemistry work bench donated to the school, Megan placed her paper sculpture of a bowling lane and taped down this statement of purpose beside it:

> I started bowling in the first grade. I started because my mom and dad bowl. I like bowling because I get to go to Cedar Rapids. I'm pretty good. I bowl every Saturday. I bowl with some friends.

Reading Megan's writing I realized how alive her art making was. Her continual inquiry into something that interested her made it look that way. Megan's statement of purpose suggests meaning is not atemporal; one art work unfolds into another and within time the presentation of meaning is self-renewing, always reaching beyond itself.

Some months later Joey urged me to remember his drawings about

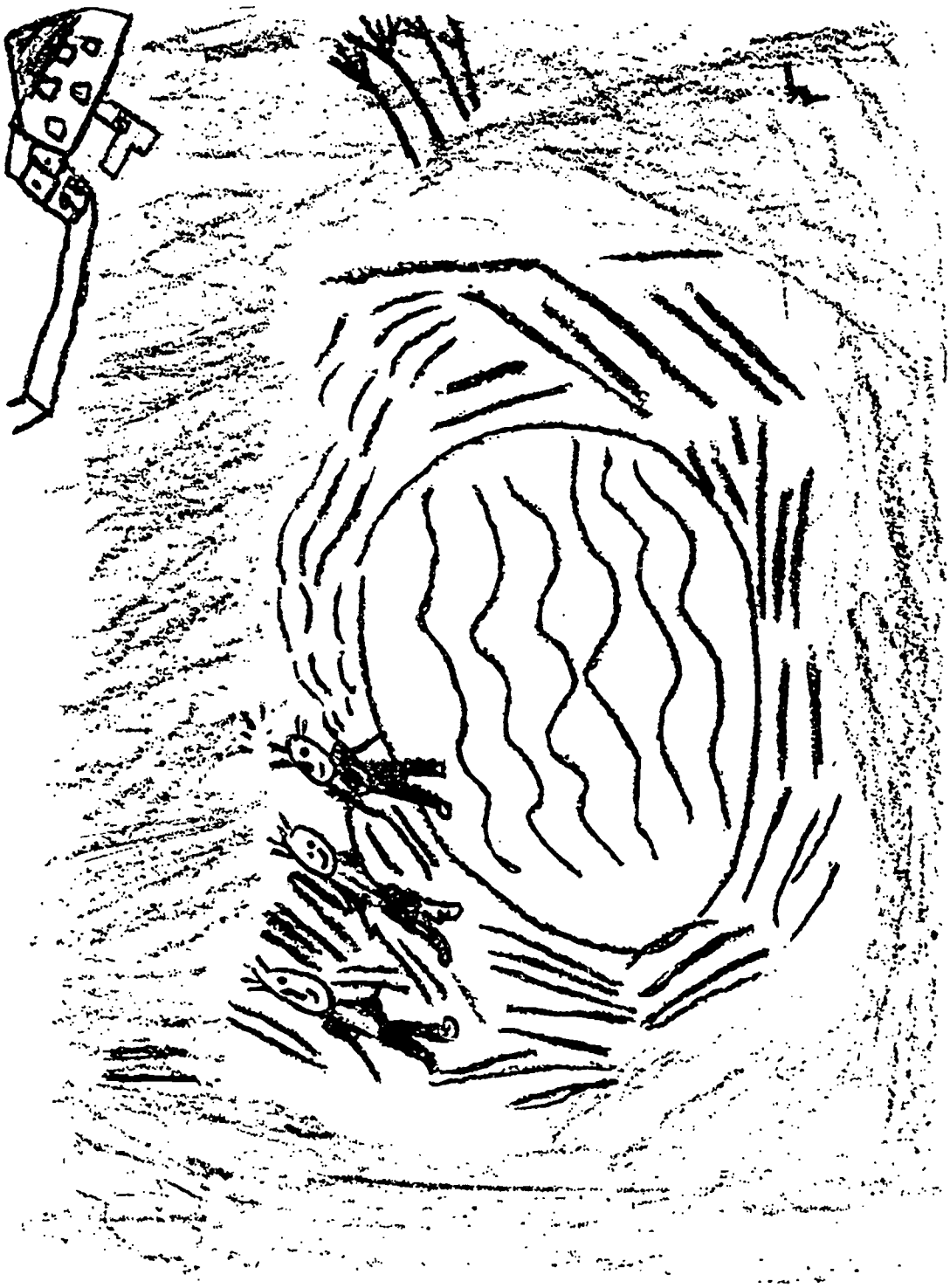
baseball. Waving the gesture of an encompassing arch, he made it easy for me to imagine the shape of the baseball fields he draws. His arms were tracing the outfield walls. Something in what he said quickly allowed me to recall exactly the one drawing - one amongst many - he wanted me to remember. I served him back my recollection of it. A drawing of a crowd-filled noisy game. Looking at the drawing I sense that it is what is beyond the outfield wall that is really most important. There, a whizzing ball soars to images and names of four major league baseball players who, like the Gods of Olympus, appear to loom in perfection, presiding over a
game played by ordinary men. Aside from the images of these four major leaguers, everyone else in the picture is a stick figure. And without a doubt Joey thought this drawing would be empty if he did not collect baseball cards. It was plain to see. He put it this way: "Andrea Dawson, Rickie Henderson, Daryl Strawberry and Don Mattingly are the best part of the drawing. If I didn't collect football cards, basketball cards, and baseball cards, I wouldn't be making it - I wouldn't be making any art."

Hearing this I again recalled the affinity among my telling how thunder became our friend, Zac's storytelling and the continuity evident in Megan's art. I understand Joey's drawing as more than an isolated project and, metaphorically speaking, as an ancestor of his, an ancestor of a heritage of certain inquiry that stands and walks in his art making. I recalled something Alice Walker learned. She wrote, "I have absorbed not only the stories themselves but...something of the urgency that involves the knowledge that...stories...like...life...must be recorded."

I concluded that children who re-make themselves as they make art cannot, any way at all, really forget the content of their work even if it is lost on the way home or pushed to the recesses of a closet or lodged under corners of beds. I still have questions that reach into my boyhood when I make art and my favorite drawings from those times

are lost. That one art work is a reminder of other ones in the past and that it urges more to be made is inscribed in the form of my becoming an artist. It was because one art work I did unfolded into another, like a good story, like a creek rolling all day and all night, sweeping its clay banks, aiming to take as much as it can to the river where it's headed that I became an artist. I never found Zac's drawing but I hope that everywhere in the art work he makes he learns that the feeling of life never need be lost.

Thunder Destroying the Ukten



I later told Zach this story. So Zach did another drawing of the incident at the pond. Here it is.

Mentor's Introduction

LARRY A. KANTNER
University of Missouri

Mark Jones is a doctoral student in Art Eduction at the University of Missouri-Columbia. He has completed his course work and is now at the proposal stage. This paper represents one of his beginnings.

Midway through Mark's course work, he became very interested in the concept of the gifted and talented student in the visual arts. Part of his interest was stimulated and extended by his acquaintance with Jonathan, a very talented and gifted third grader.

A number of years ago, Jonathan's mother contacted the department to see if anyone would be interested in giving him art lessons. This contact evolved into Mark's becoming Jonathan's mentor as together they looked, talked, and created art. Through this experience, Mark realized the importance of directing attention to such children and providing them with opportunities, both in and out of the classroom, that would be motivational and challenging.

This paper represents Mark's early investigation into the rational and programmatic considerations for working with gifted and talented students. He has continued his interest and is presently developing a proposal which will address the issues and concerns of the gifted and talented student in the visual arts.

REVIEW OF PROGRAM OPTIONS FOR GIFTED AND TALENTED IN THE VISUAL ARTS

Mark Jones

Introduction

Gifted students are an inestimable natural resource, and indeed should be viewed as a national treasure. A consequential number of America's future pace-setting contributors in science, medicine, literature, the performing and visual arts, athletics, technology, and politics will emerge from this group of students. The inexcusable reality is that their situation is far from one of high esteem. Our nation's educational systems have only recently begun answering the challenge of providing an appropriate educational program to meet the distinguishably different needs of gifted students. What is even more shocking is that our educational systems discriminate against certain subgroups of the gifted population by offering appropriate programs almost exclusively in the academic areas.

Clark and Zimmerman (1984) discuss the need for significantly different instruction for those gifted in the visual arts. They equate the instructional needs of the gifted in the visual arts as being no different in quality than the instructional needs of the academically gifted. Gifted programming must not offer only quantitative increases in the regular curriculum, such as three math sheets instead of one. The programming for the gifted, instead, must be significantly different in order to meet the needs of gifted students and challenge them to meet their potential (Madeja, 1983).

Hurlwitz (1984) and Clark and Zimmerman (1984) state that artistically talented or gifted students should be exposed to four roles of the professions in the visual arts: aestheticians, art critics, art historians, and art producers. Objectives for these

students should be scoped and sequenced like any other subject area to maximize learning outcomes. The content of the program should focus on important skills, processes, and knowledge in the world of art.

With the avalanche of educational health reports in the past few years, this country has seen a renewed interest in the quality of the education of the young. Among the results of this new public interest is the improvement of educational opportunities for our gifted and talented. Unfortunately, many programs have been thrown together at the last minute to take advantage of financial reimbursement from state and federal agencies (Chetelat, 1981).

The neglect for the gifted in the visual arts is not the sole fault of administrators (Margolis, 1978). It is far too common for gifted students to be directed toward the sciences and other academics and steered away from the arts. This is frequently the attitude that many parents and guidance counselors take with the gifted student.

Definitions

Many of the country's State Boards of Education have adopted, at least in some form, the definition adopted in 1978 when President Carter signed The Gifted and Talented Children's Act. The heart of this bill, Public Law 95-561, is Section 902 which reads as follows:

> Gifted and talented children are those who, by virtue of outstanding abilities, are capable of high performance. These are children who require differentiated education programs and services beyond those normally provided by the regular school program in order to realize their contribution to self and society. Children capable of high performance include those with demonstrated achievement and or potential ability in any of the following:
>
> 1. General intellectual ability
> 2. Specific academic aptitude

3. Creative or productive thinking
4. Leadership ability
5. Visual and performing arts
6. Psychomotor ability (Whitmore, 1980, p. 12)

The majority of the programs found in a search of the literature were for the gifted and talented academically, many of which began in the elementary grades. If it is important to begin at this level for those who are academically gifted in order to help them reach their potential, then it should be equally important to do the same for the gifted in the visual arts. Anderson (1959) stated:

> Professional proficiency in the arts demands concentrated study from a relatively young age. Studies in the arts should be initiated in the elementary schools and certainly no later than high school to be effective. Exceptionally talented children must be identified and encouraged. (p. 82)

It was interesting to note some programs for the gifted and talented in the visual arts got their start as a side program for the academically gifted.

Giftedness is most often determined by tests which measure I.Q. and achievement. These numerical scores are then used in a rank form to indicate giftedness. What I.Q. score signified gifted or nongifted varied anywhere from a 115 I.Q. in some states to a 120 I.Q. in Pennsylvania and a 140 I.Q. in California (Delisle, Reis, and Gubbins, 1981; Reynolds and Birch, 1976). Within these scores some authors made distinctions between levels of giftedness. Witty (1967) suggested three separate levels of giftedness:

1. The academically talented: 15-20% of the population having an I.Q. score above 116
2. The gifted: 2-4% of the population having an I.Q. score above 132
3. The highly gifted: .1% of the population having an

I.Q. score above 148

According to Cartwright, Cartwright and Ward (1981) "talented" referred to a specific skill or achievement, while gifted seemed to encompass a broader range of exceptionalities. It was apparent that there were almost as many definitions as there were authors on the subject. Some authors made distinctions between the two words, some made distinctions between scores, while still others made little or no distinction between the two words at all.

Today, most educators realize that I.Q. test scores do not measure all aspects of intelligence and are not the absolute they were once thought to be (Guilford, 1967). Gardner (1984) speculates the theory of multiple intelligences, few of which, he believed, could be tested by a standarized test.

Selection Processes

The selection procedures used for gifted and talented programs in the visual arts seemed to be almost as varied as those used for similar programs for the academically gifted. Some of the programs used a standardized test score within the selection process, putting varied amounts of value to those scores. Perhaps these scores were needed to meet a criterion for funding under a state guideline. Some of the most common selection procedures were as follows:

1. Nomination by school faculty or administration
2. Parent nomination
3. Self nomination
4. Portfolio review
5. Timed assignments
6. Interview
7. Standardized test scores

Lists of observable characteristics have been developed to help the classroom teacher determine whether or not a student is gifted or talented in the visual arts. Lowenfeld (1964) listed five major

factors distinguishing the gifted from the average art student:

1. Fluency of imagination and expression. The freedom with which the child adapted his/her ability to a diverse situation.
2. A highly developed sensibility for spatial distribution and organization, often emphasizing rhythm and action.
3. An intuitive qaulity of imagination. The abilty to bring into existence constellations or events that have not existed before.
4. Directness of expression which manifested itself when an experience was in tune with the child's desire to express it visually.
5. A high degree of self-identification with the subject matter and medium—intense feeling for the medium.

Horovitz, Lewis and Luca (1967) offered another list that was somewhat longer, but similar. They have broken the before mentioned list into more specific areas which might be easier for the classroom teacher to deal with or to use a checklist:

1. Talented children's drawings show greater variety within the range of subject choices, especially at the true-to- appearance level.
2. They have a larger graphic vocabulary.
3. Accelerated development is one of the most pervading characteristics of the talented student. This development is beyond their age group.
4. The talented child has an extraordinary imagination.
5. Gifted children are more adept than the average in representing movement.
6. Talented children surpass average children in the conscious and deliberate grouping of objects and people.

7. They are better able to achieve color subtleties, contrasts, and integration of color.
8. Talented children are more aware of the possibilities and limits of media.
9. They are willing to explore new materials.
10. The gifted are more willing and able to extend their interest to subjects that are challenging and provocative.
11. The total perception of the talented child is more visually oriented and discriminating.
12. In talented children there is an effective interplay between selective visual observation and visual memory.
13. Unlike the average child who likes to be left alone when picturing, the gifted asks for explanations and instruction.
14. They are more responsive to unusual subjects in art than others of their age and are more stimulated and influenced by such work.
15. The gifted child shows unusual development in several ways, rather than one. He may combine excellence in form, grouping, movement, and use of color.
16. Gifted children show greater interest in the aesthetic qualities of art works, such as design, color and technique.

Types of Programs

Some of the types of programs for the gifted and talented visual arts student tend to fit somewhere in the partial list provided by Getzel and Dillon (1975) which includes:

1. Summer institutes
2. Special classes in a particular subject matter

3. Saturday seminars
4. Ability grouping
5. Enrichment programs
6. Special schools for gifted students only
7. Individual tutoring
8. Honors programs
9. Activities offered by non-school institutions

Even though the programs found by this researcher were numerous and quite varied in their selection processes, the limitations of service all could be classified into one of the above or following categories.

After School or Saturday Program

This type of program, which would be considered a form of an enrichment program, seems to be becoming one of the more popular types sponsored by the public schools. By offering a program for the gifted and talented in the visual arts after school or on Saturdays, the students are not pulled out of regular classes. This also helps ensure that the student has a genuine interest in the program. These programs also provide longer time periods for the students to work uninterrupted.

Artists in the Schools Program

In 1971 Gowen and Torrance predicted that this type of program would see an increase in popularity over the next few years. This apparently did not prove to be the case because this researcher found evidence of only one such program in existence in the current literature. Putting a professional in the schools was not really a new idea; this had been done for many years in vocational and technical schools. Students are given contact with a professional artist as a teacher or a guest demonstrator, which may give the class more relevancy or credence in the students' eyes. One major problem with this program, according to Yeatts (1980), was that of obtaining

teacher certification for the artists because of the strict requirements and stipulations set by state certification agencies.

Mentorships

Mentorships are probably one of the oldest forms of teaching, having been used throughout history in the guilds with apprentices, journeyman, and master levels. Today they can be implemented by taking stock of the local communities' resources and asking if any of them would be interested in taking a student under their wings. The student taking part in such a program many times was able to see, if not experience, all of the processes from start to finish. Sometimes seeing the practicality or the purpose of each segment makes the whole much more meaningful.

Partnerships

In the opinion of this researcher, this was the most original program found in the current literature, mainly because of its use of college art students. After completing a series of workshops, college art students visited the school as visiting artists. Each college student was assigned a small group of children, thus enabling a more personal relationship to develop. Szekely (1981) stated that the college art student could help the artistically gifted child to avoid or deal with some common problems faced by many young artists, such as peer and parental pressures. The developed pairs were encouraged to do more than produce art work together. Such things as visiting galleries and museums, talking about art or just going on a sketching trip together were suggested. The college student's role was not to be strictly that of a teacher but rather that of a role model. Importance was placed on instilling personal motivation, goal setting, learning to use new media, and exploring new forms or styles. The importance of growth was to be demonstrated as well. Children could learn that sometimes art was frustrating and at other times it could be exciting, but both were sometimes a natural part of the creative

process.

Museum Programs

Many museums, along with their display of art and artifacts, also provided art studio programs for individuals. These programs were a blessing for the artistically gifted student whose school offered no special program to meet his/her needs. Some museums even had their own schools, with classes offered in the evenings as well as during the day and weekends. These classes could be well suited for gifted students because of the higher level instruction paired with the low pressure of a non-graded system.

Enrichment Programs

Enrichment programs are by far the most common type of program being offered by the public schools today. In these programs gifted and talented students were taken from the regular classroom during the school day and sent to a resource room somewhere within the system. The amount of time spent in the resource room varied with each program; but the most common amount of time per week seemed to be one hour. Students in this type of program were frequently allowed to work on individual projects and the teacher in this program acted more as a resource as opposed to actually teaching preplanned lessons.

According to Griggs (1984), programs which stressed independent study, discussions, peer teaching and little if any lecturing were much more conducive to gifted and talented learning style preferences.

Magnet Programs

Magnet schools were usually found in larger metropolitan school districts such as New York and Chicago. In these schools gifted and talented students were grouped together according to giftedness or interests. The competition in these schools was sometimes greater because the performance level of the students was more equal. These

schools usually had very limited enrollment which also increased the pressure of acceptance as well as staying in such a school. The students took both the regular academics as well as courses in their fields of speciality and support areas for about half of the school day.

Revolving Door Programs

This type of program places gifted and average students in a resource room for a specific reason, assignment, or project. When the student completed the reason or purpose for attending the resource room, the student returned to the regular classroom. Some students stayed longer than others and made more frequent use of the room than their counterparts.

One advantage of this program is its accessibility to all students in the school, not just the gifted and talented. Thus, it serves a larger number of students which in turn makes it attractive to school administrators. Although there was no mention of an art program set up in this manner, there was mention of art projects being done within the program. This would be an easy program to build upon with, perhaps, the major expense for such a program in the visual arts being for equipment to do higher level projects. The art teacher could become a resource room teacher for one or two periods a day and eventually this could become a full-time resource room for the visual arts.

Summer Programs

Programs offered during the summer at the national and state level, as well as programs offered by colleges, universities, and institutes, fall into both the enrichment and the magnet school categories. Here gifted and talented students are brought together as a select group for a brief but intense study period. These programs are usually so select that they only serve about one in thirty

applicants. Because of the limited capacity, only a few gifted and talented visual art students are served.

Summary

Part of the reason that there are not as many programs nationally is that the art teachers are not advocating the need for programs for the gifted and talented in the visual arts. The art teachers are under the assumption that they are adequately meeting the needs of the "special" students. The question the art teachers must ask themselves is whether they are offering contentment or growth for the gifted and talented.

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Mentor's Introduction

RONALD W. NEPERUD
University of Wisconsin

Although the study by Rochelle and the proposed study by Mark are quite dissimilar in conception, and approach, they represent an interest area that has not received its due in research efforts. Secondary art education and students, although the recipients of a significant portion of our teaching efforts, have been overshadowed by studies of younger children's development. These two studies reflect a change of focus from the sifting-down process of expert views upon learning to examining more directly the dynamics of secondary schooling. Rochelle looks at how creative/productive adolescents differ from other adolescents not as involved in the arts. Mark hypothesizes that aspects of art disciplines such as art history are a part of current studio based secondary art education and examines secondary art teachers' concepts and practices of art history instruction in existing classroom situations. The focus of both of these papers is helpful in illuminating existing practices and views as contrasted to using the usual university or college population of undergraduates from which to generalize findings to school age populations.

IDENTIFYING TEACHERS' CONCEPTS AND SUBSEQUENT PRACTICES OF ART HISTORY IN SECONDARY SCHOOL ART PROGRAMS

Mark Moilanen

Introduction

In his writing tracing the theoretical antecedents of discipline-based art education, Ralph Smith (1987) concludes that the field of art education has done well by: (1) the philosophical and psychological aspects of art; (2) work on its sociological dimensions, and relevance of aesthetic principles and principles of art criticism. However, Smith cautions that an obvious lacuna exists with regard to the uses of art history, with much work needing to be done in this area (Smith, 1987). When art history has received attention it is often in curricular suggestions, without addressing the varying concepts of art history held by those who teach it. We simply cannot label all existing secondary programs as ignoring the incorporation of art history and aesthetics and art criticism in studio art oriented programs. Such descriptions reduce studio experience as narrow in purpose, consumptive of valuable classroom time, and blind to what its instruction can offer students. To suggest that the task of teaching will be easier "once we are rid of the millstone of encouraging self-expression and creativity" (Lanier, 1986) is to forfeit the gist of art experience. Instead of dismissing studio art experiences, we need to examine the type and extent to which the popular discipline-based art education conceptions (art criticism, aesthetics, art history) are met in studio art programs. This paper proposes a research methodology to investigate one dimension of this concern: the identification of teachers' concepts and subsequent practices of art history in secondary school art programs.

An assessment model identifying teachers' concepts and subsequent

practices of art history in secondary school art programs will allow the following to be examined: (1) What conceptions of art history do secondary school art teachers possess? (2) What knowledge of and training in art history do art teachers bring to its instruction? (3) To what extent is art history a part of their art instruction? (4) How do art teachers incorporate art history into their teaching (methods)? and (5) What relationship exists among teachers' conceptions and practices of art history?

Background

My experiences as an art teacher suggest that conceptions of art history play a significant, yet undocumented, role in studio art oriented practices. The definition of art history held by one teacher would unlikely be generic to all teachers, yet curricular suggestions for art history have to address this concern.

Pilot studies conducted in three secondary school art programs reinforced the hypothesis that the manner in which art teachers viewed art history was a determinant in establishing its practice. The most notable example was the instruction of art history at a parochial high school where teaching strayed off the intended curriculum and into religious testimony associated with various artworks being studied. In addition, masterpiece works of the artist were replaced with obscure/unknown works which incorporated religious subject matter. Decisions — conscious or unconscious — were made by art teachers in the pilot studies in bringing personal concepts into group practice.

This information provided me with the impetus for conducting further research, particularly with respect to assessing art teachers' methods of relating art history to studio activities. Seemingly, the teachers in the pilot study worked within conceptions established from: (1) their own training in art history as part of their art education degree requirements; (2) personal interpretations (e.g., strict chronological, geographical, religious, sociological) of art

history, and its relationship to the curriculum; and (3) available means and resources (e.g., texts, 35mm slides, reproductions) for the incorporation of art history and their teaching.

Purpose of the Research

It is an hypothesis of this research that secondary school art teachers' concepts of art history affect the manner which art history is instructed and incorporated in art classrooms. Research to assess teachers' concepts of art history will be conducted through a test instrument which will indicate how teachers define art history.

Subjects Involved with the Research Tasks

In keeping with the research objectives, the study will be limited to art history instruction offered in schools, grade 9-12. The subject sample will be composed of secondary school art educators teaching programs generally thought of as being studio art oriented. Subjects will be drawn from among secondary school art teachers in Illinois, Michigan, and Wisconsin with the intention of forming a sample representative of art education instruction. The experimenter's contacts with art teachers in this region hopefully will aid in carrying out the research tasks. The target number of art teachers volunteering as subjects is 100.

Assessment of Art History Concepts

The subjects will respond to a bipolar single-response measure (Fishbein & Ajzen, 1975). This paper-and-pencil task will ask each subject to express the degree of agreement/disagreement with definitions of art history. By placing a check mark on a 7-point bipolar scale, the subject will be able to express extreme agreement (+3), considerable agreement (+2), slight agreement (+1), neutrality (0), slight disagreement (-1), considerable disagreement (-2), and extreme disagreement (-3) to each definition of art history listed on

the paper presented them. This task, if not performed in person, can be done through the mail.

The experimenter will present subjects with (approximately 20) definitions which have been culled from: (a) on-line and off-line searches; (b) study with university art history faculty; and (c) other means associated with delineating possible conceptions of art history.

It is my intention to compile an amalgam of definitive variations associated with art history. Orientations such as socio-cultural, historical, stylistic, chronological, and value concepts will be recognized as categorical elements toward a matrix which defines art history. By charting literary statements, the experimenter will provide a spectrum of varying concepts of art history. By delineating this charting further, various "types" of art history concepts may be established by the experimenter, allowing for the desired construction of the test instrument. The degree to which each subject identifies (-3 to +3) with individual concepts of art history will be expressed in their answers to the test instrument presented them. A pilot study of this instrument will be enacted to refine its format, directions/intentions, and comprehensibility.

Treatment of the Bipolar Single-Response Measure Data

Statistical treatments (e.g., correlation, analysis of variance) will be applied (Minium & Clarke, 1982; Glass & Hopkins, 1984) to the collected responses, allowing for data analysis (e.g., mean, standard deviation) of the varying conceptions secondary school art teachers have of art history.

Research Inside the Larger Subject Sample: Interviews

With the approval of the subject's school administration, the experimenter will employ interview methods (Hyman, 1967; Warwick & Lininger, 1975; Benjamin, 1981; Borg & Gall, 1983) to further investigate the definitive concepts of art history.

Working with a smaller number (approximately 12) of art teachers from the original subject sample, selected interview procedures will examine how definitions of art history are carried into classroom art instruction. The size of the smaller sampling is determined by the amount of planning and time necessary to arrange the face-to-face interview methods described here: it would be logistically difficult to have all the larger subject sample (approximately 100 secondary school art teachers) included.

The 12 subjects for this portion of the research will be randomly selected (4 each from Illinois, Michigan, and Wisconsin) from those art teachers expressing their agreement to be involved with such procedures, as stated on their bipolar single-response measure sheets. As with all aspects of this research, subjects have been promised experimenter confidentialtiy of the responses provided. Experimenter and subject will agree upon a time to meet (outside of class time) at the teacher's school for conducting the research tasks. It is the intention of the experimenter that locating the interviews in the art educator's work place will provide a comfortable setting for the subject, in addition to presenting the students' learning environment for art history.

Purpose of the Interview Procedures

The experimenter interviews intend to search out the hypothesized variations in teachers' conceptions of art history as they correlate to actual classroom instruction. A related intention of the research is to examine the effect/extent that variations have on curricular matters, or indeed, whether these variations do even exist at all. The purpose of the interview procedure is to: (1) examine how art teachers profess they are using art history in their secondary school art programs; and (2) ask questions which indicate the reliability to the research measures undertaken by each subject.

Interview Procedures

The art teachers participating in this portion of the research will have; (1) earlier completed the bipolar single-response measure task involving definitional aspects of art history; (2) completed structured interview tasks which ask students to answer (through check marks written on sheets provided subjects) a series of questions relative to the research objectives that can be answered yes or no, or by selecting one of a set of alternate choices; and (3) individually expressed (in a written statement and/or recorded conversation) the subject's impression of the effect (1) & (2) have on their instruction of art history to secondary school art students.

Each of the 12 teachers in the smaller sampling also will be asked to fill out a structured interview form which will provide information on their educational background in art (e.g., years of teaching; post-secondary degrees; the training in art history required by their art education certification program; current subscriptions/ readings of periodicals and related literature which address art history; and participation in conventions/seminars/symposiums/ in-service programs, and the like, which employ art history as a component of classroom instruction).

A last structured interview task will ask subjects to provide information on the educational resources in the classroom environment of the 12 subjects visited. Questioning of implemented curricula, texts, tests, resources (e.g., 35 mm slides, audio-visual equipment, reproductions), and school/community support (both emotional and financial) for the inclusion of art history into the art program will provide additional independent variables in the statistical treatment of interview data.

Treatment of the Interview Data

Treatments of the interview data will consist of both qualitative and quantitative methods. One qualitative treatment method is based

upon the work of Thompson (1975), which examines how a curriculum practice works. Dorn (1984) expands upon Thompson's model with pertinent and direct considerations for art curricula. The subjects' written and/or spoken statements allow for qualitative analysis, regarding how the bipolar single-response measure and structured interview results are relative to each subject's practice of art history.

Quantitative methods (Minium & Clarke, 1982; Glass & Hopkins, 1984) include two- and three-way analysis of variance, in addition to correlation methods which examine subjects' definitions (i.e., bipolar single-response measure task) to how the concepts affect classroom practice (i.e., the interview data). The dependent variable (i.e., the subject's conception of art history) is able to be studied through statistical treatments with the independent variables (e.g., individual subject responses to the education data sheet and structured interview sheet). An assessment of levels of significance between the dependent variables (i.e., teacher concepts of art history) and independent variables (i.e., factors influencing the conception) hopefully will provide the experimenter with evaluative statements concerning the successful incorporation of art history into secondary school art programs.

Significance of the Study

The entire collection of data will be gathered to examine the questions: (1) Why is a knowledge of secondary school teachers' art history concepts important to education today? and (2) What is the importance of examining the relationship of concepts of art history to practice?

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ADOLESCENTS' CREATIVE PRODUCTIVITY IN THE ARTS

Rochelle Robkin

Literature on gifted and talented art students (Bloom 1985, Cox 1984, Barron 1968, Gardner 1980, 1983, 1984 and Getzels and Csikzentmihalyi, 1978) suggests that creative/productive artists are significantly different from their peers. Objective measures of artistic talent and creativity have been developed by Torrance and others but they are not used to identify potential talent according to Clark and Zimmerman (1985). Talent and potential in the arts are judged by observing performance in portfolio reviews and auditions.

Gardners' Theory of Multiple Intelligences (1985) suggests that one can only be creative in one art form. Biographies of successful productive creative adults suggest that creative energy may be expressed in different media at different stages of life and the various arts may have different developmental patterns.

Successful creative productivity requires more than raw, or even developed, talent. It requires interest and ability in problem finding and problem solving, motivation, curiousity, energy, strength, perseverance, and a certain level of intelligence and experience (Barron 1981).

The social environment is crucial to the fulfillment of productive creativity according to Amabile (1983). Factors such as economics and luck effect continued productive creativity in the arts (Getzels & Csikzentmihalyi, 1972). Gifted/creative/productive students are **potentially** creative and productive.

Young people are involved in the arts as audience, consumers, performers and creators. Productivity in art or science can be creative or re-creative. Choreographers consider dancers as a painter considers yellow paint, a medium to manipulate in order to express

ideas. A pianist can be a talented re-creator, an interpreter of Chopin, a talented improvisor or a composer.

Alter's (1985) research suggests that there are psychological differences among performers in different media; creative musicians are different from creative dancers, for example.

How a young person uses time and abilities predicts adult behavior (Larson and Csikzentmihalyi, 1985). Social psychology of creativity (Amabile, 1984) suggests that intrinsically motivated students have educational and social requirements that are the opposite of extrinsically motivated students.

In order to test the hypothesis that creative/productive students have higher levels of interest, energy and talent than other students of the same age Renzulli's model of giftedness, the interrelatedness of intelligence, creativity and task commitment, was adapted to: gifted/productive/creativity = the interaction of high energy, high interest and talent.

Measures of demonstrated and affective interest and energy were assembled in a questionnaire along with biographical questions.

Talented subjects for the study were students at a selective summer arts program for gifted/creative high school students. The control group came from untracked, ungraded English classes in two public high schools in different parts of the state.

The results of the measures were analyzed using StatPac(tm) software. Analysis of variance was used to determine the significant factors and differences among groups. The results were analyzed by preferred art media, age, group (creative and control), parents' jobs and the type of community, urban, suburban, small town or farm, in which the students lived.

The measure of demonstrated interest in the arts was the number of arts classes the students reported taking in school and out of school. Affective interest was assessed using the Osgood's semantic differential technique to study the affective meaning of the concepts

Myself Viewing Art and **Myself Creating Art** as to the factors of evaluative, potency and activity.

Measures of demonstrated energy were the number of activities the students reported in and out of school, including the hours they worked at jobs, volunteer work and teaching. Affective energy was assessed using the dynamism score on Alter's (1983) drawing task and the action and challenge scores on her Action Preference test.

Creative productive students took significantly more arts classes than the control group and were involved in significantly more activities of all kinds than the control group. Among the creative students performers were involved in more classes and activities than visual artists and writers.

The results of the affective measures were more complex. All of the students in the study gave similar positive ratings to the potency and evaluative factors of **Viewing Art**, younger (16 and younger) visual artists and writers gave the lowest ratings of any group. The creative students were significantly more positive than the control students on the ratings of the factors of **Myself Creating Art.** Performers rated the three factors higher than non-performers.

The only important variable in the analysis of the ratings of the control group was age. The younger control group students gave significantly higher ratings to the evaluative and potency factors of both concepts than the older control students. The younger creative students gave lower ratings to all of the factors on both of the concepts than the older creative students whose ratings were the highest of any group.

On the measures of affective energy the creative/productive students had significantly higher dynamism scores on the drawing task than the control group of students. Among the creative students visual artists and writers had higher scores on this nonverbal measure than actors and musicians. Dancers were somewhere in between. The creative students had higher action and challenge scores than the

control group. Among the creative students performing artists had significantly higher challenge scores on the action preference test, while visual artists and writers had significantly higher action scores.

Conclusions

Results of these measures indicate that high levels of interest and energy interact with talent in creative/gifted productive high school students. They also revealed significant differences between performers and non-performers.

This study indicated that most students value and enjoy viewing art. Participation in arts activities correlated with expressed enjoyment and interest in the arts. Participation in studio and non-studio arts classes should be available to high school students at all levels whether or not the student is "talented."

Visual artists' and writers' mature expressions develop later in life than performers' skills. Performing opportunities reinforce creativity for performers. There are limited opportunities for young visual artists to participate in art experiences that involve similar reinforcement for creativity. While the creative visual artists and writers were involved in significantly more arts classes and activities than the control students their responses on the affective measures were significantly different from the responses of performers. Access to role models of successful artists and writers seems to be particularly important to these young people. Art programs in schools and communities should try to help provide young people who are interested in the creative aspects of the arts access to teachers, artists and writers in informal as well as formal school settings. This conclusion is obvious from the responses of the talented group in the study. The creative students wrote that the most important aspect of camp was being around people like themselves, who understood and appreciated their personalities, tastes, values and art

work.

In order to encourage productive creativity, particularly in the early years of high school, students need a variety of experiences: access to diverse professional workshops and art making experiences and access to diverse cultural experiences and role models.

Amabile (1983) analyzed some of the factors beyond skill and knowledge that contribute to the development of creative productivity that schools and art educators can provide.

1. Cognitive and perceptually stimulating environments.
2. Instruction on how to scan the environment for relevant information, while working on problems.
3. Time and freedom to develop talent.
4. Encouragement to make positive constructive evaluations of problem solutions in their own and others' work in order to identify and to use the positive aspects of works of others and oneself.
5. Help to resist peer pressure.
6. Exposure to cultural diversity.
7. Exposure to models of creative achievement.
8. Teachers who are enthusiastic, professional, encouraging and available to students outside of class.
9. Performance rather than control rewards.
10. Choice and control over ones work.
11. Freedom to play constructively.
12. Discouragement of extrinsic motivation.
13. Encouragement of an intrinsic orientation to work.
14. A disregard for arbitrary conventions combined with consistent moral and ethical principles.

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