

*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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Contents

Ball State University

Michael Eckersley

Cognitive Strategy in Design: The Measurement of its Effects On the Student Design Product

3

Dora Janov

The Effects of Structured Criticism Upon the Perceptual Differentiation and Studio Compositional Skills Displayed by College Elementary Education Students

9

Florida State University

Linda Nolan

Development and Evaluation of an Art Program for Adolescents with Profound Emotional, Social, Intellectual, and Academic Dysfunction

15

Indiana University

Virginia Fitzpatrick

Artist of the Environment: Frederick Law Olmsted

20

Paul Engle

An Historic Account of the Origin of the Thompson Art Collection in Peru, Indiana and its Educational Uses

25

New York University

Safwat Nourel-Din

The Ceramics of Failaka: A Question of the Function of Tradition in Artistic Creation

31

The Ohio State University

Laurie Baxter

Cross-Provincial Policies in Canadian Art Education

36

Karen Kakas

The Effects of Teacher Intervention and Peer Interaction on Fifth Grade Students' Studio Art Performance

41

<i>The Pennsylvania State University</i> <i>Scott Meyer</i> Transsubjectivity and the Imaginal Event	46
<i>The University of Arizona</i> <i>Gloria Hewett</i> A Questioning Strategy for Aesthetic Scanning	49
<i>Sally Myers</i> Discipline-Based Art Education for Preservice Elementary Teachers	54
<i>The University of Iowa</i> <i>Priscilla Fenton</i> Dealing With Distance/Attempts at Nearness	61
<i>Steve McGuire</i> Narrative Interpretation: Personal and Collective Storytelling	65
<i>University of Cincinnati</i> <i>Mercedes Thompson</i> A Description of Two Approaches to Instruction in a Survey Course in Art History	71
<i>University of Missouri</i> <i>June Eyestone</i> On Defining Art as a Language: A Comparison of Languaging and Drawing Processes	76
<i>University of Wisconsin</i> <i>Mary Kelly</i> "Let's Draw": Art Education by Radio	81

Preface

Jacques Barzun reminded us that history is "one of the ways in which we think." As such, it necessarily is part of our everyday lives; even the past tense verb in the first sentence on this page is a minute and casual manifestation of history. Much of the time we take for granted our historical habits: we write to families and friends the "news" of our lives (or, perhaps, we telephone these reports); we record minutes of meetings and, sometimes, even read them; we recount the events of a day at dinner, or perhaps late in the evening, to a small audience whose interest we also take for granted. But there are occasions when we consciously reflect on the history of people, or events, or ideas, or objects. When we choose to study any of these, then those investigations, too, become histories. So we may read the collection of graduate students' articles in **Working papers in Art Education 1985** as individual histories of their research, but each is embedded within larger histories: the research of their mentors, the philosophical milieu of their universities, and the accumulated writings available to them from others who have wondered, and puzzled, and conjectured about art.

Some of these students choose as subjects for additional investigations, provinces with long established histories in art education. Talking about art is one such well-documented concern. Current voices, necessarily, are heard only as others resound and echo in the background: Lowenfeld's conversations, or "motivations," with students about the art they would make (many available to literally be heard on tapes), Viola's accounts of the dialogues between Franz Cizek and his student artists, Natalie Cole's recording of her almost-chanting exchanges with children who were engaged in printing, drawing, or sculpting in her classroom.

Still other students locate their subjects in emerging histories in art education, evolving new traditions for research, wherein art is the focus of their studies. Their stance is not involved with classification, or general truths, or postulating laws of universality. Rather their focus is on those exceptions that do not conform to general rules, on a view of the world that John Fowles described: "A belief in this kind of exception is as central to art as a belief in the utility of generalization is to science."

With the publication of this issue fifteen more students contribute to the history of graduate education in our field, and, perhaps as well, suggest something of the future of research in art education. They, and we, may recognize Margaret Atwood's description of the historical nature of writing itself: "When you begin to write you're in love with the language, with the art of criticism, with yourself partly; but as you go on, the writing- if you follow it - will take you places you never intended to go and show you things you would never otherwise have seen."

The drawing on the cover by Steve McGuire embodies places he has gone on his bike and the cat who is there when he comes home. It seems a fitting invitation to the following writings.

Finally, at a meeting of doctoral students' mentors, it was decided that the **MLA Handbook** may provide more appropriate format guidelines for some philosophical and interpretative research than does the **Publication Manual** of the American Psychological Association. Beginning with this issue articles from graduate students and their mentors will be published in either format.

Marilyn Zurmuehlen
Editor

