

WORKING PAPERS IN ART EDUCATION

is published twice each year 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 (2nd ed.) and "Publication Manual Change Sheet 2," June, 1977. 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.

Number 1

FALL, 1981

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no. 1-5

1981-86

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Preface

Working Papers in Art Education had its beginnings in a graduate course, Research in Art Education, which I taught in the fall of 1980. The students wrote a paper each week, until the last three weeks which were given over to presentations of thesis and dissertation research, either completed or in progress. During the first week, and in alternating weeks, the papers were to be reaction reports to a scholarly article or chapter dealing with an issue in Art Education. I anticipated that these would be a source of content for the research methodologies which the students would be trying out; and, indeed, their own selections, as well as other students' reports, frequently were an impetus for inquiry, either in the assigned techniques or through additional readings. By not including examples of the reaction reports in this collection I do not intend to suggest that these were not valuable; they were, however, much more personal and idiosyncratic to this group. On only one occasion we all agreed to read and report on a common topic--writings by Piaget to mark his death.

A particular research methodology was assigned for the weeks between the reaction reports to readings. The students were instructed to conduct a very small pilot project, using the technique, and to write a brief paper presenting the study. My hope was that these papers would function much as sketches do for artists: to record their research ideas so that they and others could react to them, to do something rather than being overwhelmed by thinking about the multitude of possibilities for inquiry, and, not incidentally, to refine their written expressions through frequent practice and criticism. In order to benefit from shared insights about their work everyone read their papers aloud in class where they were discussed, then they were duplicated so that each student by the end of the course had a collection of all the papers. Such a learning procedure requires a willingness on the part of the students to share problems and hesitations as well as convictions and accomplishments; this group of people achieved that open atmosphere in abundance. With the same generosity they have agreed to allow their seminal research papers to be reproduced.

A number of colleagues have asked to use these papers for their own research classes, and, toward that end, I have written an introduction to each of the four research methodologies--observation, interview, ecology, and descriptive survey--which provides a brief context for the method and some instances of its application to inquiry in art. Two graduate students' papers are reproduced for each of the four types.

While this collection was in preparation, faculty at several institutions talked with me about the need to make ideas which are in a formative state available for wider discussion and reactions. Their notion expands to a larger group the concept on which the research class was based. So, this issue is the first of Working Papers in Art Education which we intend to publish twice a year and distribute to universities with graduate programs in Art Education as well as to other interested individuals. We invite graduate students to send for consideration brief manuscripts which report research ideas that are in an exploratory state; short papers from their mentors which establish a context for the student papers should accompany these.

Marilyn Zurmuehlen

