

*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). Send an original and one copy to:
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Contents

Ball State University

Scott Wiley

The Relationship of Amount of Experience in Art to Visual Perception and Picture Memory

2

Concordia University

Nancy Lambert

In Pursuit of the Idea that the Child Art Process Can be Disclosed

7

Alana Stelker-Horner

Sex Role Stereotyping and Art Education

12

Indiana University

Charles Gareri

Artistically Talented and Academically Gifted Junior High School Students: A Comparative Study of Their Backgrounds, Interests, and Ambitions

15

New York University

Chen Teng Beng

Papermaking from Selected Malaysian Fibers: An Investigation of Its Artistic Potential through the Creation of Original Paper Artworks

21

Moses Fowowe

Yoruba Traditional Art: Symbolism and Interpretation

25

The Ohio State University

James Lomis

Textbooks for Art Education: Functions and Limitations

30

The Pennsylvania State University

Scott Meyer

Place and Imaginal Dwelling

36

Bob Troxell

A Penetration of the Historical Theory of Poetic Tropes: A Phenomenological Investigation of the Iconic Historical Field: A Hermeneutic Study

41

The University of Iowa

Steve McGuire

So, Why Sit Still?

49

Joan Yochim

The Meaning of Art Environments for Art Students

56

University of Georgia

Susan Atkins

The Effectiveness of a Studio-Based Art Humanities Curriculum

62

University of Missouri

Ann Klesener

Missouri Artist Jesse Howard: An Ethnographic Study

66

University of Oregon

Heather Anderson

Awareness of the Natural Landscape: A Three-Part Strategy Analyzing the Lives and Works of Landscape Painters for Educational Purposes

75

University of Wisconsin

Kerry Freedman

Comparisons of Recognition Capabilities and Preferences for Representational, Abstract, and Non-Objective Paintings

81

Connie Landis

Teachers' Decision Factors in Judging and Planning Discussion Activities for Elementary Art Programs

86

Preface

In October of 1982 a group of fourteen professionals in anthropology, sociology, linguistics, psychology, and education gathered for a symposium on children's responses to a literate environment. A psychologist, Frank Smith, organized the meeting. In the introduction Smith expressed concern that for the past two or three decades educational theory and, indeed, practice have been dominated by theories from psychology. His intention was to bring together as many of the prevailing views on literacy as practical constraints would allow. He was dismayed because professionals from various disciplines in the usual pursuit of careers are not aware of work across academic boundaries; the meeting and published proceedings are part of his effort to remedy parochial perspectives on a subject which touches everyone.

In April of 1984 graduate students, their mentors, and other interested individuals assembled at the National Art Education Association in Miami for the second year to share overviews of their research. What relationships might be observed between these two events? For one, it strikes me that the notion of a literate environment has some resemblance to that of an aesthetic environment; indeed, the latter idea is so prevalent that we take for granted children's teaching themselves to draw, while studies on children who teach themselves to read represent a rather radical conception for many who are involved in language arts. Thus, some of the participants in the literacy symposium looked to research in children's drawings for theoretical grounding. Another similarity between the two groups is the intention to bridge usual distinctions. In the case of the Research Session for Graduate Students in Art Education, my concern is to bring together the different philosophies and methodologies that prevail in art education doctoral programs at universities in North America. Smith's organizational effort was directed toward an interdisciplinary confluence. While my focus might be described as inter-institutional one outcome of this session is the consciousness of the interdisciplinary involvements in art education. This observation is manifested in the papers that follow.

Readers of this issue of **Working Papers in Art Education** certainly will recognize that the emerging professionals in our own field, as represented by these doctoral students, do, indeed, span a number of disciplines both in theoretical grounding and in their choice of research methodologies. Clearly, such diversity reflects the abundant variety of mentors and institutional milieus available to prospective graduate students in art education.

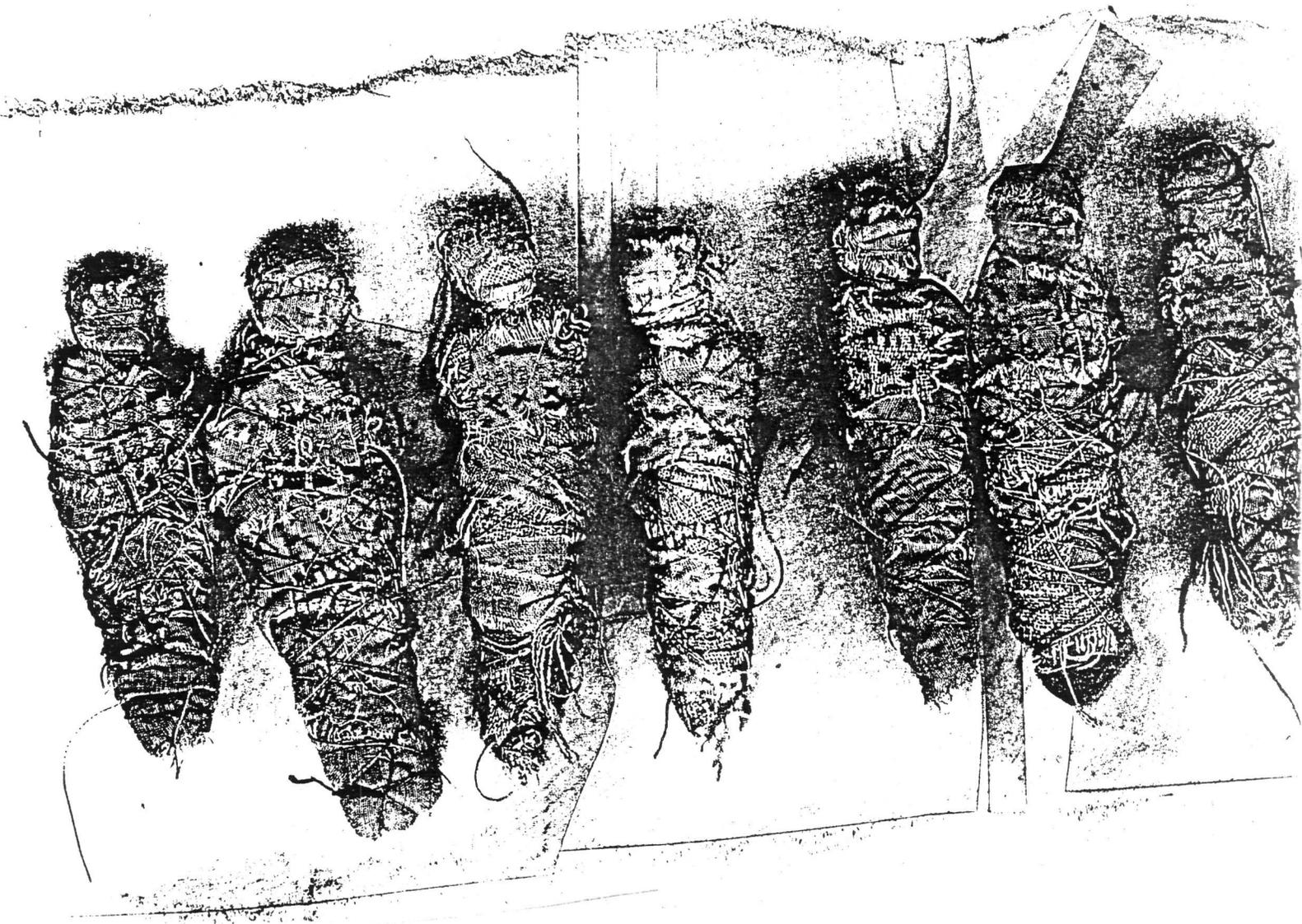
As the mentors write of contexts for their students' research those mentors also tell us much about their philosophical roots; and in the voices of the sixteen students we may hear echoes of their mentors and, perhaps, of their universities. They ask familiar questions about classrooms, or textbooks, or artistic talent, or the relations of visual perception to art, or the role of gender in shaping our learning, but the form of these queries is unique to each individual. Others explore less visited territories of individual histories, or specific art processes and traditions, or the poetics of aesthetics, yet the worlds of art from which these searches embark surely are familiar terrain to all of us.

I am pleased to welcome two additions in this publication. Chew Teng Beng

from Malaysia and Moses Oladipo Fowowe of Nigeria extend our reflections on art education beyond the continent of North America. The drawings by **Priscilla Fenton** that introduce and conclude the papers are selections from an ongoing body of work in which she integrates her wrapped and stitched art with her academic studies.

We may enlighten our reading of the following papers, as well as our own research, by heeding the Turbeville admonition she quotes: "You have to pretend you never saw anything before."

Marilyn Zurmuehlen
Editor



you have to pretend you never saw anything before . . . D. Turbeville

