AESTHETIC LEARNING EXPERIENCES WITHIN THE

URBAN ENVIRONMENT: A FEASIBILITY STUDY

by

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ABSTRACT

This thesis is an extension of a research project
begun by the investigator in 1974, and attempts to advance
the establishment of an environmentally-based aesthetic edu-
cation program as an alternative learning approach in urban
secondary schools. The goals in the investigator's curricu-
lum design were devoted to:

1. heightening visual perception and awareness to
aesthetic and social phenomena within the urban environment,

2. increasing the degree of discrimination of aes-
thetic qualities perceived, and

3. stimulating the development and understanding of
creative abilities through the experience of acquiring infor-
mation and visual imagery gathered from the local, urban en-
vironment and using that material in the creation of art work
within a studio setting.

As a classroom art teacher this investigator's con-
cerns have been to bridge the gap between educational theory
and practice. In an endeavour to adapt better the curriculum
design to classroom implementation, the investigator has taken
a related learning task and self-tested it as a preliminary
step essential to conducting a similar learning task with her
student group. It was the investigator's belief that a teacher
who has prior knowledge and experience of a given learning
task should be more understanding, empathic, and better able to

guide the learner's progress through the various learning stages of the task.

To undertake this research project the writer assumed an investigator-artist role. The focus of urban playgrounds was the subject for the artist's attention. As investigator, the writer recorded her observations, working strategies, and reactions throughout all stages of the learning process. A series of seven watercolour paintings resulted from the project. The reported analysis was "projective" in nature and endeavoured to examine both the objective and subjective components highlighted in the learning experience. Findings and recommendations for instruction were organized along an assumed natural learning continuum in order that teachers interested in implementing a similar learning program would have a consistent overview of the process stages through which they would guide the students. A product analysis of the art work is also supplied to confirm earlier investigator assumptions concerning the characteristics of the work fostered by such a program. The report is presented in a verbal-visual form graphically to support the written statements of the "process" and "product" analyses.

As a consequence of this study the investigator-teacher's future action will reflect insights useful in conducting similar teaching and testing procedures and projective

analysis when introducing the original curriculum proposal, the feasibility of which has now been determined.

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ACKNOWLEDGEMENT

I wish to dedicate this work to Professors Sam
Black, James Gray, and Graeme Chalmers. For, from their
examples, I have come to recognize the purpose of my efforts.
It is not what one knows that is of consequence, but it is
the knowledge that one gives and fosters in others that is
of lasting importance. And, these three educators have dis-
played this gift.

I also wish to thank and acknowledge Mr. Robert A.
Andrews, my father, for his assistance with developing the
photographic material presented in this thesis.

Chapter 1

INTRODUCTION

Background to the Study

For several years this investigator's research interests have evolved around the feasibility of developing an environmentally-based aesthetic education program for the secondary school level. In the process her studies have led her to consider three necessary research components. These staged components are as follows:

1. The development of an alternative art education program and the writing of a curriculum proposal entitled, "Aesthetic Explorations in the Urban Environment," (Appendix, page 103).

2. The implementation of a self-initiated testing project based on a learning task related to the curriculum.

3. The testing of a similar learning task on a group of high school students within the investigator's teaching assignment, to compare the findings of the two testing projects and to judge the effectiveness of, and the problems involved with implementing the instructional recommendations offered in the self-testing analysis. The second research stage is the subject of this thesis, and should have a direct bearing upon the group study when it is initiated in the field.

1.

Statement of the Problem

The investigator recognized the need for the theories presented in the curriculum design to be tested on the part of both teacher and students to determine the strengths and weaknesses of the proposal and to reveal findings and to make recommendations for instruction that would facilitate the practical and effective implementation of such an alternative program. It was felt that a previous involvement in the learning task on the teacher's part might provide her with insights for directing the program and for evaluating the program's outcomes in the school. The investigator's reasoning was that not only would she, the teacher, be able to compare later the strategies, reactions, and results with those of her students, but that her parallel involvement might also provide a good example and stimulus to the student learning group. The investigator believes that first-hand experiences preliminary to, and associated with, expected student learning situations are an asset to understanding and to guiding the students' experiences in similar situations. Such an investigation forms the basis of this report. The question of research significance which best reflects the problem to be addressed in this investigation is: What are the nature of the projective, objective, and subjective factors associated with developing a curriculum based on aesthetic exploration in the urban environment?

Outline of the Research Approach and Focus

The major goals of the curriculum design, "Aesthetic Explorations in the Urban Environment," fall into three broad areas of student response:

1. heightening visual perception and awareness to aesthetic and social phenomena within the urban environment,

2. increasing the degree of discrimination of aesthetic qualities perceived, and

3. stimulating the development and understanding of creative abilities through the experience of acquiring information and visual imagery gathered from the local, urban environment and using that material in the creation of art work within a studio setting.

Through a systematic investigation of the environment by employing the recording mode of a visual-verbal diary, images and ideas were acquired through sketched, photographic, and written notations, which later evolved into more formal and personal artistic expressions (see Figures 16-25, pp. 73-82). By focusing upon a limited range of content, and provided with a variety of strategic approaches, the artist-investigator focused in a reflective way upon the aesthetic possibilities and social circumstances within the city's playground settings. To conduct the study an investigator-artist role was assumed by the researcher.

In the hopes of advancing the educational propositions

and hypotheses outlined in the original curriculum proposal,
see Appendix, . the investigator attempted both a process and
a product analysis in a field study she conducted in her
local, urban environment. The investigator-artist selected
a single focus--urban playgrounds--and, then, explored the
local environment attempting to gather and to modify the im-
ages and information perceived, into personal artistic state-
ments. A series of seven watercolour paintings resulted.

In the written study an attempt was made to record
the "process" strategies employed and to evaluate the educa-
tional and artistic outcomes of those strategies. Upon com-
pletion of the exercise the investigator endeavoured to ana-
lyze the "products" or resultant art series to determine if
such an approach could yield results characteristically diff-
erent from art work solely stimulated and executed within the
confines of a classroom. In presenting this projective analy-
sis the investigator's efforts were directed towards examin-
ing and reporting the blend of objective and subjective com-
ponents.

Organization of the Report and
    Reader Interests

As a classroom art teacher, the investigator's concern
has always been for bridging the gap between educational
theory, growing out of recent academic research findings, and
the practical tasks of teaching. Therefore, the form of pre-
sentation selected by the investigator has been one designed

primarily to facilitate the teaching community's understanding of the theories and findings as they are related to recommendations for instruction and implementation within a classroom.

The investigator has arranged the information reported along the natural learning continuum of the artistic task undertaken. In that way, it was posited that the classroom teacher would have a logical and sequential overview of the learning structure that might be anticipated in a similar learning situation and could better co-ordinate the relevant instructional strategies at each stage. The main contribution, intended by the writer of this report, is to provide information for the advancement of curriculum development in art education.

Of particular interest to the academic community, might be findings related to the description of the creative process which may serve to enlarge the already substantial body of knowledge on that subject. Incidental to the two foregoing purposes of this study, the reader may find the graphic reports of the resulting artistic series of appreciative value.

In this thesis presentation the investigator has provided a verbal-visual report in which she describes and analyses the investigation's development. Photographic documentation of the art work resulting from the project to support graphically the written statements is also provided. Through the project, the investigator has attempted to test the validity of a number of assumptions she developed earlier related to the form

of working mode. An attempt has been made to summarize a number of relevant findings revealed by the exercise and to provide recommendations for instructional strategies intended to maximize the benefits of such a program for the learners involved. In her conclusions, the investigator endeavoured to outline the general advantages and disadvantages reflected through her projective research approach to the theories of the curriculum, as those theories were conducted in this one learning experiment.

In presenting the report to the reader, the investigator has arranged the material in the following sequence:

1. A description of the projective analysis approach employed based on objective and subjective components, with proposals for both "process" and "product" analyses.

2. A general description of the process stages for orientation purposes.

3. A detailed, projective analysis of the various process stages of the artistic activity reporting highlights of objective and subjective findings and related recommendations for instruction in a similar learning situation.

4. A description of the evaluative stages and an outline of some current modes of critical inquiry.

5. A product analysis related to assumptions previously stated by the investigator.

6. A description of the consultation mode and recommendations for improving the form.

7. Proposals for a verbal diary form and timetable schedule applicable to the learning task described.

8. An outline of further studies suggested within the focus area.

9. Conclusions drawn related to the value of the original curriculum design, as reflected in the project under study.

Proposed Application of Findings

In order to compare and expand the findings of the projective analysis of this report with those of a student group testing study, in the immediate future the investigator intends to conduct the following research:

1. Conducting her students through a similar learning task concerned with the playground focus. Topics for further study may be found on page 98.

2. Recording observations of students' process strategies, through direct observation and with the aid of the verbal diary form (Figure 26, page 95).

3. Recording and analyzing teacher strategies and drawing comparisons with recommendations for instruction made in this study, and evaluating the effectiveness of those strategies in relation to the outcomes of the learning task described.

4. Evaluating the overall program proposal in light of the teacher and student experiences, and making recommendations for change.

5. Analyzing the students' artistic products in relation to the investigator's assumptions regarding their anticipated character.

Chapter 2

A PROJECTIVE RESEARCH APPROACH

The investigator has previously stated that her re-

search approach would be one of documenting her experiences

associated with an environmental field study as she recorded,

then, analyzed her personal strategies, reactions, and forms

of interaction. Such a participant-observer approach has

been previously advocated as a research mode for advancing

instructional strategies in art education by Hugh W. Stumbo

in his article "Three Bases for Research and Teaching in the

Arts: Subjective, Objective, and Projective."[1] Stumbo syn-

thesizes subjective and objective research approaches into a

"projective" research mode. He advocates raising the stud-

ents' consciousness, which he calls "attention"[2] to both ob-

jective and subjective features involved in the artist's work-

ing process. In this way, he claims, educational growth can

be achieved.

> . . . If the artist could reflect upon the objective
> and subjective features of the goal-oriented endeavor,
> he could learn a great deal about the nature of his
> instinctive or spontaneous reason. Such knowledge
> would afford insights concerning his style of life
> as well as his style of painting, drawing, or sculpting,
> and would allow him to make calculated changes in his
> future artistic endeavors.
>
> Artists have long expressed the opinion that their
> most productive projects have been those in which they
> were completely "engaged," i.e., free from objective
> controls and self-consciousness. If it is true (1) that

> this kind of an experience is most suitable for
> creative activity, (2) that much of the meaning of
> this kind of activity goes unnoticed by the creator,
> and (3) that an explication of that meaning would
> be valuable to the growth of the creative person,
> then it seems reasonable that the development of a
> procedure for bringing that meaning to the level of
> conscious awareness would be a valuable contribution
> to the field of teaching in the arts.[3]

In Stumbo's definition, a projective analysis has the follow-

ing characteristics:

1. The analysis cannot run concurrent with the pro-

ject activity; it "is always reflective in that it recon-

structs projects that have already been experienced."[4]

2. The undertaking or project must be:

planned or goal-oriented; specific and not hypothetical.[5]

3. One must attend to both objective and subjective

features of the activity in the analysis[6] or description of

the experience, because all artistic activity is a blend of

the two--inseparable at the time of creation.

4. "Only the context of meanings and the projects

that are to be described may be appealed to as criteria for

evaluation."[7]

It seems reasonable to assume that this form of analy-

sis would be more easily assumed by a mature artist with well-

developed instinctive artistic reactions, for example, an

artist-teacher. When such a level of understanding has been

gained, he or she would be more capable of guiding the young

and less experienced art student towards explicating a simi-

lar level of awareness or consciousness of the meaning in a

similar creative act.

Stumbo goes on to argue that "meanings" may be un-covered that can aid similar, future art teaching and art learning experiences.

> The function of research and teaching in art is to explicate meaning inherent in specific projects in which the art class in question is engaged. Know-ledge of these meanings enables students to achieve a more complete understanding of their specific art teaching projects. "Meaning" is the fundamental concept for research and teaching in art and the achievement of such meaning is the fundamental aim.[8]

For, as Stumbo goes on to explain: " . . . Art education is the result of communicating art."[9] And, he believes that " . . . it is possible for one person to direct the attention of another person, that is, it is possible to communicate and thereby to educate."[10]

Stumbo's clear challenge is that:

> Although no one has successfully demonstrated just how an explication of the blending of the objective and the subjective in research and teaching in art can be accomplished, it seems clear that such an undertaking would be worth the effort.[11]

It has been this investigator's intention to attempt to meet just that challenge based on Stumbo's premise, that:

> . . . the more information one has concerning any project the more he will be able to control future projects of the same nature, and that the greatest amount of information about any project can be gained through a projective analysis, i.e. an analysis of the conjoined subjective and objective features, then it would follow that the ability to control future projects can be increased through projective analyses.[12]

The Proposed Process Analysis

The investigator has attempted to record, analyze, and evaluate the working strategies employed during the exercise in an attempt to ascertain the relative feasibility of employing a curriculum based on "Aesthetic Explorations in the Urban Environment." Research attention was directed toward the following:

1. The various working approaches stimulated by means of such strategy possibilities as:

   a. the variety of visual recording means employed (sketching, photography, memory, verbal notations) and the relative merits of each;

   b. the use of image resources other than those gained from direct environmental observation;

   c. the use of reflective and imaginative thinking in evolving and completing the final image compositions;

   d. technical considerations made, and approaches used, in executing the drawing and the painting stages;

   e. focusing and selecting strategies employed;

   f. the nature of conscious evaluative strategies employed during the working period;

   g. strategies specifically employed to sustain and evolve a single, selected focus.

2. Difficulties arising from each of the various strategies. For example: What are some of the difficulties

of sustaining a focus and a continuity within a series of related pieces? How can these difficulties be overcome?

3. The relative worth of each strategy to the artist's development of operating modes and to the ensuing products.

4. The stages during which teacher-pupil interaction, in the form of private or group consultations, is most desirable or essential to assist the progress of the learning experience. What forms should this assistance take and what value can be expected from such planned dialogue or interaction? From such encounters, will the student gradually learn to adopt such a self-initiated dialogue with himself during the working process?

5. Evaluation of the worth of a diary approach employed in the process stage to promote a more conscious awareness of working strategies and ultimately to determine the probable worth of such an approach in assisting with formative evaluation on the teacher's part, and with the development of a more conscious level of awareness as to the effectiveness of various working procedures on the part of the students. Can reflections on artistic activity be promoted, recognized, and used educationally by the students?

The investigator-artist endeavoured to maintain a comprehensive diary of personal strategies, reactions, insights, and the forms of interaction engaged in with advisory personnel.

Critical diary results are reported in a verbal-visual form
in an attempt to illustrate better the evolution of the art-
istic series from the data gathering stage, through the stage
of completion of the drawn image and, then, to the completion
of the paintings. The medium of photography was employed to
provide the visual data to support written statements of find-
ings. Based on her experience the investigator has made rec-
ommendations regarding the worth and use of a diary approach
in a classroom situation. A sample verbal diary form will be
supplied. (See Figure 26, p. 95.)

6. Establishment of relevant criteria for evaluating
progress achievements in such a learning mode.

7. Development of a plausible timetable schedule re-
quired to achieve adequate educational results in a similar
project conducted within a classroom situation. (See Table 2,
p. 97.)

8. Demonstration of ways to develop further diver-
gent learning experiences related to the initial focusing
exercises.

The investigator believes that it is the teacher's in-
structional task to facilitate the students' movement through
a series of process stages in the learning task. In this study
the investigator, from knowledge obtained through the experi-
encing of a given learning task, has endeavoured to establish
recommendations for the types of interaction that would help

promote achievement or growth in each learning stage of the process. Students may be working largely instinctively, and the investigator believes that a more "conscious" directional approach will aid high school students in reaching task objectives. A teacher who has previously experienced such a task and who has conducted a projective analysis of the process experienced appears more likely to be able to guide such an exercise better than one who has only circumstantial knowledge of some of the problems the students will likely encounter. Such a teacher, familiar with the artistic process, should be able to anticipate better the students' learning stages and to lead them into experiencing the process stages more fully and consciously and, hopefully, more effectively. By stimulating reflective thinking following portions of the process the teacher might be able to help the students obtain a working awareness of the worth and effectiveness of the various strategies they have employed. It is with this intent that the investigator will outline her personal findings and make recommendations regarding various teaching strategies that she believes would be beneficial to promote in a similar learning task within a high school classroom situation.

It appears that one's approach and attitude must vary considerably from stage to stage in the task outlined. Therefore, students must be aware of the nature of different stages to be able to move easily and effectively from one to the

other. If the whole process is left to chance, the various process stages required could leave them bewildered, frustrated, and without substantial educational gain.

The Proposed Product Analysis

The investigator began the research assuming that an environmentally-based aesthetic approach would stimulate a different imagery emphasis than that of a totally classroom-based program. It was thought that such imagery would likely display all or some of the following characteristics:

1. A clearer and more accurate description of <u>how things actually look</u>. Initial drawings, from the image gathering phase, may be more highly representational and detailed in appearance than classroom based drawings.

2. Familiar objects and scenes may show new awareness of aesthetic phenomena and insights into the social meaning imparted in the environmental experiences. Work in this program was generally expected to reflect more social awareness than work promoted in classroom situations.

3. The drawing of clichéd images and the repetition of a few standard images will likely be eliminated by the experiencing of a wider range and ever-changing set of stimuli than is normally available within a classroom setting.

4. There will likely develop a greater concern for object-space relationships and for object-to-object relationships. The attention to the interaction of phenomena should

be increased.

In general, the investigator anticipated a heightened aware-
ness of environmental details, aesthetic phenomena, and the
social significance of situations through promoting directed
and heightened aesthetic experiences within the local environ-
ment.

Two potential weaknesses of the approach that the in-
vestigator assumed could develop, if not carefully avoided,
and that could be reflected in the artistic products are:

1. the randomness of imagery sponsored by an over-
abundance of stimuli, if aesthetic focusing and selection pro-
cesses are not promoted, and

2. the direct copying of images without letting the
visual data evolve through reflective and imaginative think-
ing, after the initial data gathering stage, thereby creating
an impersonal interpretation.

Through an analysis of the resulting art work, of
seven watercolour paintings, the foregoing assumptions have
been tested to determine if art work stimulated through envir-
onmentally-based explorations is characteristically different
from art work stimulated and executed solely within the class-
room. From this investigation, warrantability of the follow-
ing hypothesis may be determined: that art teachers wishing
to promote such an artistic emphasis could facilitate that
development through a similar learning approach.

Chapter 3

A GENERAL OUTLINE OF THE WORKING STRATEGIES

Before proceeding with a detailed description of the "meanings" revealed in a projective analysis of this field study, a general outline of the project and its broad stages may be useful as an orientation for the reader.

The Artistic Goal-Orientation Described

The initial focus chosen was the local, urban playground, which included a large municipal park, several community parks and school playgrounds, and a local May Day fair. The object of the work was to use these resources as a stimulus to image gathering exercises, which hopefully would promote the ultimate creation of a personal series of watercolour paintings evolving from the chosen stimulus. It was reasoned that the focus was an appropriate one as the prospective students of the author's high school could, at some future time, use the locations in a similar manner. The author considered also the propositions that all young people have had some experience with playgrounds and that such facilities possibly provide access to the widest range of humanity within any given community.

18.

> Man only plays when he is human in the full
> sense of the word, and he is only completely
> human when he is playing.[13]
> -- Friedrich Schiller

Then, what better focus could one select for study than
people at play in the local environment to achieve a greater
understanding of social conditions or for a subject for crea-
tive interpretation?

Performance Stages of Artistic Activity Described

The subsequent artistic activity that the author en-
gaged in fell into the following general performance stages:

1. that of acquaintance with the focus of playgrounds
   and of image gathering,

2. that of reflective and subjective approaches, and

3. that of painting experiences.

Acquaintance with the focus and image gathering. Fre-
quent visits were made to numerous playground locations in the
local community gathering a wide range of images with a variety
of recording methods. The methods used included sketching,
photography, memory, and written notations. The initial image
series included: written notations of objective features and
subjective reactions; sketches and photographs of plants,
birds, flowers, people in various activities, and physical
features of the areas--both natural and man-made. Little cen-
sorship of images was employed at this stage. An endeavour
to record objectively the essential characteristics of the
locations was attempted.

<u>Reflective and subjective approaches</u>. Following several weeks of observation and copious recording of as many random impressions as possible, the artist engaged in a period of reflective thinking on the encounters experienced. Images gathered were re-examined and the mind was allowed to play imaginatively with the social and aesthetic significance read into the sources by the investigator. Mental links were made beyond these immediate encounters into the reporter's own past to synthesize experiences and to form generalizations about roles and experiences of life as played out in playgrounds. Such generalizations gave impetus to the formation of verbal captions for the compositions and to the building of short episodes or visual compositions to express the separate concepts that seemed significant to express. Personal interpretations of the experiences were encouraged at this stage. The reflective and subjective nature of this stage was a strong contrast to the previous stage of objective exploration and inquiry. A series of seven drawing compositions evolved by the end of this stage. (See Figures 8-14, pp. 52-58.) During this period additional visual images were often required to complete the expression of an idea that had formed. These subsequent image gathering sessions proved to be far more selective than the initial stage of image gathering. At this stage, the author had become more aware and conscious of the features of the focus under consideration. A degree of

heightened awareness had already been reached. Meaning, image selection, compositional layouts of figures and ground were the author's main concerns in the final stages of the drawing.

Painting experiences. Once the finalized drawings were transposed onto the watercolour paper the problems of watercolour technique and colour interpretation dominated the writer's concerns. Over a period of two summer months the painting stage was completed. (See Figures 16-25, pp. 73-82.) As suggested by Hugh W. Stumbo the artist "engaged" totally in his or her work is goal-oriented towards the act of painting. He is functioning in an integrated manner when objective and subjective operations merge naturally.

It is through a reflective and projective analysis of these three stages of the process revealed in a copious series of recorded step-by-step reflections that the investigator believes she has been able to isolate many of the objective and subjective findings or meanings of this project that Stumbo alluded to in his article. In the following sections of this thesis presentation the investigator has endeavoured to outline the more significant findings of the research exercise, followed consecutively with the implications she sees these findings have for improving art education instruction, and what forms implementation of the recommendations should

take in a similar project with high school students in her
community. As findings and recommendations have been reported
at some length the investigator will endeavour to integrate
the two during a step-by-step reporting of the process stages
in the following chapter.

In a projective analysis of her reflective diary not-
ations the writer discovered that she was able to translate
or interpret her instinctive and spontaneous actions into what
might be described as an artistic dialogue or process descrip-
tion. In reflection, she was able to record her awareness of
a wide range of objective and subjective responses that went
into creating the painting series. The investigator, in fact,
was surprised at the quantity and quality of reasoning and
responses engaged in during the experience.

Chapter 4

A PROJECTIVE ANALYSIS OF THE PROCESS

Within this chapter the investigator has endeavoured to employ Stumbo's projective analysis mode to report on the three main process stages through which the painting series evolved. Those stages were as follows:

1. the image gathering and composition building stage,

2. the drawing stage, and

3. the painting stage.

An attempt has been made to convey both the objective and subjective findings in a projective analysis mode and, then, to make recommendations for instruction in light of the findings. In outlining some of the projective findings the investigator has found it useful to apply a series of categories for describing works of art based on those developed by the CEMREL (Central Midwestern Regional Educational Laboratory) group. However, in the main, the investigator has tried to distinguish the objective components from the subjective components of the creative process under study.

A PROJECTIVE ANALYSIS OF THE IMAGE GATHERING
AND COMPOSITION BUILDING STAGE

A detailed analysis of both the recorded verbal,

discourse pattern of the artistic process and the components of the compositional images revealed several significant findings relevant to the teaching of art. Recommendations concerning the implications to instructional implementation follow the finding to which it is related.

Increased Visual Awareness of the Focus

Findings: During the exercise, visual awareness was increased at least to the focus selected--playground related images--in both actual playground settings and to related subjects in other visual sources. It appears that once the focus is well-embedded in the learner's mental system for inquiry he can carry this awareness of the focus beyond the adopted locale chosen for study to other encounters during that period of intense focusing. In analyzing the representational components of the author's compositions it was found that the following sources were used to generate the total compositional images that evolved for the series:

Table 1. Image Sources for Compositions Developed

Image Sources Employed in Representations	% Use of Source in Creating Representational Image Compositions of the Series
1. objects taken fairly literally from an actual park source	18%
2. objects modified considerably, but generated from an actual park source	18%
3. objects generated from memory or imagination	29%
4. objects abstracted from a previous drawing, or from a newspaper, book or magazine source	29%
5. objects taken and modified from another image or source of artistic production	6%

It should be noted that each final compositional image was generally a conglomerate in source of components. The percentages indicated refer to the source use for the total compositional series of seven paintings. Numerous images, beyond those calculated here, were gathered and not selected for use in the series. For a more graphic illustration of the variety of images and sources used to evolve the compositions see Figures 1-6, pp. 38-43.

Recommendations for instruction: The investigator recognizes that the preceding percentage use of resources would vary considerably in relation to the various encounters and experiences of each individual student even within a similar learning task. Experiences in the aesthetic realm are highly personalized and individual. While aesthetic experiences may be similar they are never duplicated from individual to individual. The same resources will be used in a variety of ways and means by different individuals.

However, the teacher should be aware of phenomenological aspects of increased awareness to the focus and should assist the students in directing their awareness in a similar broadening fashion. If such a transfer of awareness to other image sources can occur, and if one deems that such a development is a positive type of experience to promote, the question arises of how the teacher can promote this form of transfer of awareness to numerous other situations and resources. In this

respect, the investigator would recommend a number of strate-
gies. It is recommended that the teacher who is considering
an environmental inquiry around a given focus first build up
an extensive image bank around the focus that is to be stud-
ied or promoted. The investigator-teacher, while involved
in the study of playgrounds, began to establish a picture
file and slide series around the theme, which could be used
in the future with her students. Art history books can also
be sources of stimuli to the learner. The teacher should be-
come familiar with artists and their individual image patt-
erns. For example, the teacher could provide a student with
a list of artists who have dealt with a given theme: the
circus grounds or fair. Where the teacher cannot provide the
student with a bank of actual, related images he should be
able to direct the student to sources where he will likely
encounter the focus beyond the firsthand environmental experi-
ences he has organized for the class. It should be stated
that these auxiliary resources should not be employed as sub-
stitute experiences for firsthand encounters with the focus,
but should be used to augment and complement the major envir-
onmental encounters. Similarly, the teacher may wish to set
up an alternative or additional series of environmental loc-
ales which the highly motivated student may visit independ-
ently of the group visits. Students who initiate additional
excursions could come together to share their reactions and

images to broaden the general focus still further. Such
sharing and discussion sessions are an essential part of
helping the learner sharpen his awareness to the focus and
its attributes. For, it seems reasonable to conclude that
a student exploring the environment with a well-established
sense of direction and purpose is more likely to detect im-
age sources for his use than a student working more randomly
in the environment.

Merits of the Various Recording Modes Employed

Findings: The artist found that by employing a var-
iety of image gathering means, she was able to heighten her
awareness to different qualities composing the objects repre-
sented in the images. The merits of the various recording
means appeared as follows:

A. Photographic Mode

Photographic images were found to be useful in
recording:

1. action poses and fleeting facial expressions which
   would escape recording by drawing notations,

2. colour features of the environment,

3. textural details of the physical setting,

4. pattern relationships, for example, a broad carpeting
   of flowers,

5. the general features in expanses of park settings, and

6. compositional relationships.

B. Drawing Mode

Sketching was generally employed to record the following subjects and features:

1. people captured in fairly still poses,

2. subjective interpretations of human facial expressions and poses,

3. linear studies of subjects to simplify figures into the most essential forms, and

4. single subjects and to emphasize certain features of a given image.

C. Verbal Notations

Verbal notations usually accompanied the photographic and drawn interpretations and, generally, took the form of:

1. subjective comments on the artist's impressions of the encounters,

2. reflections on social meanings or on the implied significance of the situation viewed; these were the first ideas and feelings of social import consciously stated for examination, and

3. notations recording highlighted features of texture, colour, pattern, etc. in a given image.

D. Memory

Not all impressions were recorded in concrete means. Images were formed, to be later drawn upon when their relevance became important to the work.

In comparing the four recording modes it was found that drawn images and verbal notations were used for recording more subjective interpretations of the environmental encounters and that photography was used to more accurately record environmental details. In conclusion, it appears that a variety of recording strategies may be helpful in promoting heightened awareness to different types of features and aesthetic qualities of the environment and may be preferable to employing a single recording mode for promoting image development.

Recommendations for instruction: The results of the study appear to indicate that a variety of recording modes is preferable to a single mode in promoting a wide range of visual and social awareness and in assisting the growth of artistic image development. Therefore, it is recommended that the art teacher encourage and provide instruction and experience in such recording modes within the students' learning tasks. It is further recommended that provision be made in the learning process for discussion of the relative merits and uses of each recording device for providing imagery information for their future use.

Social Awareness and Subjective Reactions Highlighted

Findings: The investigator recorded a series of subjective reactions highlighted in the initial stages. Although

the investigator had confidently selected the given focus,
she still experienced feelings of uncertainty resulting from
a randomness of strategies employed in the initial stages of
image gathering. The early recordings were extremely varied
in subject matter--birds, people, flowers, play equipment--
and lacked the development of strong relationships between
the various images that develops later from reflection and
personal interpretation of the encounters experienced. How-
ever, in retrospect, this approach with its accompanying feel-
ings of uncertainty may be necessary to allow for more
openness or receptiveness to a wider variety of experiences
than would be had if the artist were to focus on a narrower
and more restricted subject. And, it appears that a narrowing
of the focus will ultimately occur as the process proceeds
into a stage of reflection and the establishment of a cogni-
tive development of relationships between the separate images
perceived.

Throughout the stage of image gathering social aware-
ness intensified. Having gone to the parks as an observer
rather than as a participant in regular playground activities,
the author became strongly aware of and even self-conscious
of her differing role. At first, feelings of self-isolation
dominated. Through a series of questions she raised with her-
self she was soon able to transfer her awareness of self to
an awareness of others within the setting. She had already
recognized her role and began to ponder a similar set of

questions about the roles of those people she perceived around her. Some of the questions raised were:

How were others enjoying the park?

What did others come to the park to do?

What activities were available?

What feelings were other people appearing to express?

What roles were other people appearing to play?

What types and ages of people were evident in the park?

How do roles change at different stages of life?

How do people exhibit their roles, aspirations, and feelings while at play?

Such mental reflections helped to narrow the focus and more selectively to direct the writer's awareness. In searching for answers to the previous questions more specific themes emerged and formed the basis for the compositions. The work became a form of social commentary. Generalizations about states of the human condition were highlighted. The images were gathered, selected, and arranged to narrate various roles people assumed and displayed in their lifetimes as seen in the playgrounds. Even the playground theme took on a more symbolic and expressive meaning. The series became "Play Ground," a series of compositions expressive of the roles people play as evident in the parks or grounds. Themes developed and titles evolved that were expressive of this social content. Separate reactions started to come together to form more complete

feelings and ideas expressive of the social awareness that had developed. The visual images that had been gathered were re-examined for symbolic suggestiveness. Input from the artist's memories of her childhood became interwoven with gathered images and feelings in the compositions. She mentally drew similarities between roles she observed and roles she recalled playing in her youth. She endeavoured to develop an empathy for the new and unfamiliar roles that she perceived. Images past and present were filtered through the artist's subjective regions and emerged in new and more expressive visual forms.

Titles of the final composition series reflect this emphasis on social content. The works are titled:

"Hide and Seek" (Figure 8, p. 52).

"Communion" (Figure 9, p. 53).

"Ascension" (Figure 10, p. 54).

"Death of Life" (Figure 11, p. 55).

"Contemplation" (Figure 12, p. 56).

"Apron Strings" (Figure 13, p. 57).

"Merry Go Round" (Figure 14, p. 58).

An increase in social awareness was also reflected in the verbal notations of the verbal-visual diary. Social findings highlighted by the artist's observations were as follows:

1. The playground is an area of the environment where all types and ages of people come together.

2. The human life-cycle of birth, life, and death is

reflected in the park, and parallels nature's pattern.

3. Opposite elements of the human condition come together in the park, more so than they do in day-to-day work routines. For example: youth and old age

rich and poor

happiness and sadness

freedom and control

4. People use the park setting for activities designed to get in touch with themselves. They go there to seek awareness of their own thoughts, emotions, and physical being.

5. People are more informal and natural in parks. For the most part, they have thrown off their "job" roles. Instead, they are free to explore and play other roles, such as athlete, nature lover, etc.

6. There is also evidence of aspects of escapism in roles displayed in the park. However, one cannot ultimately escape all controls and roles.

In conclusion, the writer found the playground to be a good choice of focus for increasing social awareness and empathy and hopes that similar experiences would lead the young student to similar awarenesses.

Recommendations for instruction: The art teacher can help the young students learn to deal with and use their subjective reactions during this stage in a number of ways. Students should be encouraged to talk about the feelings they are

experiencing during the environmental encounters. The teacher can ease the students' feelings of anxiety by helping them be aware that feelings of uncertainty, self-consciousness, and ambiguity are normal during initial encounters and helping them understand the reasons why such reactions occur. They should be encouraged to adopt a manner of flexibility, openness, and tolerance of ambiguity during their explorations, and encouraged not to go into the experience with a totally pre-determined approach. They should be prepared to be moulded by the experiences that they will have during the encounters.

Students must be helped to relate subjectively to the situations in order to create import in their art work. As Suzanne Langer states in her book Problems in Art,[14] import arises out of the artist's ability to express his feelings about life through an art form. As Langer explicitly states, ". . . all artistic ideas are ideas of something felt . . ."[15]

The teacher may be of assistance to the students in encouraging increased social awareness and empathy by providing the class with a series of questions, similar to those previously outlined on page 31, for the students to direct their awareness to the social significance of the visual stimuli encountered during their environmental explorations. A set of related questions could even be designed cooperatively by teacher and students for use by the students to conduct interviews of the park's inhabitants to deepen social contact and understanding.

Once images are gathered and feelings surface the teacher could initiate discussions to draw out relationships and meanings between feelings and images. Through such an exercise the students may begin to recognize and achieve the "positive" use of their subjective reactions to their encounters. This aspect of the creative process cannot be too highly valued and encouraged because it forms the "raison d'être" of all art work.

Students need a period of physical relaxation and contemplation of the encounters for the creative linking of separate images and feelings into complete and expressive compositional wholes. The initial aesthetic experiences in the environment bring emotional impact and insight to the artist. However, students and artists alike need to contemplate and internalize the experience to crystallize and deepen the meaning--idea and emotion--they wish ultimately to communicate or express. As Langer expressed, artists' renderings are biased because they record what they deem important.[16] The artist needs to find personal meaning in the experience for it to be worthy of further interpretation or expression in an art form. This transformation usually follows the initial aesthetic experiences. And, the teacher can help to promote such a transformation by requiring the students to draw attention to their reactions and to the meanings they hold for them and, then, by helping the learners draw relationships between the reactions and meanings they have been able to identify and the visual data they have gathered. In this way, the teacher can

also assist the students in narrowing and clarifying their personal choice of focus. Students should be encouraged to record their subjective reactions in the form of verbal notations in a verbal-visual diary of environmental experiences to aid the teacher and students in promoting such a unification of experience, meaning, and expression.

In group situations, attention could be directed to the universal nature of human feelings and conditions. Students should be encouraged to examine the most common ones experienced and to discuss how these ideas and emotions can be communicated through symbolic, visual language. Works of art of an historical nature could be of use in helping direct the discovery of the universality of the human condition and experience, as expressed by artists of all ages.

Subjective reactions and social awareness highlighted in environmental encounters should form an important topic for artistic discussion and interpretation within the art classroom. And the art teacher should develop considerable skill in initiating and directing such a discussion.

Summary

From the foregoing analysis it appears that the art teacher's concerns and skills during the initial stages of the exercise should be directed towards facilitating the learners' growth in four major areas:

1. helping direct the learners' focusing skills and perception,

2. instructing in, and discussing, the use of a variety of recording modes,

3. encouraging the development of awareness to subjective reactions and social content, and

4. helping the learners synthesize their reactions and draw meanings from their experiences.

Figure 1. Assorted Photographic Images Gathered of
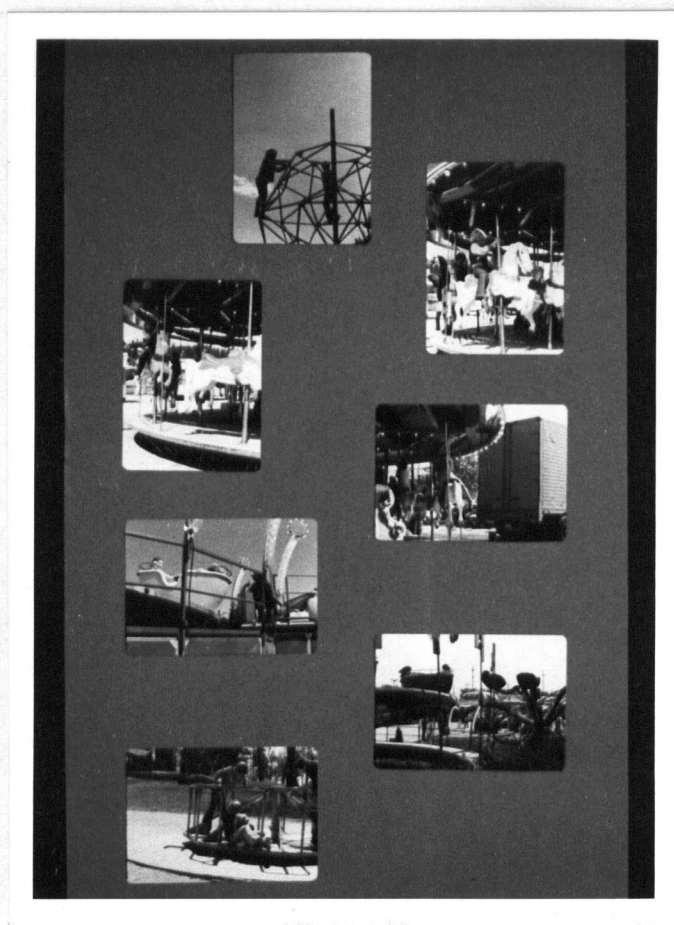
Recreational Activities and

Equipment

Figure 2.   Newspaper Image and Drawn Image for
"Hide and Seek"
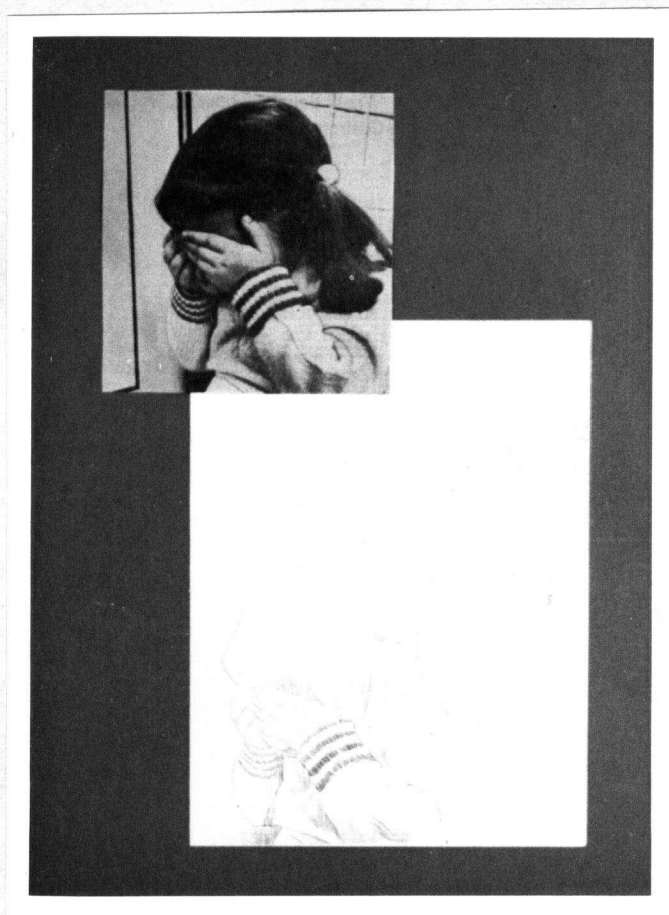
Figure 3. Drawn and Photographic Images Gathered for
"Contemplation"
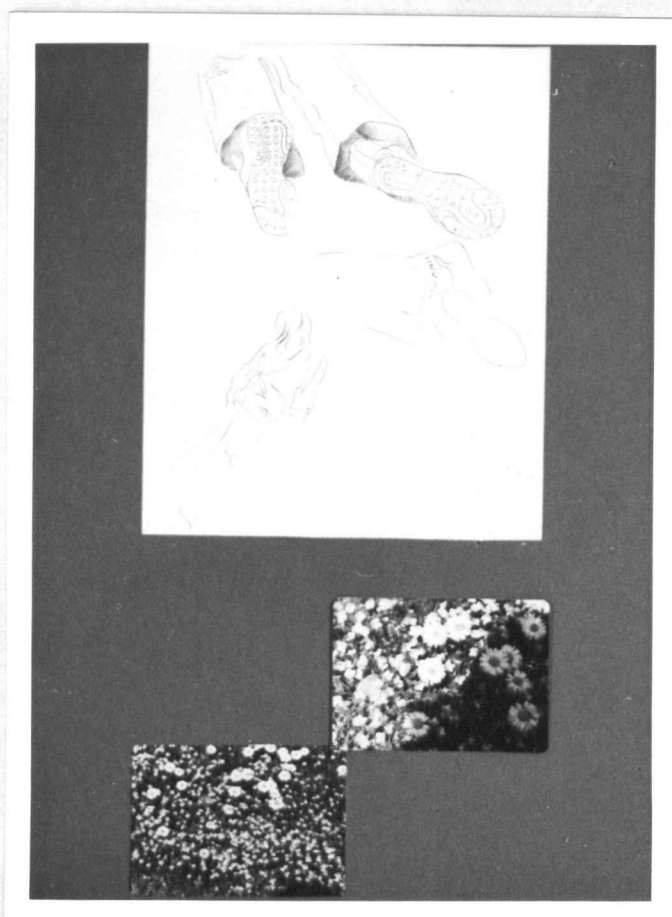
Figure 4. Newspaper Images and Photographic Images

Gathered for "Apron Strings" and

"Communion"
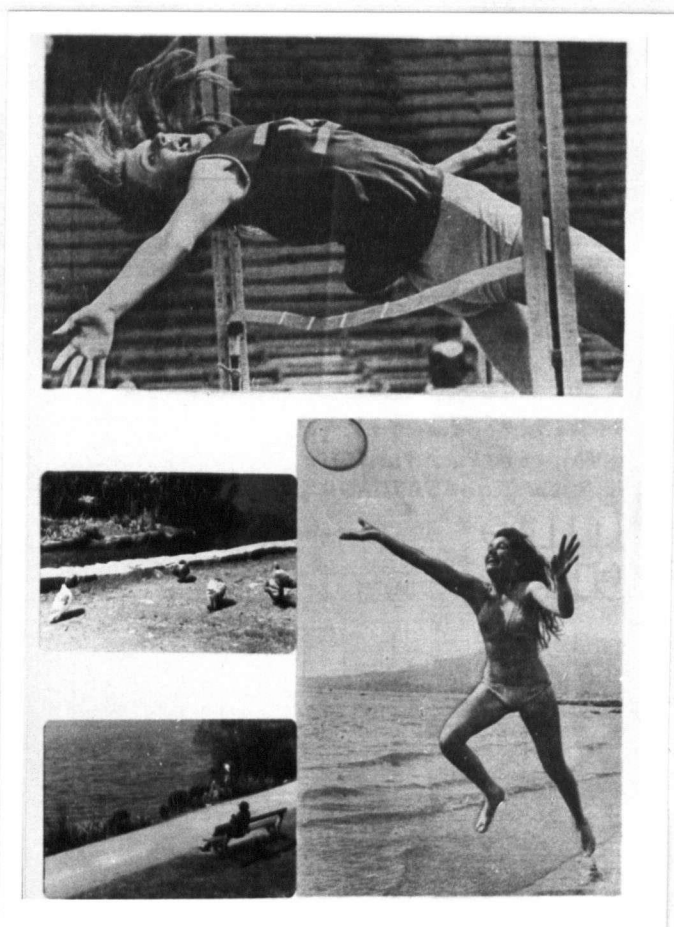
Figure 5. Newspaper Images Gathered for "Merry Go Round"

43.
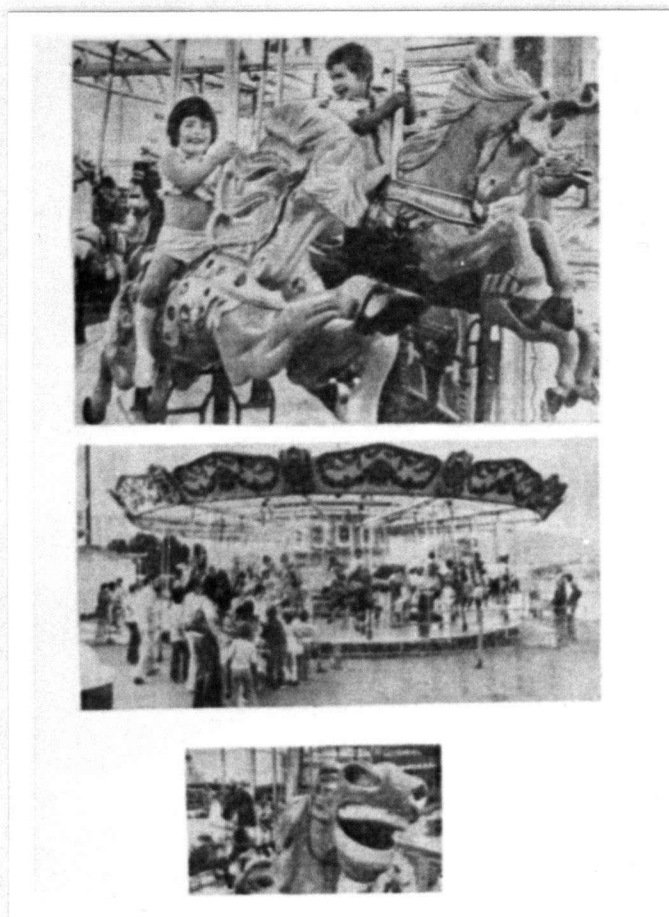
Figure 6. Newspaper Images Gathered for "Merry Go Round"

CATEGORIES USEFUL TO THE PROCESS ANALYSIS

In order to analyze the process strategies during

periods of intense artistic production it appears useful to

establish a scheme of descriptive categories of artistic con-

cerns. With some modification the descriptive categories de-

signed by CEMREL to describe works of art would appear to be

useful for this study. These categories, if applied to areas

for artistic concern in creating a work of art, form a good

basis from which to build a comprehensive scheme of categor-

ies for describing artistic concerns in the production stage.

CEMREL's categories for describing a work of art are

useful if one defines "counters" to be: publicly identifiable

elements in a work such as a colour area, a space area, or a

figure. The CEMREL categories are:

 1. Describe the surface counters.
 2. Describe the relationships among the surface
counters.
 3. Describe the representational counters, when
present. . . .
 4. Describe the relationships among the representa-
tional counters.
 5. Describe the relationships among the surface and
representational counters.
 6. Speculate on the possible meanings of the counters
and their interrelationships in the form of a paraphrase.
. . .
 7. Compare the meaning discovered with a re-exper-
iencing of the work of art.
 8. Make a judgment about the significance of the
work.[17]

The investigator has discovered, in analyzing her

reactions and concerns recorded during the intense production

stage, that two more categories would be useful in describing

the various concerns highlighted in her discourse. They are

as follows:

> 1. subjective reactions, and
>
> 2. technical concerns and physical awareness.

In grouping the concerns consciously revealed in the artist's verbal notations of the artistic process, it became clear that the concerns in the period of drawing up the original pencil compositions varied considerably from those in the painting stage. These differences have been related in a detailed description of the foregoing categories highlighted in the two working stages. It should be noted that these differences were very easy to identify because the two stages were conducted consecutively and separately from one another. When there is more of an integration of the drawing stage with the painting stage these differences may be less existent and/or less apparent.

A PROJECTIVE ANALYSIS OF THE DRAWING STAGE

As the ideas for the compositions became clearer attention turned to new concerns. One set of concerns dealt with elements and principles of composition; another with achieving subjective satisfaction through the personal integrity expressive in the work. Objective compositional decisions and judgments were interwoven with subjective interpretive decisions and judgments to evolve the final plans or drawings.

Compositional Concerns Identified

Findings: The following compositional concerns were

found to be highlighted in this stage:

1. figure-ground relationships and figure to figure
   spatial relationships,

2. directional pulls and thrusts and the general flow
   of movement within the work,

3. proportional relationships--size relationships
   between components,

4. linear qualities--simplicity and fluidity.

In addition, various images underwent a period of selection,
clarification, and refinement in order to increase the express-
ive power of the compositional whole. Specific images or de-
tails needed to complete the compositions were sought out.
(See Figure 7, p. 51.) Component images were selected for
symbolic effect. Some ideas were dropped when the images
would not evolve into a total expression of the artist's idea.
Conscious awareness of the foregoing factors, both elements
and principles of compositional design, enabled the artist to
work more intentionally to achieve unified compositional eff-
ects in each drawing.

Finally, the investigator's concerns turned to the
colour schemes and stylistic approach necessary to communicate
the intended expression in the final painting. Before pro-
ceeding with the painting stage, the artist sought out works
by such watercolourists as Turner, Chagall, and Kandinsky to
study their handling of the medium. The works of Francis
Bacon and the German Expressionists were examined for stylistic

treatment of the imagery. The artist found such studies relevant to and influential on her work.

If one were to categorize these concerns under CEMREL's descriptive categories the following concerns would seem to have been highlighted during the drawing stage:

1. Concern for the representational counters.

2. Concern for the relationships among the representational counters.

3. Concern for relationships among the surface and representational counters.

4. Concern for meanings of the counters and their interrelationships in the form of a paraphrase.

5. Concern for judging the significance of the work. As the drawings were simple, linear pencil studies, the technical concerns or problems were few at this stage. Some care did need to be taken in drawing the compositions to an accurate scale larger than the original sketch. For this purpose, a grid ratio was developed to enlarge the work to the final size (see Figure 15, p. 59). More difficult technical concerns were to be attempted during the painting stage.

Recommendations for instruction: It appears evident from the findings that for a high level of concern for compositional design factors to occur the students must first be able to understand some basic art concepts and to be able to identify elements and principles of design at work in pieces

of art work. Therefore, it is recommended that the teacher direct some instructional time to the explanation of compositional design elements and principles, so that such an understanding is attained by the students. Once key concepts are acquired, attention can be directed towards the recognition and attainment of unified design elements and principles within their own compositions. The teacher should emphasize the necessity for selection and refinement of the images to achieve unified compositional wholes. The students might discuss the question--what principles help to create unity in a work of art? At this stage the teacher would be recommended to help the student bridge the gap between the drawing and painting stages by initiating a discussion around anticipated colour schemes, stylistic approach, and symbolic treatment intended to express certain meanings of the work. Related to these discussions, art criticism sessions could be introduced to increase the students' awareness to many of the preceding factors of artistic concern and to graphically illustrate to the students how other artists have developed effective works by attending to similar concerns and problems.

Subjective Concerns Identified

Findings: Several subjective responses were also evident in this stage of the process. The artist was concerned with achieving an art form unique and expressive of the

artist's own feelings and ideas. This personal integrity of the expressive form was a very strong concern of the artist.

The artist also relied somewhat on her subjective feelings to intuit or sense the completeness or expressiveness of the various compositions. For, not all judgments can be achieved by objective means alone. Artistic import can be felt--by the intensity of the emotional impact experienced by the viewer. This artist experienced true pleasure in being able to capture or crystallize her own ideas and feelings in a visual form of expression.

Recommendations for instruction: To check that artistic integrity is being honoured in the form of personal expression, the art teacher could engage the student in a discussion of the intended meaning--idea or feeling--behind the work under creation. Verbal interpretations of the works, in turn, could be compared with the student's subjective reactions to the environmental experience, as reported in the verbal diary notations. Students should be able to give a justification for the work.

In judging the effectiveness of their work students should be encouraged to analyze objectively the compositional structure of their work, as well as to be sensitive to receiving intuited reactions to the import or intensity of the work under consideration.

Philosophical discussions regarding the function and

purpose of art are not beyond the capacity of secondary school students and may help them in forming an understanding of both the creative and appreciative processes they can engage in. And, the subjective nature of art is of great importance to stress.

Summary

Successful works of art are achieved through a balance of technical and compositional considerations and factors expressive of the artist's ideas and feelings. Therefore, the art teacher should encourage self-expression and, also, direct the young artist's technical and compositional concerns and skills in the work at hand. Both subjective and objective factors of creation should be developed in a parallel fashion.

Figure 7. Skeletal Studies

Figure 8. Drawing Composition: "Hide and Seek"
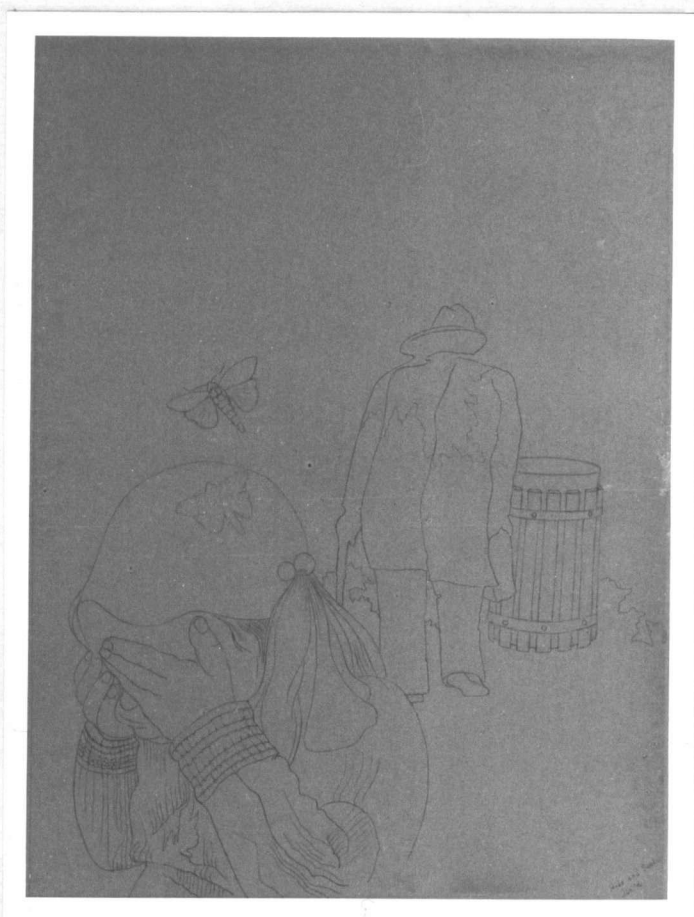
Figure 9. Drawing Composition: "Communion"
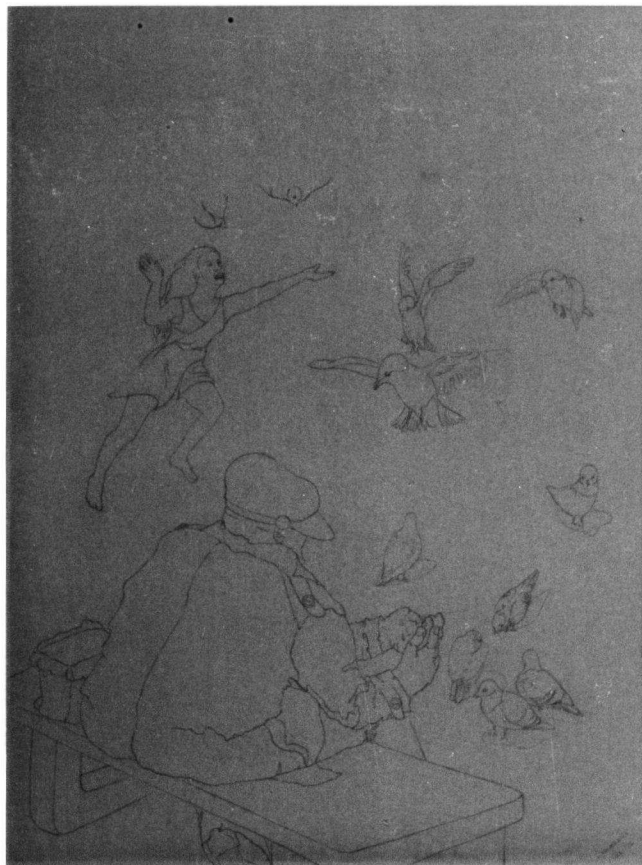
Figure 10. Drawing Composition: "Ascension"

55.
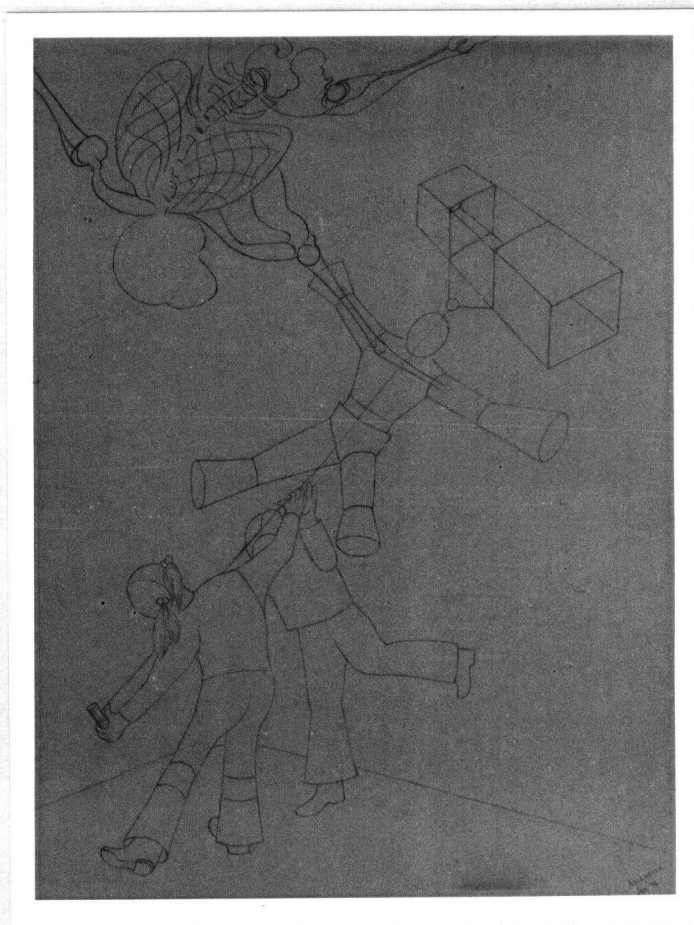
Figure 11.   Drawing Composition: "Death of Life"
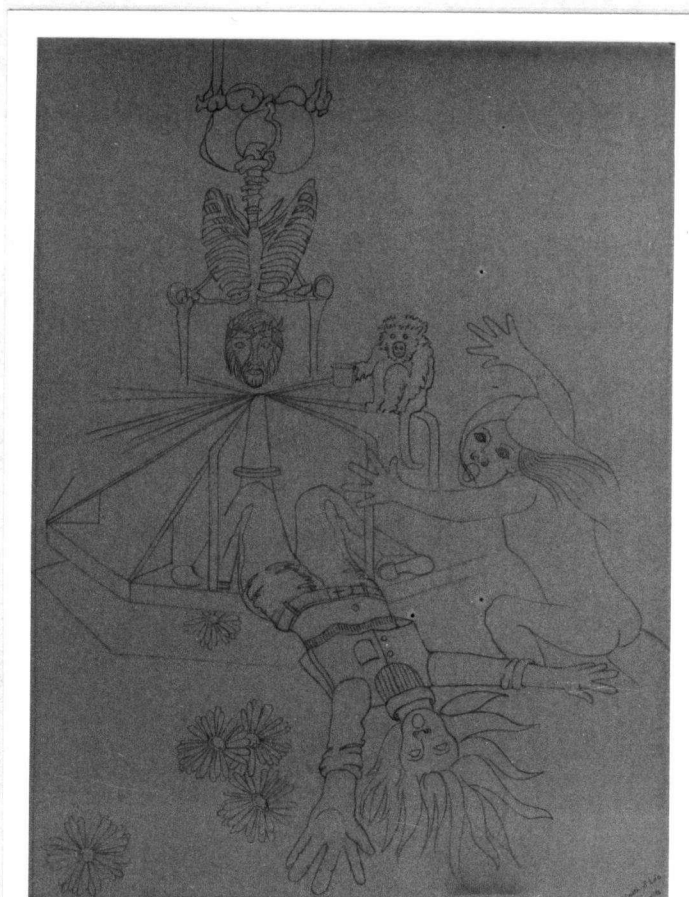
Figure 12.   Drawing Composition: "Contemplation"

Figure 13. Drawing Composition: "Apron Strings"
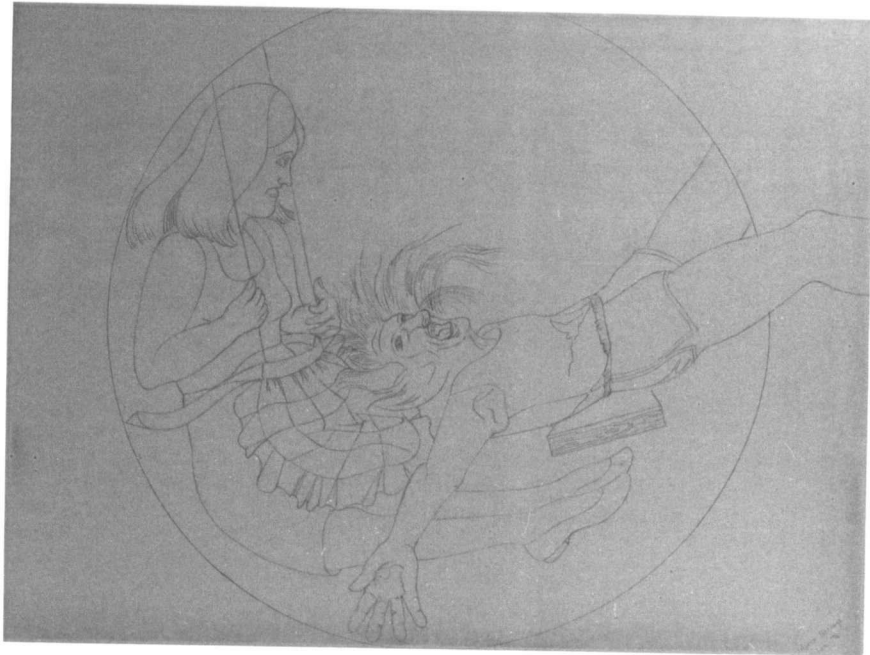
Figure 14.   Drawing Composition: "Merry Go Round"
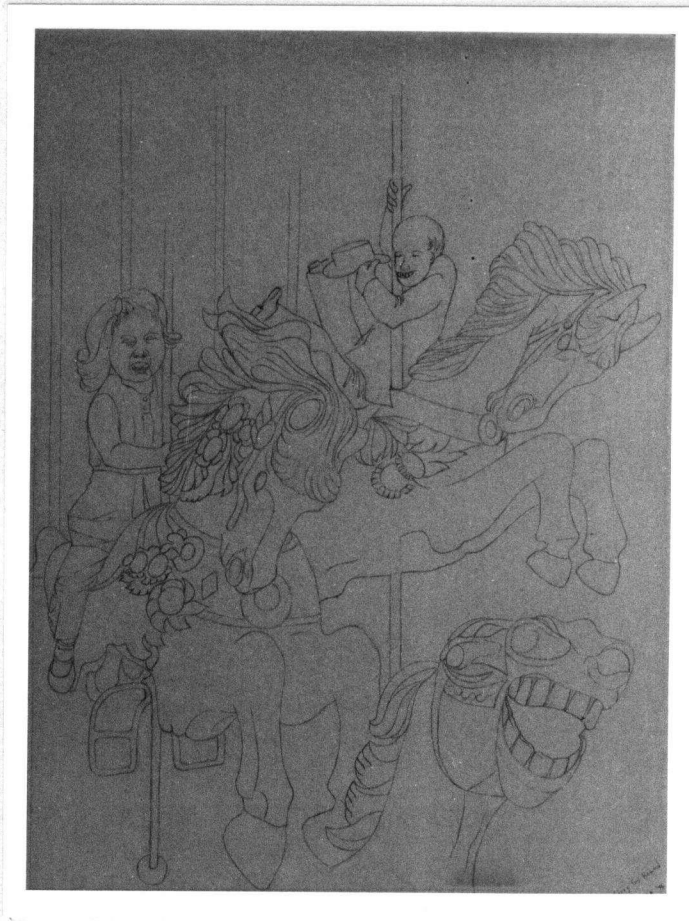
Figure 15. Grid Pattern Over An Original Sketch
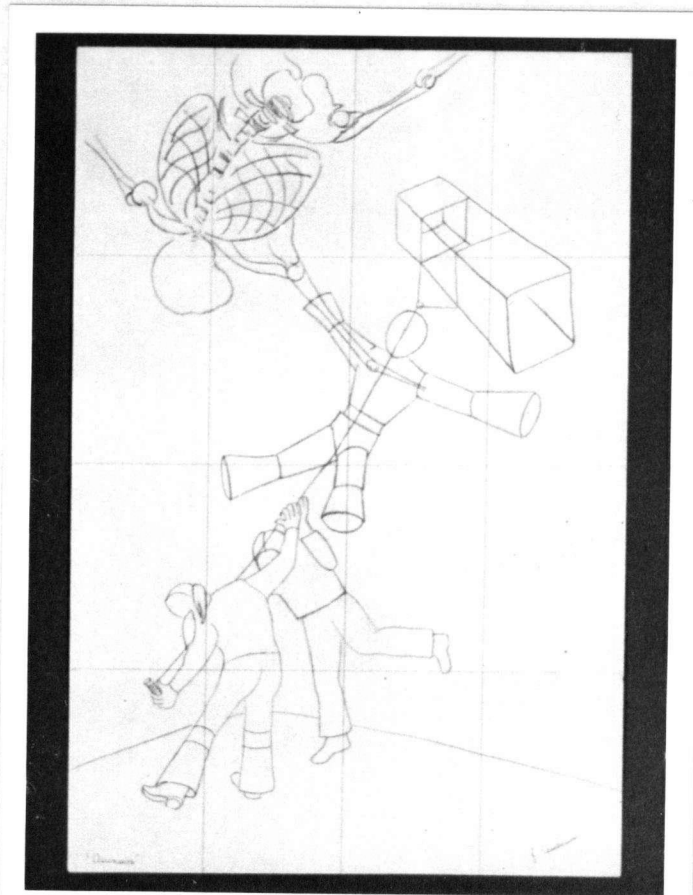
A PROJECTIVE ANALYSIS OF THE PAINTING STAGE

Artistic concerns in the painting stage varied considerably from the foregoing stage. The artistic considerations may be definitively grouped under the following categories:

1. technical concerns and physical awareness,

2. subjective reactions,

3. concerns for surface counters,

4. concerns for the relationships between surface counters, and

5. concerns with using surface counters to emphasize and support the meanings of the representational counters.

Technical Concerns Identified

Findings: A long list of technical procedures appeared in the process descriptions of all the paintings. Some of the more common technical problems appeared to be:

1. mixing colours desired,

2. applying large washes of colour evenly--especially backgrounds around objects,

3. increasing tonal contrasts for clarity of readability of the painting from a distance,

4. the difficulty of painting very small features over painting larger features,

5. controlling watercolours so as not to let them run into other areas of the picture,

6. maintaining a consistent painting style while working on a painting over several days,

7. the difficulty of maintaining a spontaneous and not overworked painting style when attempting works of a highly detailed representational character,

8. working hard and soft edges of objects,

9. controlling the translucence and the opacity of the paint, as desired, and

10. the necessity to account for the technical stages.

Recommendations for instruction: Unlike strategies for making aesthetic decisions, strategies of a technical nature can be developed in a more direct and didactic manner by a teacher well-versed in the handling of the media employed. For this reason, it is a general recommendation that art teachers have a background in the handling of a wide range of media and that they be well aware of the different requirements in the handling of each. Even two different painting media hold differing problems for manipulation. And, satisfaction with a work does result, in part, from the technical quality one is able to achieve.

Physical Concerns Identified

Findings: Certain periods in the working process drew

attention to the artist's physical state. These periods were as follows:

1. At the beginning of the painting stage the artist was struggling very consciously and carefully with the techniques of the painting act, as it had been some time since she had engaged in such artistic endeavours. The work proceeded very slowly and methodically until the necessary amount of practice brought with it the confidence and familiarity associated with mastery of the materials that comes with considerable experience. Attention was given to the physical skill needed to execute the painting to the technical standard desired. At times even such concerns drew attention away from the output of emotive power needed to execute a painting with import and tended to disengage the artist from the intensity of the painting process.

2. Considerable attention was given to the physical control demanded of the artist to achieve both spontaneous (loose) and very detailed (tight) approaches and to be able to make smooth transitions between the two styles within a given painting. For example, the artist found it necessary to utilize scraps of paper to practice the free painting style of the leafy ground cover in "Hide and Seek," (see Figure 16, p. 73) and, then, to practice the restrained line work in the girl's hair and moth of the same painting. Such transitions required considerable modifications of the artist's physical and mental approaches.

3. Fatigue also posed a considerable difficulty to the artist. Due to the rather detailed style of the paintings executed, the extreme concentration produced fatigue after several hours of work and required the artist to set aside the work frequently. In periods of physical relaxation solutions to many of the work's problems came to mind as the picture was more casually contemplated separate from the painting process. To stimulate such thought it was found to be helpful to set the pictures in general view. More objectivity was brought to bear on the work through frequent abstentions from the painting act. Work was resumed after the fatigue had gone, as overworking of an area with excess paint occurred most often when the artist's sense of direction became vague due to physical and/or mental fatigue.

Recommendations for instruction: In order to assist the students through the difficult beginning stages of work, consideration should be given to the fact that the initial pieces of work may carry evidence of technical awkwardness and a slowness in execution, as the students master the physical control required to adequately handle the medium. Warm up exercises of a short duration or less sustained pieces could be assigned in the beginning. Approaching the work from a variety of stylistic and technical modes could help the students acquire increased skills and understandings. An analysis of the varied results could then be conducted to yield

valuable information for their future use. Work and rest periods should be balanced, first by the teacher and, then, by the student himself as he learns to recognize his own signs of fatigue. Such rest periods can become valuable periods of contemplation and bring increased awareness of the qualities of the work. Future strategies may be determined during such respites, as well. Reflection upon the working process in the form of discussion with the teacher and even the entire class may help the teacher discover areas of concern that may or may not be evident in the work itself, and which may require some remedial instruction.

Subjective Reactions Identified

Findings: Within the painting stage a number of subjective reactions arose and were identified in the projective analysis conducted. At a rather basic level of subjective response the artist experienced the following rather common reactions to the exercise:

1. nervousness with beginning the painting work,

2. enjoyment of the painting act itself--manipulating the materials,

3. general feelings of satisfaction and dissatisfaction with one's own level of skill demonstrated or revealed in the working process,

4. frustration with loss of directional sense, and

5. anxiety caused by technical difficulties encountered.

At a somewhat higher level of subjective reaction were those responses classified under satisfaction or dissatisfaction felt with specific features of the work the reaction was to. These reactions were closely tied in with judgmental reactions and decision-making. Satisfaction was achieved when technical effects achieved supported the symbolic meanings intended or implied.

Recommendations for instruction: When satisfaction or dissatisfaction with the work is expressed the teacher should try to help the student determine the causal reasons for the reaction. Once these causal relationships are identified objectively the knowledge can be called upon to justify or explain the preference or be retrieved for consideration for use in creating another work in the future. Therefore, it is important for the teacher and the student to explore the question of the satisfaction or dissatisfaction with what features. The causal relationships could be studied too. The investigator believes that subjective reactions based on intuited knowledge should be balanced with insights gained about qualities of the work which have been determined through verbal interaction employing critical analysis of qualities of response based on the students' work.

Paralleling CEMREL's categories for describing works of art the artist's remaining major concerns grouped mainly around the following areas:

1. concerns for surface counters of the pictures,

2. concerns for the relationships between surface counters in the picture,

3. concern with having surface counters express the meanings of the representational counters of the picture.

Surface Counters and the Relationship Between Surface Counters

Findings: Concern for the relationships between surface counters outnumbered concerns for single surface counters by three to one. The author suspects that as the relationships between surface counters may pose the more difficult problems to solve than how to treat individual surface counters they may have drawn more attention and concern in the exercise. And, in fact, the trained artist may solve individual surface counter problems more instinctively and, therefore, they may be less scrutinized in the working process. Being less complex in nature, single surface counter problems may require less conscious consideration and, therefore, be noted less in the diary notations.

Some typical examples of concern for relationships between surface counters were as follows:

1. attempts were made to create interest in the painting "Hide and Seek" (see Figure 16, p. 73), while maintaining compositional unity, by employing variations in the two

dominant colours used, i.e. blue and brown colour pattern,

2. strong diagonals were adopted in a number of the
pieces to join together more effectively the compositional
components, i.e. "Ascension" (see Figure 18, p. 75),

3. local colours were modified to relate better to
adjacent colour areas and to unite with the overall colour
scheme, i.e. in "Death of Life" (see Figure 20, p. 77),
the falling out figure and the skeleton were drawn together
by the common blue grey,

4. contrast of clarity and vagueness of texture and
detail were manipulated to increase the illusion of depth in
several paintings, i.e. "Hide and Seek" (see Figure 16, p. 73),
and "Merry Go Round" (see Figure 25, p. 82),

5. limited colour schemes were used to create more
unity in the works, i.e. "Ascension" (see Figure 18, p. 75),
and,

6. concern was shown for relationships of surface
counters by trying to paint in an overall approach to the sur-
face.

Concern for the larger principles of compositional
design such as unity, balance, movement, did increase the att-
ention to compositional relationships between the surface
counters.

Some examples of the surface counters considered were:

1. a strong concern for creating textural illusions
with brushstroke technique and pen and ink detail was highlighted

in a number of works, i.e. "Hide and Seek" (see Figure 16, p. 73),

2. in "Hide and Seek" (Figure 16, p. 73) concern was noted over wanting the sky area to appear that it was disappearing off the top of the paper; a cream mat was chosen to increase the illusion,

3. in "Death of Life" (Figure 20, p. 77) the very smooth application of the background wash was used to increase the effect of airiness and movement,

4. in "Merry Go Round" (Figure 25, p. 82) blurred spots were introduced to represent the halo effect of circus lighting and to attempt to introduce more spontaneity and movement into the piece,

5. in "Communion" (Figure 17, p. 74) yellow tinting was added to the old man's coat to create an old, smoked effect,

6. in "Communion" (Figure 17, p. 74) a decision was made not to use linear ink work in the girl's figure to give a softer, more airy effect, and

7. dry brushwork was used to increase the effect of rough texture on the ground, and concrete bench, in 'Communion' (Figure 17, p. 74).

Such elements of composition and design play an important part in the pattern of considerations and concerns in the working process. Appropriateness of line, form, colour, texture, tone, etc., came under consideration at all stages of the

painting act.

Recommendations for instruction: As concerns for sur-
face counters and the relationships between surface counters
are a necessary and integral part of any painting process, it
is recommended that students develop a clear understanding of
concepts germane to the field. It would be advised that stu-
dents acquire vocabulary and an understanding of artistic
terminology highlighting the elements and principles of com-
position. For, without the awareness of such concepts stud-
ents are limited to working in an intuitive approach, and are
unable to step outside the work and examine it more rationally
and objectively. It is hoped that once students have a work-
ing knowledge of general artistic concepts works can be ana-
lyzed far more fully and effectively and solutions resolved
readily. The investigator posits that art criticism cannot
be conducted effectively without the development of such know-
ledge.

Relationships Between Surface Counters
    and Representational Counters

Findings: CEMREL's categories of describing the rep-
resentational counters and their relationships to one another
were of major concern largely in the drawing composition stage.
At that stage, the representational counters were delineated
along with their intended meanings and symbolism. However, in
the painting stage considerable attention was given to having

the surface counters reinforce the meanings expressed in the representational counters. For example, while the representational counters in almost all of the works denote rather ominous imagery, the colour schemes and technical application of the paint soften the overall mood of the works. The bright colours of the surface counters and a rather delicate style of paint application were employed to lighten the mood and relieve much of the pessimism that might be implied by the representational counters. Instead, a pragmatic view of life, complete with recognition of the roles people play and the inevitable life-cycle, is intended as the general message of the works. For instance, in "Death of Life" (Figure 20, p. 77) the skeleton figure with its symbolic implications is softened by depicting it in soft blues, browns, and yellows and by employing soft, open edges within the figure which fade away into the background.

Handling of various aspects of the surface counters was governed by the symbolic meanings intended. In "Death of Life" (Figure 20, p. 77) the open breast area of the girl implies the growth of adolescence. In addition, textures and tones play an important role in emphasizing numerous antitheses which form a strong part of the implied meaning of the works. In "Ascension" (Figure 18, p. 75), white denotes innocence and freedom. The kite, although white, is represented in a boxed or coffin shape. Perhaps one of the most poignant examples where antithesis is reinforced by colour, texture,

and tone is in "Merry Go Round" (Figure 25, p. 82). A con-
trast is stated between the harsh reality of the looming
horse in the foreground and the dreamy background. To ach-
ieve that effect the foreground horse is--more opaquely
painted, darker in tone, rougher in texture, more three-dim-
ensional in treatment, and stronger and earthier in colour.
The dreamier effect of the background is achieved with the
use of--a more translucent paint application, lighter tones,
softer textures, a flatter appearance, and pastel colours.
It was found that subtle interpretations of this sort can be-
come part of the artist's concerns if he endeavours to con-
sciously consider them within the decision-making stages of
his work.

Recommendations for instruction: As already demon-
strated, a sensitive treatment of the surface counters can
help to clarify and highlight the meanings implied by the rep-
resentational counters depicted in the work, and can work to
increase the emotive power of a piece. Therefore, discussion
of such subtle treatments for their ability to impart meaning
should be an important part of any analysis of their work.

Summary

It is hoped that by outlining in some detail the find-
ings of this projective analysis, that the reader will ulti-
mately become aware of the important and complex nature of
what might be expected of an art teacher in directing and

increasing the awareness to aesthetic concerns of the students in his charge. For this task is as complex and subtle as the task of painting itself. It requires attention to numerous aspects of the learning process. And, the investigator would not claim in this report to have touched upon all the ingredients making up the creative process. But, it is hoped that the findings from this projective analysis have enlarged the already large body of knowledge related to the phenomenon of creativity and that some useful recommendations related to the guidance of the creative process have been realized.

It is also hoped that the concerns have not been reported in too fragmented a form, because the creative process must also be considered and understood as nearly as possible in its entirety. The more the teacher can help the students gain a knowledge of the various components of the process and how they must work together to form a unified whole, the greater the growth that will likely occur for the learners.

Figure 16. Painting Composition: "Hide and Seek"

Figure 17. Painting Composition: "Communion"

Figure 18. Painting Composition: "Ascension"
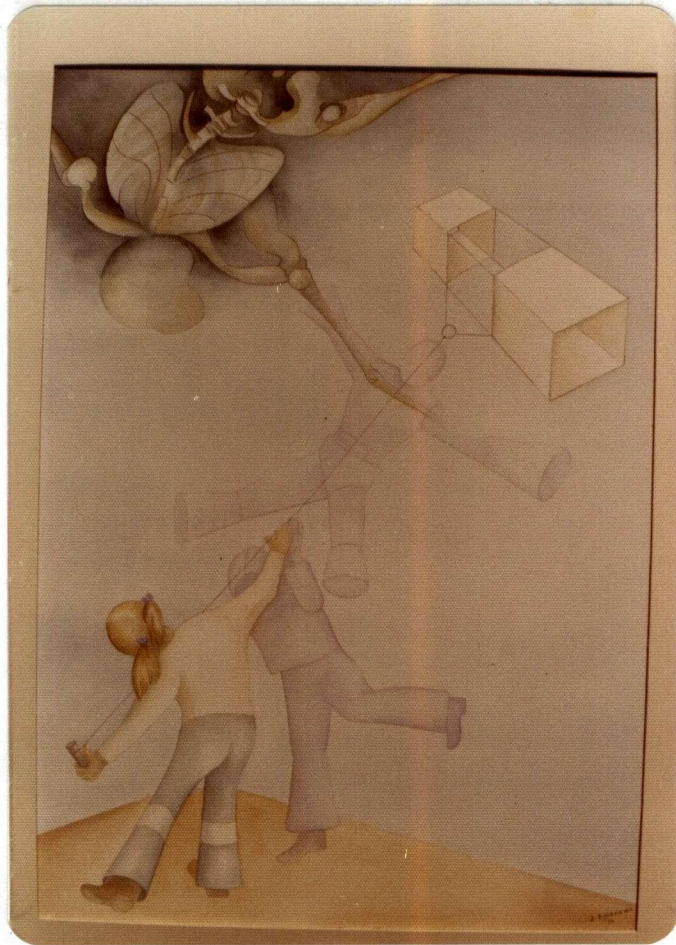
Figure 19. Experimental Painting Exercise:

"Death of Life"

Figure 20. Painting Composition: "Death of Life"
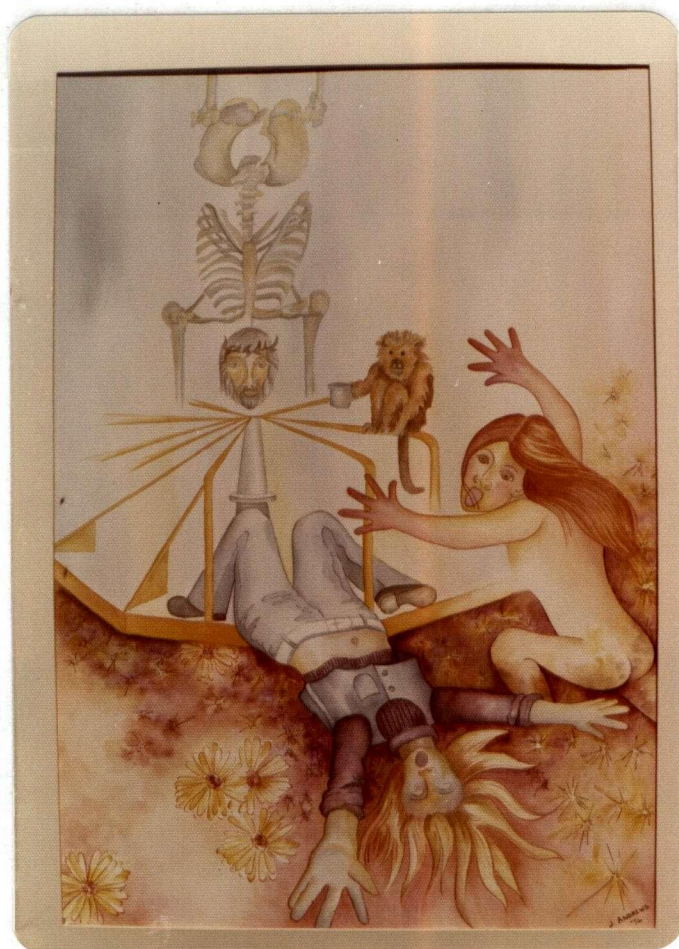
Figure 21. Painting Composition: "Contemplation"

Figure 22.   Painting Composition: "Aprong Strings"

Figure 23. Painting Process I: "Merry Go Round"

Figure 24. Painting Process II: "Merry Go Round"

Figure 25. Painting Composition: "Merry Go Round"
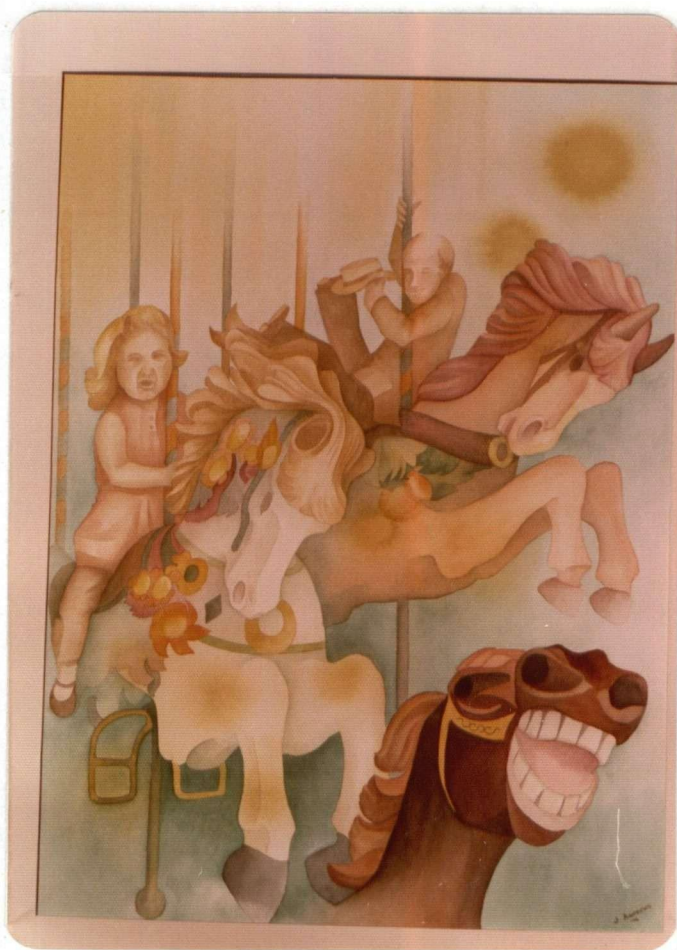
Chapter 5

AN EVALUATIVE STAGE AND PRODUCT ANALYSIS

At some stage following the completion of a series of
works a period of re-examination and judgment regarding the
aesthetic merits of the work should be scheduled. Such a
strategy is widely supported by contemporary art educators as
a key stage in the development of the students' powers of dis-
crimination. For this writer's purposes the writings of
CEMREL, Monroe Beardsley, Gene Mittler, and Edmund B. Feldman
form the basis around which art criticism could be organized
within the classroom setting.

Findings: Evaluative processes occurred throughout
the learning experience--in making selections from countless
images to be gathered, in deciding on which images to include
in the final compositions, in selecting the technical approa-
ches, and finally in judging the works. Comparative judgments
form a part of the working process. The wider the experien-
tial base, the more extensive the comparisons made.

Some examples of judgmental processes that occurred
in the artist's working process were:

1. During the working period satisfaction and dissat-
isfaction with certain features of a piece occurred. These
features, upon examination, could usually be defined and

justified by referring directly to the qualities visible in the work.

After completion of the series judgmental processes turned to the following:

1. Comparisons were drawn between effects actually achieved and effects originally envisioned prior to the production.

2. Comparisons were also drawn between works in the series.

3. Comparisons were made between the works and similar works by other artists.

Recommendations for instruction: To engage fruitfully in art criticism it should be stressed that, at all times in the activity, direct reference must be made to the features and qualities visible within the works in order to conduct a valid examination. For, as Suzanne Langer states:

> But a work of art does not point us to a meaning beyond its own presence. What is expressed cannot be grasped apart from the sensuous or poetic form that expresses it.[18]

Now, it seems relevant to consider models for art criticism applicable for use in the classroom.

Evaluative Models Described

Considerable concensus exists among a number of art educators on forms that critical inquiry should take. CEMREL encourages us to examine a number of factors in describing any

work of art. These factors have already been outlined in the foregoing pages of this study (see p. 44). An integral part of that formula stresses 1) comparing the meaning discovered with a re-experiencing of the work of art, and 2) making a judgment about the significance of the work. These two undertakings would seem to form an important part of any art criticism process. However, CEMREL does little to define just how these endeavours should be undertaken. For more thorough working methods of art criticism the writer, therefore, has turned to the writings of Edmund Feldman, Monroe Beardsley, and Gene Mittler. An examination of each writer's contribution will be described within the following pages in the hopes of outlining several models worthy of consideration and use in directing art criticism sessions.

In the article "Experiences in Critical Inquiry: Approaches for Use in the Art Methods Class," Gene Mittler supports the CEMREL recommendation that the two most important functions of art criticism are:

1. to interpret the meanings of the work, and

2. to make and support judgments about the aesthetic merits of the work.

To form these interpretations and judgments he suggests that students first have the opportunity to perceive the aesthetic qualities already observed. For as B.O. Smith writes:

> It is important here for the students to understand that when they decide upon criteria, they are by this choice determining what facts about the work

of art are relevant and worth considering. They are
also deciding at the same time the justification
they will give for their judgment of the work of
art in question. If the students are asked why
they think the particular work is beautiful or good,
they can answer logically only by reference to the
criteria they have chosen and the facts observed
about the work of art itself.[19]

Gene Mittler goes on to explain that "the evaluative function

involves attempts to discover reasons to support value judg-

ments, while the interpretive function deals with efforts to

explain or clarify works of art."[20] Mittler draws upon

Edmund B. Feldman's work to outline a very detailed mode of

observing strategy, generally broken down into four major

sequential stages to isolate and attend to aesthetic qualities

within the work. Feldman's stages of art criticism are

as follows:

1. Description is a process of taking inventory, of
noting what is immediately presented to the viewer.
This might involve a survey of the various aspects
of representational subject matter found in the work
as well as a scrutiny of the colors, shapes, lines,
and textures used.

2. Analysis is a process during which students
attempt to determine the relationships among the
various elements observed in the work. Of particu-
lar importance here is an examination of the struc-
tural qualities employed.

3. Interpretation is a process of determining the
possible meanings of the work under consideration.

4. Judgment is a decision-making process in which
the observer determines the degree of aesthetic
merit noted in the work. This decision is based
on the information accumulated during the previous
operations.[21]

Such writers believe that appreciation of art work

grows from acquiring an awareness of the aesthetic qualities

of the work and an understanding of the meanings inherent in the work. They recommend that opportunities be available to develop skills of critical inquiry. To complement this task the art teacher must develop skills in initiating and sustaining classroom dialogue around works of art, to help the students verbalize insights gained from such encounters. The development of art concepts as well as perceptual skills are needed during critical confrontations with art works.

Gene Mittler goes on further to point out that in the process of art criticism one must attempt to examine, understand, and judge the work under study from a number of angles or theories. He elaborates upon Edmund Feldman's analytical strategies by examining the work thrice over in each stage for its literal, visual, and expressive qualities. In this way, he has attempted to form an easy and systematic way of looking at aesthetic qualities in a wide range of works of art.

However, one must turn to Monroe Beardsley's article, "Critical Evaluation,"[22] when contemplating a detailed means of teaching modes of value judgment of works of art. Beardsley's suggestions can be condensed down to a three objective or canonic scheme for evaluating the merits and defects of a work of art. His concerns are organized around the following three canons:

1. Canon of Unity, under which the unity or disunity of a work is determined,

2.   Canon of Complexity, under which the degree of complexity or simplicity of the work is examined,

3.   Canon of Intensity, under which the work is analyzed for the intensity or lack of intensity of human regional qualities within the work, i.e. vitality, tenderness, etc.[23] Beardsley supports the use of "objective reasons" when evaluating a work and stating critical arguments. To Beardsley a reason is objective " . . . if it refers to some characteristic--that is, some quality or internal relation, or set of qualities and relations--within the work itself, or to some meaning-relation between the work and the world."[24] He discounts the less supportable reasoning of genetic intentionalism and of affectivism for evaluating works of art.[25] He advocates his canons because they can be supported by objective reasoning. Descriptive statements can be developed to support value-judgments.

In all cases, art educators seem to agree that actual features of the work need to be analyzed to determine the effects of a work and what components created the response. Statements of value must be supportable by direct reference to qualities in the work under consideration. Qualities not directly visible within the work may not be called upon to support the judgment.

In conclusion, it appears that adequate support exists for conducting art criticism sessions within the regular school programmes and that such inquiry should deal with the problems

of describing, analyzing, interpreting, and judging works of
art, so that when future encounters are made the students have
strategies for confrontation. The investigator also believes
that such inquiry is useful when conducted in relation to
the students' own art works. For, in addition, the results
may yield valuable information regarding the effectiveness
of the working processes undertaken and may also suggest
modifications of strategies in the future. This final stage
is a critical part of the learning process, due to its form-
ative nature.

Product Analysis

Findings: In the introduction of this study the invest-
igator speculated on the characteristics of the works that
might be produced by such a learning task. Many of these
assumptions were confirmed by an analysis of the resulting
artistic products.

In general, the works created could be described as
having the following characteristics:

1. The representational counters of the work did re-
flect different qualities than might have developed if the
artist were to have worked from her imagination and memory.
A considerable degree of information on the appearance of
objects was gained through direct observation, recorded, and
used, which otherwise would have been omitted--making some
aspects of the work highly realistic. Artistic license and

personal interpretation of the encounters did play an important part in modifying the images to express meanings and symbolism the artist wished to communicate. The artist's work was not, therefore, a "copy" of the appearance of the representational objects depicted in the work.

2. Social awareness and insight were evident in all the works that evolved. The resulting compositions were highly symbolic and expressive of the artist's reactions to the social encounters experienced.

3. The works did not reflect clichéd images, although they were generally expressive of universal subject matter. Images selected underwent considerable modification, but still carried the limited focus of human roles expressed through play and the inescapable nature of the life-cycle with its consequences. The works reflected a personal interpretation of such universal human conditions. The artist managed to avoid a use of random imagery sponsored by the abundance of stimuli available in the urban environment. Image selection and narrowing of the focus was evident within the work.

4. Object-space relationships were considered, as the compositions appear to be well-designed, balanced, and have a good flow of movement within them.

5. The technical handling of the painting style also appears to be personal and unique to the artist.

In summary, the exercise appears to have promoted the type of work intended in the design. In this respect, the

exercise appears to be one worthy of testing within the class-

room setting.

Chapter 6

CONSULTATION MODE, A VERBAL DIARY FORM,

A TIMETABLE PROPOSAL, FURTHER TOPICS

FOR STUDY RELATED TO THE FOCUS

Consultation Mode

Findings: Throughout this report the investigator
has made detailed recommendations for the types of teacher-
pupil interaction that might be useful to the students through-
out various stages of the process. Within her own experience
the writer found that consultation sessions engaged in with
two of her advisors generally focused around the following
issues:

1. explanations of the representational counters in
   terms of symbolic meaning and discussion of the
   focus selected,

2. discussion of technical approaches,

3. ways of increasing social awareness,

4. discussion of the relevance of the painting titles,
   as expressive of the theme,

5. concern over spatial relationships,

6. concern for surface counters and their relation-
   ships, i.e., qualities of line, colour, form, text-
   ure, tone, etc.,

7. concern for the relationship between surface counters and representational counters,

8. discussion of working strategies,

9. discussion of stylistic approach,

10. concerns for personal expression, and

11. judgmental discussions evolving around technical, literal, and emotional qualities perceived within the works.

While the consultation sessions covered a variety of topics and problems, it is the writer's belief that a teacher who has first experienced the exercise can anticipate the learning stages better and work to set up a more systematic examination of the processes and products during consultation sessions. While the consultations that the writer experienced were extremely helpful, they were still somewhat random in the approach of both the writer and the advisors. More frequent and critically chosen periods would be advised.

Recommendations for instruction: It is the writer's belief that consultation sessions should be organized systematically and that at each successive stage in the learning process the teacher and student should focus upon different aspects of promoting the learner's movement profitably through the task stages. If the reader reacquaints himself with the process analysis and the recommendations for instruction, he will have more of an understanding of these strategical nuances.

The diary approach of recording the learner's work-
ing strategies and reactions can form an important adjunct
to such consultation activity and can help the teacher focus
on the learner's concerns and attempted approaches. These
comments should not be evaluated summatively, but should form
an essential part of the formative evaluation of the experi-
ence. For these are statements of his conscious level of
awareness at a given stage in the learning process. The
question is--can the teacher through discourse with the stud-
ent expand this awareness and help the student draw relation-
ships between the insights gained? Such knowledge is readily
available for transfer to new learning situations.

A Verbal Diary Form

This study has helped the writer become aware of
those areas which are significant for recording in a verbal
diary form. It appears that a more systematic recording mode
of strategies and reactions, than is ordinarily used by the
artist, might be helpful in hastening the growth of awareness
on the part of students. Predetermined categories for observa-
tion might be helpful in directing the learner's attention more
systematically from the start of the exercise and, later, such
an organization of ideas and reactions may be more readily
used in consultation with the teacher. When combined with an
analysis of the resulting art work, a systematic examination
of strategies and reactions may form a fairly comprehensive

description of the learning process that the student has undergone. Therefore, this investigator has taken on the task of designing a verbal diary form for use by students undertaking environmental learning experiences. The following formula is given as one suggestion for use in similar tasks.

Figure 26: A Reflective Verbal Diary Form

Components of the Activity to be Examined are:	Comments
1. Working stage or strategy described	
2. Location, date, time used	
3. Aesthetic insights gained	
4. Social insights gained	
5. Personal reactions highlighted	
6. Effective product achievements	
7. Ineffective product results	
8. Causal relationships perceived between activity and outcomes	
9. New insights and direction gained from consultation	

The intention is that the learners would write up the diary page at the conclusion of each working session. A reflective analysis of the encounters would be recorded in a conscious, verbal form. Then, the resulting art work and the verbal diary notations would be available for the instigation of a planned consultation session. The diary form is seen as being very useful when students are conducting independent environmental explorations apart from the teacher's scrutiny. Through the diary form the teacher can be filled in on the student's activity during the period of absence.

A Timetable Proposal

Based on the resulting experience of the artist, a proposed timetable schedule has been drawn up as a very general guideline of a time schedule of sufficient duration to complete a similar learning task. The artist-teacher is evolving the plan around a three-hour per week school time schedule for the activity and is expecting that the students would devote at least an equal quantity of their time to the work on an independent basis. Given these requirements the following timetable is offered in Table 2, following.

Table 2. A Timetable Proposal

Process Stages Defined	Average Time Allotment
1. Half a dozen outings to gather images	2-3 weeks
2. Assembling images gathered into various categories and contemplating the image pattern	several days
3. Developing ideas and feelings to express	1-2 weeks
4. Rough sketching of compositional plans	1-2 weeks
5. Refining and finalizing drawings before painting	2 weeks
6. Undertaking the paintings	1 week each

Stages 3 and 4 may tend to combine in the working process. The artist-teacher envisions the completion of the unit in approximately a three to four month period. The artist-teacher also recognizes that the student may not work through these stages in just the same manner. Students may need to backtrack to earlier stages if sufficient planning has not been done to prepare him for successive stages.

It is assumed that the art teacher conducting such a programme would try to integrate the consultation sessions with the preceding plan and that the verbal diary formula would give the teacher a fairly accurate idea of the progress each student is making along the expected time continuum. A minimum of at least one consultation session should be planned for

the conclusion of each of these working stages. It is to be expected that variations in meeting the time allotments would vary with such factors as: the interest level and depth of involvement shown, student abilities and working rates, weather conditions, etc.

Further Topics for Study Related to the Focus

While this artist's focus narrowed around the playground and the evidence of role playing and the visual presence of the life-cycle, the same locale could be used to study a variety of other aspects of the playground environment. Other learning tasks could focus around such related themes as:

1. a single aesthetic concept, i.e., colour, texture, motion, light, etc.,

2. the natural flora and fauna and their relationship to the park,

3. the relationship between the man-made and natural elements of the park,

4. the relationship of the park to the rest of the community,

5. park styles and facilities; making visual and functional assessments,

6. seasonal differences as reflected in the park,

7. uses people make of parks,

8. stages of human development as visible in the park,

and   9. play as a child's way of learning.

Chapter 7

CONCLUSIONS

This study lends support to the viewpoint that a teacher at the high school level will likely be more effective, empathic, and technically able to relate and to guide his students as his productive activities are maintained or expanded through similar learning encounters. The knowledge sought in this study is of use in directing a similar learning experience within the classroom setting. The findings should help to identify content for learning.

The investigator has attempted to record her activities, observations, and reactions, to analyze them and to report them in an organized form useful to the teaching community. Findings and recommendations for teaching-learning strategy have been organized along a learning continuum model, so that teachers considering implementing a similar learning task may focus on the appropriate concerns in any given stage of the learning task.

The investigator has attempted to report the series of strategies undertaken in completing the task in the hopes of more clearly defining the sorts of actions and reactions that may be common to the experience. In this way, a programme

of instruction can be oriented to the needs of the learner within a particular stage of the activity.

The overall worth of the project should now be determined by conducting a similar experiment with a high school group focusing on the implementation of the instructional recommendations drawn from the findings of this study. Until that study is done the present findings and subsequent recommendations can not be compared and judgments made regarding the educational value of the exercise to the student body. The direction of future research required by this study appears obvious.

However, in the investigator's personal experience it was found that the exercise did help her, as an artist-teacher, reach the goals of the original curriculum design, as stated in the introduction, the goals of:

1. heightening visual perception and awareness to aesthetic and social phenomena within the urban environment,

2. increasing the degree of discrimination of aesthetic qualities perceived within the environment and within the works of art created, and

3. stimulating the development and understanding of creative abilities through the experience of acquiring imagery created from the local, urban environment and using that imagery in the creation of works of art with a strong social content.

FOOTNOTE REFERENCES

[1]Hugh W. Stumbo, "Three Bases for Research and Teaching in the Arts: Subjective, Objective, and Projective," cited in George Pappas, ed., Concepts in Art and Education (London: Collier-Macmillan Ltd., 1970), pp. 465-473.

[2]'Attention' is used synonymously with the word 'consciousness.' Stumbo, p. 468.

[3]Stumbo, p. 468.

[4]Stumbo, p. 471.

[5]Stumbo, p. 469.

[6]Stumbo, p. 469.

[7]Stumbo, p. 471.

[8]Stumbo, p. 470.

[9]Stumbo, p. 465.

[10]Stumbo, p. 466.

[11]Stumbo, p. 470.

[12]Stumbo, p. 473.

[13]Friedrich Schiller cited by Richard Dattner A/A, design for play (Cambridge, Massachusetts: The MIT Press, 1969), p. 1.

[14]Suzanne Langer, Problems in Art (New York: Charles Scribner's Sons, 1957).

[15]Langer, p. 113.

[16]Langer, p. 94.

[17]Manuel Barkan, Laura H. Chapman, Evan J. Kern, Guidelines Curriculum Development for Aesthetic Education (CEMREL, Inc., February 1970), p. 50.

[18]Langer, pp. 133-134.

[19]B. Othanel Smith, "The Logic of Teaching in the Arts," in Ralph Smith, ed., Aesthetics and Criticism in Art Education (Chicago: Rand McNally and Company, 1966), cited by Gene Mittler, "Experiences in Critical Inquiry: Approaches for Use in the Art Methods Class," Art Education, Vol. 26, No. 2, February 1973, p. 18.

[20]Mittler, p. 18.

[21]Edmund B. Feldman, Art as Image and Idea (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1967), cited by Mittler, p. 18.

[22]Monroe C. Beardsley, "Critical Evaluation," cited by Ralph Smith, ed., Aesthetics and Criticism in Art Education (Chicago: Rand McNally and Co., 1966), pp. 315-331.

[23]Beardsley, p. 323.

[24]Beardsley, p. 322.

[25]Genetic intentionalism refers to the intent of the artist in creating the work. Affective reasoning refers to the subjective liking or disliking of a work. Neither reason alone, Beardsley judges, provides sufficient justification for a critical value judgment.

APPENDIX

AESTHETIC EXPLORATIONS IN THE URBAN ENVIRONMENT

An Education 580 Study

Presented to

the Faculty of Education, Graduate Division,

the University of British Columbia

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

Jeanette Louise Andrews

April 1975

PREFACE

Urban development has created a need for citizens to
be able to consider aesthetic qualities within their environ-
ment in an educated manner, if our cities are to be humane
places fostering productive living styles. What seems to be
needed is a consensus of value for the aesthetic state of the
environment and for the social role art fulfills in society.
The growing ideology of ecology needs to be extended to pre-
serving and enhancing the aesthetic qualities of the urban
community.

If art education is to sponsor the development of
such awareness and valuing of aesthetics to urban life, it
needs to develop into its curriculum a program aimed at
developing a knowledge of urban constructs, as well as fos-
tering the growth of perceptual, discriminatory, and crea-
tive powers, so necessary in dealing with the environment
in an artistic manner. In this study, the author has pro-
posed an alternative curriculum design intended as a guide
for secondary art teachers contemplating extending the
concern for aesthetic education to the urban environment.

An attempt has been made to express the author's
ideology, as well as to present a systematic approach for
implementing such a program. Theory and methodology are
stated explicitly, giving the reader specific outlines of

substantive and behavioral objectives, instructional and
evaluative strategies, and descriptions of student and
teacher roles. Finally, the author offers a model teaching-
learning unit to the reader to illustrate the organization
and approach envisioned.

The author has drawn upon the work of eminent educa-
tors and art educators to influence the design of the curric-
ulum. However, it is the author's intent to present a com-
prehensive and practical design that can be implemented by
the classroom teacher, yet broad enough to be modified to
meet the specific needs of the students and community con-
cerned.

The author would also like to express sincere appre-
ciation to her adviser, Dr. James U. Gray, for his interest,
criticism, and expert guidance, and especially for his encour-
agement. For, without that encouragement this design would
never have reached this more finished form.

It is hoped that art teachers will find this curric-
ulum proposal relevant and useful to their needs and to the
needs of their students and their community.

TABLE OF CONTENTS

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Chapter 1

INTRODUCTION: THE CHASM BETWEEN ACADEMIA AND THE SECONDARY

CLASSROOM ART TEACHER

During the past decade discontentment with the

direction of art education has been raised by a number of

art educators at the academic, theoretical level. A search

is being conducted for valid and accountable goals for art

education. Through the work of CEMREL (Central Midwestern

Regional Education Laboratory) in St. Louis attention has

been directed towards aesthetic education as a preparation

for contemporary life. In addition, other directions have

been suggested by academics.

As Vincent Lanier writes in "A Plague On All Your

Houses: The Tragedy of Art Education,"

> ...the art curriculum of the public school class
> still remained almost completely studio, despite
> some experimentation in individual schools and dis-
> tricts and the wealth of new ideas such as aesthetic
> education, visual literacy, environmental design,
> structured and sequenced art content, related arts,
> humanities, and film arts which were written about
> and talked about by (mostly college faculty) people
> ....

This is not to say that studio-oriented courses do not provide

some educational benefits. But, the worth of alternate

programs is largely untested within the public school system

and the additional benefits that these programs could offer

are largely being ignored.

Obviously, a gap exists between the theorists and the practitioners. Now let us postulate the causes of such a hiatus within the field. Disagreement as to direction exists even among the theorists. Added to this problem, is the failure of many theorists to carry their expressions beyond generalizations or goal-oriented terms. They often fail to provide the reader with the needed structure for implementation or testing of their theories. Many alternate programs have not been implemented due to a lack of clarity and specificity of recommendations. And too, there is a tendency among many classroom teachers to perpetuate older and tested programs whose outcomes may no longer be even partially relevant to today's world. Further problems exist along the lines of communication. Teacher training and in-service programs often fail to develop in their participants the needed skills and knowledge to bring about effective curriculum development and reform. If systematic and general curriculum reform is to occur there is a need for academics and classroom teachers "to meet on the same ground" and to be able to plan co-operatively the future directions of art education. Only when this communion occurs will changes result generally at the classroom level and the chasm be closed. And this requires modifications of concerns, skills, and activities of each group to bridge this increasingly wider chasm.

In the following pages, the author will attempt to present a personal philosophy related to a new alternate

direction for art education, to state the general goals and specific objectives of such a curriculum, and then, to offer suggestions of teaching-learning strategies to implement and evaluate the attainment of such objectives. As the proposal has not yet been tested in a classroom situation, weaknesses or difficulties in implementing such a program can only be anticipated at this point. It is the author's intention to conduct such an experiment in the near future. Meanwhile, one can only hypothesize that: the more systematic and planned an approach one designs, the more likely the desired outcomes will be achieved in some measure, in contrast to what is probable if philosophy, objectives, and methods are of a nebulous quality and growth is left to the natural system of maturation.

As Vincent Lanier suggests in Teaching Secondary Art, a book of methodology, there are five minimal components of the total teaching process. In order for learning to occur there must be the following components:

1. an aim or aims,

2. subject matter involving knowledge, skills, or attitudes,

3. the students' interest must be aroused or motivated,

4. a sequence of presentation and activity, and the participation of students, and

5. a manner of evaluating or measuring the effectiveness of the program in the light of the aims.[2]

The author will endeavour to deal with these components in the following curriculum design.

DETECTION OF A PROBLEM

<u>Oh, If Only We Could See a Host of Golden Daffodils!</u>

With the first feeling of spring most people are prone to draw about them some signs of the new season. I have often brought a vase of daffodils into my classroom in anticipation of the proximity of spring. I have watched young children draw near to inhale through their senses of sight, smell, and touch the qualities offered by the spring bouquet. Have you ever tried to share that experience with a child? We all try to use just such an experience to capture a mood, which will stimulate our imagination or activity or which will perhaps provide a respite from our present work. Look again at those daffodils standing motionless and confined within the vase. Where is the gentle swaying? Where are the grassy fields?

How often as teachers do we try to bring to our students some real object from that environment "out there" in the hopes that we might be able to convey to them concepts of the real world? How often do we only tell them about the world out there? How much of the world cannot be brought adequately into the classroom? How often do we contrive learning experiences that somehow fall short of the "real experience" that can be had beyond our four walls? A daffodil removed from its natural setting can never convey its

total qualities and its complex relationship with its
environment. Too often in our contrived and artificial
setting, students learn facts about things, but are denied
the experience of discovering the real and complex relation-
ships of things to one another. "The community is the child's
home, but despite that fact, they often know very little
about it."[3] When are we going to make the world visible to
the young? And yet, we purport to be preparing the youth
"to take their place in the world."

> Education has been thought of as taking place
> mainly within the confines of the classroom....
> However, the most extensive facility imaginable
> for learning is our urban environment. It is a
> classroom without walls...offering a boundless
> curriculum with unlimited expertise. If we can make
> our urban environment comprehensible and observable,
> we will have created classrooms with endless windows
> on the world.[4]

> If the subjects of the curriculum are intended
> in some way to introduce students to the social
> world and its way of looking at things, then it is
> highly improbable that very much can be accomplished
> unless one leaves the school. The world is so
> complex, rich, and varied that no school can dupli-
> cate it. The expertise available in the city is so
> exact and specialized that teachers could not
> compete with the professionals in the field. More-
> over, the life of the city, its excitement and its
> rhythm, provide an irresistible attraction to
> children....I think we have to accept the fact that
> schools are finding students less and less motivated
> within the schools because the stimulation of the
> school is so much less than that of the city, of
> their lives outside.[5]

And as Louis E. Raths expressed in his book Teaching For

Learning, one of the major goals of education is "...to

relate the life of the community to the work of the school,

and that of the school to the community...."[6] If this were

the case, both the student and the community could change and grow. However, such development is dependent upon actual interaction between the human and physical elements of the environment and upon the understanding that is acquired through such experiences. A more integrated relationship between man and his environment could be realized. Little opportunity is provided in the school curriculum for the student to explore and to discover his own unique and collective relationships to his world. When can he come to know that interdependence between himself and the environment? There is a need for the young to get to know themselves and to know themselves in relation to their environment, to overcome a growing social trend of alienation.

> There is no difference in kind between man at the frontier and the young student at his own frontier, each attempting to understand. Let the educational process be life itself as fully as we can make it.[7]

A New Concept of Aesthetics Is Needed: Aesthetics As a Functional Commodity

> ...art may be described as an activity which makes our environment more emotionally efficient.[8]

This principle is frequently lacking in our Twentieth Century communities. With the development of the industrial age, and the subsequent technological age, an unnatural division has occurred between art and life. "The division of art and life has meant that the visual arts have been placed outside the mainstream of life and their most basic values have been distorted."[9]

Our large urban communities lack the organic har-
monies and balances of nature. They have become mechanistic
and constantly fail to provide the organic relationships
that the human organism needs to survive and to flourish.
As Doris Marie Carter writes in her article, "The use of
vision as the primary mode of perception in the teaching of
environmental education:"

> The quality of the American environment is
> deteriorating at a rapid pace. One of the most
> ominous threats to the death of the environment
> lies in man's failure to provide human and sensory
> solutions to the spread of uncontrolled techno-
> science.[10]

Over the past few decades there has been a growing
awareness of the detrimental effects man is having upon the
environment and a re-appraisal of man's methods of dealing
with environmental and community concerns. Most people are
well-aware that we are using up or destroying our natural
resources and that we are creating "concrete jungles" out
of our cities. We are becoming increasingly aware that the
environment and human beings cannot withstand these abuses
forever, in the name of "progress."

The general populace would now largely agree with
the ecologists who stress conservation of the natural
resources. After all, the indiscriminate use of our resources
could lead to the curtailment of many human activities and
could ultimately result in human affliction or extinction.
For example, the present fuel shortage has already restricted
travel, the hours of business and production, and the heating

of domestic dwellings, in some parts of the world. Such
effects are immediately recognized and measures are taken to
remedy the problems.

Far fewer people concern themselves with the effects
of sensory pollutants upon the physical, mental, and emotion-
al states of human beings and upon our capacity for function-
ing from day to day. The efficiency of human thinking and
action can be greatly modified by the aesthetic qualities of
the environment, in which we are obliged to exist and live.

> ...human personality is fed and nurtured by the
> quality of its environment. Similarly, the aesthetic
> quality of the environment is the basis from which
> subsequent responses to art are made. Thus the quality
> of a people's art is enhanced or inhibited by the
> aesthetic nurturing they receive.[11]

If the human organism is to become stimulated to think,
rather than to become distracted, confused, or distressed by
the sensory messages it receives from the environment, surely
the level of human behavior and accomplishment will be raised.
Few people today appreciate this view of aesthetics as an
utilitarian or functional commodity. When the aesthetic
qualities of our environment become debased and our senses
become bombarded, we decry it as a "pity" and anaesthetize
our senses against the onslaught. In this way, our experi-
ences work as depressants rather than as stimulants to pro-
ductive thinking and to human development.

In earlier cultures "art was not yet a means, as it
is now, to step out of the routine of everyday life to pass
some moments in contemplation; it had to be enjoyed as an

element of life itself, as an expression of life's signif-

icance."[12] More recently, aesthetic values have become

viewed as enriching, but rather extraneous--rather than as

basic and functional to human existence. We now largely

associate aesthetic experiences with the visual and perform-

ing arts, while ignoring the qualities and values of exper-

iences attainable from our everyday interaction with the

environment. We have seen how aesthetic values have taken

a "back seat" in a long row of priorities towards human

advancement via technology. "Although art offers the clue

to many of our troubles it is considered irrelevant compared

to technology."[13]

A concern for the aesthetic qualities of the environ-

ment and their effects upon human states of being is a recent

development. Scientists and psychologists have begun to

research the effects of sensory pollutants upon human effi-

ciency. As June McFee states "...a lack of art may be of

greater consequence than a lack of technology, leading to

deficiencies and diseases whose pathology is still imper-

fectly understood."[14]

There is also a growing expertise in the area of

town planning and architecture. In these fields, more people

are showing concern for the human considerations in the devel-

opment and the renewal of the urban setting. And governments

are now taking measures to safeguard more of our natural

environment.

But this evolution is occurring very slowly, and

until now, this concern for aesthetic values has been the battle of a few individuals against the forces of technological progress and of human ignorance or apathy. What is needed is a wider recognition and valuing of the aesthetic qualities of the environment on the part of the general populace. Community concern is a powerful force in any fight for change.

General awareness of this problem will eventually come when the effects are more strongly felt. However, the author believes that the time is ripe to increase social awareness for aesthetic qualities within the community. We are presently more conservation minded and we have the technical "know how" to adapt our knowledge and skills towards human ends. Surely now we should look towards the humanization of the urban environment and a concern for the quality of experience that is had by all people. We need to create a more compatible environment for human development. To accomplish this goal, the author believes, we need to expose a new concept--or revive and old one--of aesthetics. Then, perhaps, we can benefit from art in two ways; "...as it influences our environment and as it serves as social communication."[15]

The need for aesthetic literacy--developed powers of perception and discrimination--can be supported on the grounds of two more recent developments, as well. Where independent choice can be exercised by consumers, there is a need for citizens to observe discretion in their consuming

habits of mass media and of products designed for sale.

> In contemporary society, nonverbal symbols are
> used to transmit ideas; express qualities, feelings,
> and emotions; note varied rank, status, and social
> roles; and to persuade changes in behavior and
> decision-making. Advertising, package design, pub-
> lishing layout, clothing and jewelry, furniture and
> household accessories, motels, drive-ins, amusement
> centers, housing, business buildings, main streets,
> and cities all communicate values and ideas depend-
> ing upon the quality of both the symbolism used and
> the design. Mass media extend this communication
> multifold. Education for critical evaluation of
> this vast impact of nonverbal visual communication
> is drastically needed unless we are willing to ig-
> nore its impact on the uncritical viewer.[16]

For too long we have been concerned primarily with
the material needs of man and have virtually forgotten the
higher qualities of life and the non-material needs of human
beings. Once basic physical needs are recognized Abraham
Maslow's concept of "self-actualization" gains importance
as a human need.

> Now the machine is freeing vast numbers for
> leisure that have neither cultural pattern nor
> cultural training to use.[17]

If leisure is to be permanently enriching, one needs to have
a knowledge of the possibilities for human involvement and
endeavour and to have the ability to make discriminative
choices of activity.

Therefore, it appears that for reasons of human
ecology, consumer awareness, and for the impending prospect
of increases in leisure time, a need for aesthetic education
is gaining importance.

In presenting solutions to the foregoing circumstances
it seems apparent that there is a need for art educators to

deal with the following concerns:

1. finding a way of aligning art educational objectives with generic educational aims and goals, to form a relevant and integrated learning pattern;

2. in turn, that a relevant educational approach will deal with urban living problems and, therefore, provide a bridge from childhood to adult responsibility for the environment; and

3. that art education will provide a program that will foster the development of an understanding of concepts and the development of skills to deal with the urban environment from an aesthetic stance.

Chapter 2

A PROPOSED SOLUTION

Aesthetic and Environmental Education

The challenge has been presented to education.

There was a time in the history of the city
when the power to shape it was the prerogative of
the few. Now, within the framework of the various
forms of democracy, sound planning for the city's
present and future can only proceed if there is
strong public initiation of, and support for,
enlightened policies. But this in turn presupposes
an informed and participating electorate that is
able to recognize what he wants, and to articulate
its aspirations; such an electorate must be pre-
pared to take part in the planning process. In
order to play this role, the citizen must have
tools--information, knowledge, discrimination, and
a desire to be involved. The teacher is the vital
link in the process. Urban education is the vital
dimension.[18]

Education has been slow to adjust itself to the

demands and conditions of the Twentieth Century. The exist-

ing system has failed to equip the young to deal with the

present problems.

Education, in general, has increased the division

between art and life by stressing and maintaining a highly

verbal, rational approach to learning. Visual and sensory

education has been neglected, atrophying non-verbal,

intuitive powers.

We are neglecting the gift of comprehending
things by what our senses tell us about them.
Concept is split from percept, and thought moves
among abstractions. Our eyes are being reduced
to instruments by which to measure and to identify--

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hence a dearth of ideas that can be expressed in
images and an incapacity to discover meaning in
what we see. Naturally we feel lost in the pre-
sence of objects that make sense only to undiluted
vision, and we look for help to the more familiar
medium of words.[19]

If from an environment point of view the lack
of visual education has proved disastrous it has
wider implications than most people realize. It
almost certainly affects creativity in a general
sense.[20]

Art education has largely been satisfied with and

even accommodated the division between art and life. For

too long, art education programs have stressed only self-

expression and creative growth in the plastic arts. There

has been a general failure in promotion awareness of aesthet-

ics in everyday life situations; within the environmental

design; and in developing an awareness and appreciation of

man's continuity with the past through art history studies.

We have done little to consider preserving and advancing

humanity through the aesthetic preservation and development

of man's natural and man-made environment.

We cannot allow people to grow up as visual
and aesthetic illiterates and expect them to be
aware of their aesthetic responsibilites as
citizens.[21]

We can hold greater hope for the survival and devel-

opment of our civilization through the heightening of per-

ceptual awareness, discrimination, and creative powers of our

future citizens.

It (open education) recognizes the dual role
art plays in the classroom, that of sensitizing
children's awareness to form and expression as
aesthetic values and also that of clarifying and

enriching all comprehension which may evolve from visual thinking. Thus art education is seen establishing a basis for visual literacy, critical thinking, and the intrinsic appreciation of beauty.[22]

In developing perception "...the images developed will largely condition the response and the measure of concern."[23]

In the development of the image, education in seeing will be quite as important as the reshaping of what is seen. Indeed, they together form a circular, or hopefully a spiral, process: visual education impelling the citizen to act upon his visual world, and this action causing him to see even more acutely. A highly developed art of urban design is linked to the creation of a critical and attentive audience. If art and audience grow together, then our cities will be a source of daily enjoyment to millions of their inhabitants.[24]

The degree to which people can respond aesthetically and cognitively to artistic communication depends upon the amount of information they have learned to use and the extent of the comparative understanding of artistic symbolization and structure which they have developed.[25]

We have recently seen the emergence of new programs of environmental studies, with an emphasis upon knowing the elements and operations of the urban community and upon the conservation of the natural environment. This approach has proved valuable in exposing children and students alike to the complex relationships that exist in their local setting, and to a broader understanding of what the earth can support. They have acquired knowledge of natural phenomena, of cultural and ethnic differences, and of political and economic processes. They have often been exposed to cultural programs and arts and crafts programs offered within their community.

However, far too little emphasis, it appears, has been placed upon the development of aesthetic awareness and

discrimination in either art or environmental education

programs.

> In the schools, care for the physical-visual
> environment has not been handed down as a way of
> life. As a result, not only has a generation of
> adults been spawned who show a callousness toward
> their physical environment, but most important
> there are few educators prepared to teach environ-
> mental constructs...few schools provide sufficient
> instruction in understanding the all-over environ-
> ment, and that there is considerable lack of well-
> conceived material on the college level.[26]

As Doris Marie Carter goes on to write:

> ...if art education is to have meaning in the
> future curriculum it must concentrate on the qual-
> ity of the future environment, it must develop a
> broader awareness of its role to make life man-
> centered, global, and full of human joy.[27]

To accomplish this end, the author believes we need to ini-

tiate a curriculum of environmental education, with a greater

concern for promoting an understanding and appreciation for

the aesthetic commodity. Of interest is the fact that,

while this concept is not altogether original, few art edu-

cators have practically planned and implemented an extensive

program of aesthetic environmental studies at either the

elementary or secondary level. Moreover, few teachers are

adequately prepared to function in such a setting. We are

presently in a pioneer stage, which requires considerably

more involvement on the part of art teachers.

> In programs of environmental studies, perception is

focused upon practical phenomena and processes related to

ecology and to business and social operations. While these

studies are valuable, we should not neglect the appeal and

growth offered from the exploration of the environmental

aesthetic qualities, with a conscious intent of sensory

awareness. For through a sensitive and thoughtful approach

to one's environment valuable knowledge can be acquired, as

well as emotional enrichment had from a quality aesthetic

experience. As John Dewey wrote:

> Everything depends upon the quality of the exper-
> ience which is had. The quality of any experience
> has two aspects. There is an immediate aspect of
> agreeableness or disagreeableness, and there is its
> influence upon later experience.[28]

From such experiences one can acquire a knowledge of such

environmental features as the design elements of both man-

made and natural phenomena and a knowledge of the complex

interrelationships of these elements. Gradually, one's

concepts of totality and universality will develop. Such

insights may better able one to make comparative judgments

and decisions concerning the qualities of the environment,

which one wishes to conserve or change. Such awareness can

also provide the "springboard" to creative vision and activity.

Moreover, one may discover one's relationship to the environ-

ment, become a more integral part of it, and develop the

skills to use the environment and one's past experiences as an

"image bank" for creative expression. The author believes

that solutions to our problems cannot be envisioned until we

adequately "know" our environment--both its assets and its

liabilities. Then, we might ponder upon possibilities.

Before delineating the author's specific curriculum

design, a brief summary of general philosophical approach to

curriculum design will be presented in the next section.

An Approach to Curriculum Design

The writer cannot support the stand taken by some educators that behavioral objectives are paramount in importance. Along with the development of skills, the breadth and depth of content is of vital importance. There must be a concern for what is being responded to, as well as the responses that are generated. The critical blending of content and behavioral objectives to form a sequential hierarchy of learning experiences is also stressed in the writings of Hilda Taba.[29]

Hilda Taba's emphasis in curriculum design is a comprehensive view of learning. She cites a broad range of educational objectives, from content objectives through behavioral ones. These objectives are organized under the following categories:

1. knowledge,

2. cognitive skills,

3. academic and groups skills, and

4. attitudes and feelings.

It is her belief that learning situations should elicit growth in a variety of behavioral objectives--concept formation, value clarification, and divergent skills--which may occur multidimensionally in a lesson unit. She also stresses that objectives occur in different degrees of complexity and that they form a developmental sequence or hierarchy for at-

tainment. However, while she presents a logical sequence for concept development, she has not been able to present such a logical hierarchy of attainment for objectives in the creative or affective domains. She does, however, encourage the principles of divergent thinking and value clarification.

In terms of learning strategy, she supports active learning experiences employing an inquiry method, allowing for as much autonomous student-directed strategy as possible. Open-ended experiences are favoured allowing for heterogeneity of responses and levels of activity according to the student's ability, experience, and background. All strategies, instructional and evaluative, are based on a sound rationale and set of learning objectives. It is upon this general base, that the author has modeled the curriculum proposal.

In addition to Hilda Taba's curriculum development guide, the author has found the work of Michael Day and of Elliot Eisner of particular relevance in designing the proposal. Michael Day presents a similar learning hierarchy designed towards the attainment of art education goals. He outlines three phases of instruction, accompanied by differing evaluative procedures. These phases help to clarify and to simplify the multitude of instructional objectives into a chronological sequence and hierarchy. This model has general application, but is not an absolute. It is not Day's intent for the model to be rigidly adhered to. The phases are as follows: [30]

1. phase of exploration

During this phase of experimentation the intuitive is highlighted. Definite directions or assignments are not made. No demonstrable skills or products are required for evaluation at this point.

2. stage of precision

This is the phase of greatest teacher direction. During this period specific performance criteria are assigned. Skills should be developed and demonstrated and assignments fulfilled.

3. stage of generalization

Students work their most independently during this phase. The objective is to classify ideas and techniques acquired in the previous phases and to use them for expressive objectives. The teacher's role being to act as "...a consultant and critic to assist students with the formulation and expression of their own ideas."[31]

Elliot Eisner supports the emphasis on behavioral objectives, especially those of an expressive nature. He also categorizes objectives into productive, critical, and historical realms of artistic learning, with each situation requiring unique instructional approaches and appropriate means of evaluation.

It seems apparent that content and behavioral objectives must assume a balance within the curriculum. In subsequent sections of this proposal the program objectives will be outlined and, then, instructional and evaluative strategies

indicated to implement the attainment of such objectives.

Chapter 3

A PROPOSED DESIGN FOR URBAN AESTHETIC EDUCATION.

Aligning Art Education With Generic Educational Aims and Goals

Contrary to Vincent Lanier's belief[32] the author

believes that art education can be related to the central

issues of education--"...the development of those concepts

and skills necessary to understand and alter society."[33]

Through the development of an understanding and appreciation

of the social role of aesthetics and art forms in contempor-

ary life, a case can be built for the advancement of aesthe-

tic considerations in environmental planning. In addition,

certain basic skills are required to promote effectively

this kind of involvement. They are: the abilities to con-

ceptualize, discriminate, form values and attitudes, and

find creative solutions and practical procedures for imple-

menting those solutions.

The writer believes that art education can play a

supportive and integral role in coming to grips with social

change. The interdependences between art, man, and the

environment can be examined to ascertain the contribution

and place that art does and could play amongst the scheme

of social, economic, and political elements.

By including the examination of such overarching

concepts as change, interdependence, cultural differences,

lifestyles, order, and communication, art education can align itself with major educational topics, but at the same time can expose the unique social attributes of aesthetics within our environment. Art education can also align itself to a considerable degree with the attainment of generic behavioral objectives in all areas--cognitive, affective, and psycho-motor. Through such an approach art education can abandon its present peripheral position for one more integral with generic educational aims[34] and to one more germane to contemporary life.

Specific Objectives Considered

A concurrent development of cognitive, affective, psychomotor, working, and social skills is required for the development of self-sufficient and industrious citizens. Cognitive and affective levels cannot be separated in art education. Perceptual and appreciative growth must be developed simultaneously. In art experience the total organism is involved, providing growth on a fully integrated basis.

Sensory experience is multidimensional and meanings can be achieved through synaesthetic perception--simultaneous, cross-sensory perception--intuitively achieved and totally integrated.[35]

As Hilda Taba suggests, for learning or growth to occur the curriculum must involve knowledges, skills, and attitudes. She classifies objectives, therefore, under the following categories:

1. knowledges - content,

2. skills - cognitive, psychomotor, working habits, and social skills, and

3. attitudes - affective.

The author, too, has used this classification in stating the objectives. The specific content objectives have been outlined later with distinctions made between overarching concepts, ideas and topics for study, and sampling of factual data suggested. The author has also classified and delineated skill and attitude objectives in behavioral terminology in an effort to provide a clearer and more orderly focus for consideration and use.

Curriculum Content

Vincent Lanier advocates an initial focus on

> ...areas in which the adolescent comes into contact with the visual arts in his daily experience. Starting with the student's home and television and films, and broadening out in everwidening circles to include art in the total community, content can be organized in clusters of projects in each or some of these areas. This method has, theoretically, the greatest potential for arousing the interest of the student.[36]

It would seem reasonable to predict that learning can be facilitated and accelerated by focusing upon the development of a greater understanding and appreciation of what is already familiar: the locale and phenomena one regularly interacts with. Therefore the content of study would vary from school to school and would be determined by the opportunities available in the immediate proximity of the school. Mass media

and the community already influence the student in an unscheduled or uncontrolled way. The endeavour in this program is to harness the potential of the community for more planned educational outcomes. Content opportunities must also be researched and evaluated by the teacher in advance of the learning period, if the teacher is to adequately structure a quality learning situation for the student's use. The content of study could evolve around such general areas as:

1.　the natural environment,

2.　the man-made habitat,

3.　the mass culture and popular arts,

4.　the designers and creative processes of the community--their roles and techniques, and

5.　the traditional visual and performing arts, past and present.

As Vincent Lanier expresses in his article "Aesthetic Education: The New Elitism?" the content of study is a critical issue in developing programs of aesthetic education.

> I would submit that the most important factor in dealing with aesthetic responses within the framework of education is the content in hand, or the nature of the stimulus that is providing the aesthetic response.[37]

He recommends an initial study of the popular arts rather than the more tradtional modes to foster aesthetic understanding and appreciation. Vincent Lanier suggests that young people today have "...a reasonably well developed affective response structure and some cognitive relationship to aesthetic stimuli which we casually or perhaps arrogantly ignore

because, I suspect, the styles of the stimuli which provoke these reponses do not exist within the framework of what we accept as the visual arts," and that he is "...interested in teaching children why and how they respond to what they already appreciate...."[38]

The author also believes we should focus upon the everyday aesthetic experiences that can be had in the natural and man-made settings. One might look to the writings of June McFee on environmental awareness and the urban setting--studies appropriate for urban students.[39] In other words, the author is advocating the study of the student's immediate locale as the content for aesthetic environmental programs.

In The Greening of America by Charles Reich, we see how the young generation is eager for non-verbal communication and experience, which will re-sensitize them and raise their level of conscious awareness.

> The most direct way to restore sensitivity is, of course, to begin a series of exposures to forgotten sensations. The Consciousness III person does a great deal of this. He burns incense in his home to restore the sense of smell. He attends a T-group or sensitivity group to restore awareness of other people; the experiments may range from telling personal feelings and experiences to touching other people's bodies....He takes "trips" out into nature; he might lie for two hours and simply stare up at the arching branches of a tree. He finds that motorcycling restores a sense of free motion. He might cultivate visual sensitivity, and the ability to meditate, by staring for hours at a globe lamp. He discovers Bach and Mozart. He seeks out art, literature, drama, for their value in raising consciousness.[40]

However, one might suspect that in many cases the young like the old are not yet directly confronting the concrete issues

that need social change to uplift our quality of life. And
how often are sensations experienced without awakening the
process of thoughtful analysis and reflection?

Vincent Lanier suggests that youngsters might grow
in aesthetic response by a "...process of learning to height-
en, illuminate and broaden one's responses to aesthetic
stimuli."[41] Specific methods for achieving such ends and
suggestions on how a given locale or stimulus may be focused
upon and explored are described in Chapter 4.

As Lanier has claimed, there is a growing trend on
the part of art education researchers, such as Manuel Barkan
and Stanley Madeja to refine the area of aesthetic education
through the use of programed instructional media.[42] Their
emphasis is upon training or conditioning aesthetic responses
by a highly contrived learning experience in an effort to
create an understanding and appreciation for the fine arts.
However, like Vincent Lanier, the author is inclined to
suggest that more immediate and "real" experiences are avail-
able within the learner's environment which can promote aes-
thetic education and which can be used as a jumping-off point
into more "elite" aesthetic experiences. And, one should not
overlook the delight in independent discovery and the personal
nature of the aesthetic response.

The author would suggest that the aesthetic properties
and qualities in a local shop window may initially provide a
more relevant and meaningful experience than a study of
ancient icons, for a teenager of this century. In the first

place, the learner can often bring a few initial concepts
and facts to a study of a local phenomena, which help stim-
ulate participation and discussion and cut down on the often
boring and irrelevant monologue that students are often con-
fronted with in traditional classroom experiences. With
close study the familiar pieces of the environment can take
on unexpected depths of meaning. Perhaps, when the "familiar"
is more deeply understood and appreciated the less familiar
concepts of art history will appear of greater relevance and
interest, and can be integrated into the study. As the
student discovers universal properties in his environment
and the interdisciplinary nature of elements, he will grad-
ually grow to appreciate and understand less familiar con-
cepts and be able to incorporate them more easily and into
a more meaningful pattern of personal knowledge for future
use.

Specific Substantive Information

An objective of the program is to foster an attain-
ment of awareness and understanding of the subsequent infor-
mation. Such matter has been broken down into topics for
study with some suggested sampling items provided under some
of the topics. While the overarching concepts and the topics
outlined are to be covered in the course by all students, the
sampling items allow for options and choices be be selected
by the teacher or student, depending upon available resources,
student background, and student interest.

Overarching Concepts to be Explored

The major goal of the curriculum is to develop an understanding and appreciation of the <u>social role of art</u> in contemporary, urban society. Basic postulates on which this proposal is based are:

1. Man is potentially creative -

Man needs to create <u>order</u> in his environment.

Man needs to <u>express</u> himself and to <u>communicate</u> with others.

2. Through his art, man is responsible for creating <u>change</u> within his environment.

3. Human <u>lifestyles</u> are changed through art.

4. There is a balance or <u>interdependence</u> between man, his environment, and art.

Such interrelated assumptions should provide a unifying stream of thought within the content or knowledge area of the program. And, as Vincent Lanier writes in <u>Teaching Secondary Art</u>, "...some degree of cultural generalization is valid and necessary."[43]

Promoting an Understanding of Aesthetics Through the Investigation of Specific Topics

Aesthetic experiences are universal and aesthetic responses can be achieved by all human organisms in their everyday experiences. These responses can be broadened and intensified by educating the human organism's powers of perceptual acuity and discernment. Aesthetic experiences are

enriching and educational, and make for a higher quality of existence. The author believes that all persons have the capacity to have the quality of their aesthetic responses enhanced. Such responses provide the meaning (communication) and the order required by the human organism to survive and to advance in life's endeavours. Living suggests a progressive or advancing process in the life cycle. Aesthetic experiences contribute to the process of living, over mere existing.

In the following pages the author will attempt to delineate specific categories and topics for exploration.

<u>Category</u> <u>I</u> - Visual Art Elements and Principles

Basic to the course of study would include the investigation of:

A. The elements of design - line, tone, form, space, colour, texture, decoration, pattern, and function

B. The principles of - balance, movement, direction, contrast, symmetry, unity, mood, and illusion

C. The distinction of similarities and differences between natural and man-made phenomena

D. Aesthetic experiences and responses

  1. Consideration of subjective and objective criteria for evaluating art works,

  2. Consideration of the general social role art has played in past and present cultures.

        e. g. - the expressive or emotive power of art,

            - art as communication--a language for

interpreting reality, and

    - man's dependence and relationship to
aesthetic qualities

Then, a consideration of the future role or
function of art

E. The scope and variety of aesthetic elements of the
environment, both man-made and natural

F. The development of an articulate vocabulary to
discuss aesthetic concepts

<u>Category II</u> - Environmental Topics

Aesthetic phenomena exhibited in the design of the urban
community that would come under study include:

A. Ethnic and cultural differences within the community

    Sampling suggestions - Chinese community

                          Indian community

                          Eskimo community

                          German community

                          Italian community

                          Youth culture

                          Slum culture

Comparative studies could be made between several cultures.
Attention should be given to the role each group plays in
the overall community design and the avenues or processes
for development each has. Variety in lifestyles can be
expressed through aesthetic expressions, distinctive to a
given cultural group.

B. The influence of mass media and the popular arts

(film, newspapers, magazines, comics, and television)

      1. Modern "languages" to interpret reality

         Sampling - all or several of the above media

      2. Adolescent consumer trends - pooling student

habits and views

      3. Advertising role and techniques

      4. Consumer manipulation . - the psychological power

of these media

C. The processes of environmental preservation and

change

      1. Focusing upon established aesthetic processes

operable within the community

         Sampling options - town planning

                          architecture

                          commercial advertising

                          product designing

                          interior design

                          landscape design

      2. Consideration of the various roles the artist

can assume in designing within the community

         Focusing upon artists' perceptions and concerns

about their environment and upon their visions and

activities

         Sampling options - artists involed in the fine

arts, as well as practitioners in the above processes

D. A study of function and style in architecture

         Sampling suggestions - recreational centres

business offices

industrial plants

shopping centres

residental buildings

Consideration of the building requirements of contemporary

urban centres and societies

E. The development of urban centres

1. Directions and modes of expansion

2. Re-development and preservation

3. Political, economic, and artistic avenues of

change

Sampling should be oriented towards the local

community initially. Later, with time permitting,

attention could be given to international trends in

town planning.

F. Man has consistently attempted to put "order" into

his life and at the same time to be "expressive" through the

creation of common, everyday art forms. A study of this

need and its manifestations in the community might focus on

the following samples - shopwindow displays

garden layouts

home decorating styles

dress trends

Every man is potentially an artist.

G. A study of product design and production methods

1. The changing role of the craftsman

2. Crafts revival during the past decade

Sampling orientation could vary considerably.

3. A consideration of "function" and "style" in evaluating craft products

H. The emerging role of "women in the arts"

1. Distinct concern and differences displayed in their work

2. Difficulties that confront women in the arts

I. Man's art heritage and function in society

The range studied would vary depending upon community resources.

1. A study of exhibits by formal art agencies. A comparison could be made between non-profit and commercial agencies, revealing differences and similarities between the role of each and the products exhibited.

J. Aesthetic qualities offered by natural environments

1. Natural areas within the man-made habitat

Sampling suggestions - parks

gardens

plazas

K. A consideration of the emerging trend of "conceptual" art

L. The role of the critic in contemporary society

Category III - Man's Responsibility for His Environment

A. A consideration of sensory pollutants in our urban environment and the effects on human life

The quality of life can be modified by the aesthetic atmosphere of a community. A wide range of sampling could

be introduced for inspection under this topic.

Behavioral Objectives Stated

In the following pages the author has enumerated the behavioral objectives focused upon in the proposed program. For convenience, these objectives are categorized under Hilda Taba's classifications of: cognitive, affective, psychomotor, working, and social skills.

Cognitive Skills

Cognition is the process of knowing or perceiving. Behavioral changes, within the cognitive domain, that are the objective of this program are the following:

1. To sensitize and develop skills of sensory perception, e. g. sight, hearing, touch, smell and taste

To develop the ability "...to perceive simultaneously and syncretistically the total sensory import of experience...."[44] This multidimensional awareness of the environment must be intuitively attained.

To develop a broadened and heightened capacity for aesthetic response--a sense of awe, wonder, and insight.

2. To develop the ability to generalize or conceptualize from perceptual experiences, and to have the ability to relate concepts as well as to understand them

And then, to have the ability to ultimately apply such principles to real problems and situations (see appendix)

3. To increase alternative ways of organizing qual-

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ities perceived

To develop the ability to think in purely visual as well as verbal terms

4. To increase the ability to make critical judgments and decisions concerning the aesthetic qualities found in the environment, e. g. the ability to perceive and discriminate between aesthetic assets and liabilities

And, to develop a greater understanding of the subjective and objective nature of value judgments

5. To foster the development of the imagination in envisioning changes to the environment

6. To foster an understanding of how perception of the environment can be meaningful and valuable to personal development

7. To increase the ability to integrate aesthetic considerations into life generally

8. To foster the development of personal imagery to express one's concepts, ideas, and feelings

Psychomotor or Manipulative Skills

1. To develop basic recording and reporting skills or techniques, e. g. drawing and painting skills, writing skills, photographic and developing techniques

Working Strategies or Habits

1. To develop descriptive, analytical, and creative skills, both visual and verbal, to interpret aesthetic exper-

iences

    2. To develop and use a working vocabulary to discuss aesthetic qualities

    3. To increase problem-formulating and problem-solving abilities related to aesthetic considerations

    4. To increase the ability to use aesthetic experiences as stimuli to creative activity within conventional art modes

    5. To have the ability to court ambiguity and not to judge prematurely

Social Skills

    1. To develop such social skills as honest communication, decision-making, persuasion, conciliation, and management

    2. To develop the ability to think through and deal with possible consequences of one's decisions and actions during the learning experiences and encounters with the environment

    3. To be self-directed, self-reliant, and responsible

    4. To develop powers of self-evaluation

Attitude Development: the Affective Objectives

    All other objectives are retarded without the motivational power created by the development of affective behaviors. The importance of this area of development to the growth of the learner cannot be too strongly emphasized.

For, it is the positive development of these powers that will affect the behaviors and actions of the learner when external coercion is not applied. For these attitudes are responsible for the self-motivational force that is so highly valued in today's educational philosophy.

B. N. Lee and M. C. Merrill define an affective objective as:

> A behavioral objective that deals with affect focuses on the attitudes, feelings, emotions, interests, or appreciations of the students.[45]

It is the author's belief that the affective domain can be "fed" by an awareness and understanding of the role and value of art to society. These attitudes can be strengthened through the enhanced ability of the learner to respond intuitively to potentially aesthetic experiences and by the rational development of concepts pertaining to the worth or function of art and aesthetics to society. Therefore, the affective domain is developed by both intuitive and rational cognitions or perceptions. Affective growth should occur concurrently with the attainment of positive responses to aesthetic experiences on the sensory and intuitive level (non-verbal perception) and with the rational (or verbally expressible) understanding of aesthetic principles and the recognition of the relevance and worth of both to social existence.

Affective Objectives

Descriptive statements of desired attitudes are as follows:

1. An acceptance of and appreciation for cultural and ethnic differences, as expressed in aesthetic forms

2. To develop an appreciation for man's cultural heritage and development

3. To develop an appreciation of the intrinsic and personal nature of aesthetic experiences, both productive and appreciative

To develop the recognition of the worth of aesthetic experience as part of a full life

4. To foster the development of one's own aesthetic values and to form a commitment to and an involvement with them

5. To foster a commitment to learning

6. To develop an attitude of openness and curiosity to participate in new and uncertain experiences

7. To develop the ability to appreciate and become involved in change

To face the future with optimism and commitment

8. To foster intellectual and emotional autonomy, including the development of personal awareness and style

9. To expand the learner's interest in environmental concerns and to foster an attitude of independent study and research

10. To foster the development of a positive and realistic self-concept.

11. Through group work, to give the learner the opportunity to earn respect and status among his peers, and

to develop regard for others

    12. To foster a commitment to use knowledge and abilities for social purposes

    13. To foster an understanding of the incongruities of human experiences

Accounting for Affective Objectives in the Teaching-learning Setting

    The previous objectives have been stated in rather general, directional terms only. They are merely descriptive statements of the attitudes desired. Affective objectives must ultimately be framed with reference to the following characteristics, as abstracted from <u>Writing Complete Affective Objectives</u> by B. N. Lee and M. D. Merrill:[46]

Behavior:

    1. The attitude must be demonstrated in an approach behavior.

> When someone's activity tends to bring him
> into contact with (tends to cause him to approach)
> a particular subject, we call that activity an
> approach behavior.[47]

    2. The behavior should be highly probable to expect from the students involved.

    3. The behavior should be directly or indirectly observable.

Testing Conditions:

    4. A testing situation or conditions must exist to observe the behavior with the possibility for alternative behaviors to be exercised.

5. There should be a free choice situation or as little influence as possible to affect or influence the students' choice of action.

6. No-cues must be given as to the behavior desired. Criteria:

7. The degree of change wanted is indicated by the number of times the behavior must be exhibited or by how many students will exhibit the approach behavior for the objective to be minimally achieved.

8. A realistic estimate of change should be given, knowing the students' initial behavior.

9. A pattern of behavior must be exhibited.

10. A descriptive statement of the desired attitudes must accompany the preceding criteria.

In the initial statements regarding the affective objectives, the final criterion has been indicated. It would be unrealistic to set out the complete criteria possible for each objective, as a multitude of indeterminate variables can govern the selection of the most appropriate statement of criteria. For example, the initial behaviors of a given group of students may vary considerably from another and the appropriate testing conditions available may vary, depending upon local circumstances. Criteria for determining the effectiveness of the teaching-learning situation in respect to affective behaviors must be formulated in relation to a given situation. However, in the final chapter delineating the teaching-learning strategies organized around a given topic,

taken from the list of content objectives, the author will endeavour to suggest ways of providing an effective testing situation and criteria for evaluating the attainment of related affective behavioral changes or objectives.

Unlike cognitive and psychomotor objectives, affective objectives are not described or indicated to the students. The endeavour of the teacher must be to gather information more systematically and to judge more objectively the attainment or development of affective objectives --thus providing a more reliable evaluation. As attitudes cannot be measured directly the teacher must look to the behavior of the students as indicators of attitude. One can infer attitudes from what one observes people say and do. The teacher must decide what behavior will be accepted as evidence of an attitude.

Having delineated the specific course objectives, let us turn now to outlining the roles assumed by the learner and teacher in attempting to implement the attainment of those objectives. Paralleling Michael Day's three phases of exploration, precision, and generalization the learner would be encouraged to take the roles of reporter, critic, artist, and citizen during the learning experience. The teacher, conceived as a facilitator of learning, should complement and stimulate the learner to question and analyze his experiences, in order to clarify and deepen the meanings attained. Now let us examine these roles which are so vitally linked to the stated substantive and behavioral

objectives.

The Role of the Student

The author believes that students are natural
learners. During the pre-school years, young children vigor-
ously explore their environment with a high level of wonder
and sensitivity. They delight in "discovery." They natur-
ally assume an active exploratory approach to learning and
acquire much valuable information and skill from this method,
even before they enter formal educational institutions.
Interest and enthusiasm are seldom lacking. In fact, adults
often find their exuberance too challenging and often exhaust-
ing. Most parents experience a "why?" stage of learning with
their young children. Why does this stage seldom last?
Surely, it's not because there are no more questions asked
or no more answers to be supplied.

How can we maintain this inherent zest and mode of
inquiry? First and simply, the author would suggest that we
encourage the youngster's natural mode of learning. Allow
him to retain an active role in pursuing his own education.
Encourage his interests and his curiosity. Provide situ-
ations where he can actively explore and discover new rela-
tionships in his environment.

In a program of aesthetic education, the author per-
ceives the learner in four major roles or learning occupations:

The Learner as Recorder and Reporter

In this role, the learner would be encouraged to utilize his sensory and cognitive powers to consciously perceive his environment in a new and more intense way, to draw in information, and create an "image bank" for future use. Various modes of recording and reporting images could be employed such as: descriptive and creative writing, sketching, photography, and sound taping. Such records or reports could be shared with others or used as starting points for critical or creative endeavours.

As recorder and reporter he many need to develop such perceptual skills as:

1. accepting sensory information without prejudging it,

2. sorting, analyzing, and processing information,

3. focusing on essential elements,

4. looking for interrelationships, and

5. looking for alternate ways of perceiving.

The Learner as Critic

Critical skills, like productive skills, can also be facilitated through instruction.[48]

The role of critic should evolve naturally out of the learner's previous role as recorder and reporter. Opportunities should be provided in which he is encouraged to formulate, reassess, and express his values. Especially in urban settings, the student can be presented with situations where comparative judgments regarding aesthetic qualities can be formulated. He should be encouraged to bring to such

situations his abilities to analyze (both intuitively and rationally), to speculate, to consider evidence, and the ability to ask questions. In this role, it is hoped he will be helped to distinguish between the subjective and objective criteria he uses to make his evaluations.

The Learner as Artist and Designer

The learner's inventiveness should be encouraged. Every individual is potentially creative--he can envision change. Being creative involves firstly, a mental process and, then, the act of "doing" something to actually bring about change.

To encourage and develop the imaginative bent, the author believes we can try to help the student in two ways:

1. by trying to help the student focus on new and more intense ways of looking at the environment in the hopes of sparking the discovery of new aesthetic relationships, and

2. by trying to help the student pose questions about his environment. He may then start to ask "what if?" and "how could we?" in addition to "why?"
Again, we have focused upon the learner's skills as recorder and critic. If he contemplates environmental changes, he may also need to be exposed to the political and communication skills necessary to bring about real change.

Once the learner can envision some solutions or changes, we would be remiss in not allowing him the actual

experience of expressing his idea or trying it out in a real situation, to test the power of his strategies. How many students have grown apathetic because they are told they are not old enough to try something or take responsibility! The author does not advocate putting students into positions where they do not yet possess the skills to do an adequate job. However, the sooner they are able to assume a small degree of responsibility for their actions, the sooner they will adopt a vested interest in the activity and a concern for their effort. Creative activities might involve the traditional productive arts, drawing up plans and suggestions for urban renewal, or actual work experience opportunities in the community.

The Learner as Responsible Citizen

> The extent to which he gets the kind of environ-
> ment he wants, in which he feels at home and rewarded,
> depends on his ability to define his goals, to make
> known his aspirations, and to support the methods by
> which these may be attained.[49]

Rather than conceive of the learner as a future citizen, the author believes it is essential to consider the young as citizens with a potential for increasing their involvement and effectiveness in dealing with environmental realities. At an early age, the young should be encouraged to employ their citizenship in the community in positive forms. In a sense, all citizens have the same task of directing and adapting to the changing environment. All citizens, young and old, can be involved in advancing con-

scious choice where products, physical facilities, shelter, and communication are concerned. Early involvement must be sponsored by the community if "citizenship competence" is to be achieved.

> This constant interrelationship between child
> and community helps to produce a more community-
> minded adult, an adult more aware of his respon-
> sibilities toward the betterment of his own
> community.[50]

It is essential that the young citizen be made to feel he is a part of the community. With an introduction of an environmental studies program -

> ...at the end of the High School course the
> student would be expected to know rather more
> than the average citizen of the major problems
> of the local community.[51]

While actual civic problem-solving may be premature, problem-raising and solution speculating can develop an awareness, interest, and concern that may provide the impetus for future civic work. In theory and practice, this course is meant to be a beginning to effective and responsible citizenship.

The Role of the Teacher

The teacher is conceived in a helping or facilitating role. This role may involve giving information and explaining concepts, providing initial quality stimuli to engage the learner in actual experience, engaging the student in conversation which will help him clarify his thinking and decide upon his course of action, and listening to the student's opinions.

> The art teacher thus will be to children a
> guide yet a model, a friend yet an adult, a source
> of knowledge yet a provoker of fancy, one who sees
> the world as an artist yet permits the child his
> own vision.[52]

He must have the understanding and skill to feed strengths

with challenge and to help students improve their weaknes-

ses.

However, caution should be observed. Expose the

learner to sensory stimuli, but allow him the thrill of

discovering for himself through his own experiences. Engage

the learner in discussion, but allow him to formulate and

to express his ideas. Encourage and support creative activ-

ity, but allow him to envision his own direction. In this

way, one can help the learner maximize his learning from

his participation in the learner's roles. Then, one will be

fostering his autonomy and self-discipline.

As all locales differ and as there are few background

books and no texts "the environmental-studies teacher is not

only a research student of his neighbourhood, he also has a

constant task of curriculum research and development."[53]

He must be able to expose the unique features of the locality,

as well as being able to recognize universal concepts that

are reflected in and govern the locale. He must be able to

research and compile background information, organize pro-

grams and strategies, plan diagrams, photos, slides, illus-

trations, tapes, and films, to be used by the learner in his

process of discovering himself and his relationship to his

environment.

Through such a program "the art teacher can then become a central figure in cultural transmission and development."[54] However, in order to fulfill this role the teacher must bring to the task special attitudes, abilities, and knowledge. The teacher must be an avid learner and he must have already developed personally along the lines described in the section on educational objectives. He should have a knowledge and understanding of the environment. And he should be an involved citizen in the community and be able to transmit his enthusiasm for the program. The teacher trained for such a program should have a multidisciplined or team teaching background with a considerable degree of field work.

The teacher must be able to approach the studies in a similar mode as the learner. He can hold no fixed answers for the student and is essentially faced with the same environment as the learner--with the rewards and problems and with the task of seeking ways to understand and to cope with the environment. The teacher must be able to feel comfortable in an exploratory mode or learner role.

Finally, before offering a teaching-learning model for illustration, let us examine the remaining factors to be considered in a curriculum design--the general methodology and the specific structuring modes employed.

A General Statement of Method

There is no learning without structure....

Without structure, without support, the learner will
be either panic-stricken or apathetic....If the first
axiom of education is that there is no learning with-
out order, then the second axiom is that there is no
learning without disorder. Structure is required,
but so is unstructure.[55]

As John Bremer goes on to point out in his book, On Educa-

tional Change, it is the period of "unstructure" which

should provide the greatest learning possibilities of a

situation. For during active discovery the learner creates

order out of the disordered data and materials; sensations

and images he gathers from the environment. He forms mean-

ings and concepts of reality from his experiences. The

environment becomes observable and comprehensible.

The author perceives three major stages to facilitate

learning, two structured and one unstructured:

1. a pre-activity planning stage,

2. an activity and discovery stage, and

3. a recapitulation and evaluation stage, leading

again into the first stage.

The first and last stages are periods of structure; organized

and executed in collaboration with the teacher and learner/

or learners. The middle stage is designed with as much

freedom as possible to maximize the benefits of the learner's

efforts of inquiry and action. In this way, freedom is used

as a means to growth.

Freedom when combined with a well-structured sense

of purpose should promote intense and voluntary involvement.

It is the author's belief that no teacher can teach another

person anything, but only expose a person to certain stimuli

and facilitate the learning process through social inter-

action or Socratic dialogue. The learner is responsible for

his own intensity and direction of learning. He has the free-

dom to discover and make decisions, but the responsibility

for the consequences of his own actions. For the material

to become knowledge and for the learner to improve his skills,

he must have first-order experiences--he must interact direc-

tly with the environment. In summary, the emphasis in the

learning mode is on interest, involvement, awareness, par-

ticipation, and finally communication.

> Modern interactionist arguments...lend support
> to the view that the human being has an innate
> tendency to orientate himself to stimuli, to inves-
> tigate and satisfy himself about puzzling phenomena,
> in Piagetian terms, to accommodate and assimilate
> new experience. From an educational point of view,
> we may conclude that a normal child will respond
> actively to new material, particularly if it involves
> puzzles or questions, and that children will show
> 'interest' in learning situations devised in that
> form.[56]

Now, let us examine the three learning stages to assess

their part in facilitating the learning outcomes.

Pre-activity Planning Mode

During this phase, the necessary structure is created

that will provide the freedom and direction needed during

the activity or discovery stage. Factors to be considered

in this stage are:

1. age appropriateness for the experience,

2. class size and group composition,

3. deciding on both broad and specific educational objectives,

4. deciding on the focus or content to be studied,

5. deciding on the methods or strategies to be used,

6. place, time, transportation, routines, safety, equipment, supplies, and facilities,

7. deciding on the involvement of auxiliary personnel, and

8. acquiring basic recording skills and needed background information.

Once these factors have been decided upon and organized the learning activity may begin.

Before proceeding to a discussion of the activity stage, it may be beneficial to the reader to elaborate briefly upon several of the foregoing topics.

1. Age appropriateness for the program

The environment is unsuited as a regular learning environment for the young child. Jean Piaget, developmental psychologist, suggests that a program of environmental studies is best suited to the sixteen to eighteen age group. At this age, students are better able to relate abstract concepts to the world and better able to categorize impressions. Their powers of discrimination are more developed and they are better able to handle the complexity of relationships presented by the world.

> ...there is a case for Environmental Studies for the sixteen to eighteen age group. The integrated study of the local environment offers opportunities

> to be divergent; encourages probabilistic think-
> ing; suggests interdisciplinary analogies; and
> poses complex problems in concrete form.[57]

Not only are intellectual strategies more sophisticated at

this age, but interest in community affairs and their impend-

ing break from school life and involvement in community life

naturally draw them to consider seriously the issues pre-

sented in such a study. "As the young adult increasingly

foresees his domestic and vocational future in the local

community, his interest in it grows."[58] The senior high

schooler is more reconciled to parent and adult life and is

anticipating the social roles of adult life. Community

learning can help satisfy the restless desire of the adoles-

cent to be part of the "real" world. He is still critical,

but has usually outgrown the dismissive and sometimes rebel-

lious stage of early adolescence. He is more concerned with

finding practical solutions to problems he perceives. He

is disinclined to take the environment at face value and

will see the locality in terms of the problems which lie

below the conventional surface. He may also have already

developed some background and interest in specific local

problems. Through mass media, the young have been exposed

to contemporary trends and issues. He will have the desire

and the patience to work at a problem long enough to be

satisfied with his answers. He will be more inclined to use

an interdisciplinary approach to examine many features at

once.

While a sustained program of environmental studies
seems appropriate and beneficial for the senior adolescent,
environmental excursions to observe and to manipulate concrete
features of the community can be adapted for the young child
to promote understanding of observable and simple cause-and-
effect relationships. However, the lesson outlined in unit
form in the last chapter of this study is oriented towards
the senior high schooler. Elementary school teachers may
wish to study the suggestions with an eye to creating a more
simplified pattern of learning experiences for the very
young child.

2. Deciding on broad and specific educational
objectives

Students and teachers should collaborate on the
establishment of purposeful aims, both tangible and intan-
gible. The avoidance of a pre-determined, fixed curriculum
has advantages.

> Elimination of compulsion or requirements
> usually serves to reduce resistance and hostility
> and to increase willingness and openness to try
> new experiences.[59]

However, the educational features of any contemplated exper-
ience should be distinguished. It is essential that the
learner anticipate personal value in executing the activity.
If the project appears relevant to the learner--suggesting
that an increase in skills or insight may be incurred during
the learning occupation--he usually becomes self-motivated
and external control is seldom required. Suggestions for

inquiry and activity may be planted by either the teacher or the students and, then, elaborated upon and clarified by the co-operative efforts of the group. The work must appear interesting, relevant, and challenging.

In this stage, skills of problem-formulating, brainstorming, decision-making, and hypothesizing will be employed. The group should anticipate an element of "newness" or "unknown" that exploration will discover.

It is important that the learner adopt a mental posture of perceptual alertness for discovery. It is helpful if he makes a conscious effort to heighten his sensory awareness and to mobilize both intuitive and rational powers to assimilate the sensory messages received. Such a sensitive and disciplined approach to inquiry is aided by having a sense of purpose and the confidence of having some strategies.

3. Deciding on the methods or strategies to be used

Questions, rather than answers, are the beginning of learning....[60]

Learning methods and strategies are an essential part of the structure in organizing for any learning experience. The author favours an heuristic approach to environmental experience, in which the learner freely explores a situation to discover relationships. However, the learner goes prepared into this unstructured period, with a sense of purpose, an idea to focus upon, and with a variety of methods he can employ or experiment with in exploring the possibil-

ities of a situation.[61]   Learning experiences and outcomes

should allow for diverse approaches and responses.

A more detailed description of strategies and con-

straints, supplied by art educators and by environmental

educators, is supplied following a description of the two

remaining stages of learning. Varying the approach not only

maintains interest, but also provides the learner with a

repertoire of learning strategies from which he may learn to

select the methods most likely to bear greater results. In

essence, not only does the student learn about his world,

but he also learns how to learn more about his world.

It might be useful for the student to plan a flow

chart, outlining a sequence of strategies he might employ

and resources he might explore, to accompany him during the

activity. One can never totally anticipate precisely what

the learner will find in the field, but one can anticipate

enough to establish a general structure for the learner's

use, which will increase his possibility of success or

growth. The learner's approach should be organized suffi-

ciently, to provide him with the confidence that he can

perform the proposed task. However, planning should not be

so rigid that it prevents taking advantage of educational

opportunities that may appear unexpectedly during the envi-

ronmental encounter.

Activity and Discovery Mode

This is a playful period--a time "...to explore,

question, play with, wonder about, hear about, read about, experiment with, come to conclusions."[62] "The child needs the freedom to explore different ways of learning."[63] A fluid in-school and out-of-school relationship must be established--and between planning, discovering, recapitulating, and evaluating.

The emphasis in this discovery phase is to actively employ the learner's cognitive, affective, and psychomotor skills in real situations and on real problems. Problems should not just be examined, but presented as positive, creative challenges to the learner. They should be looked at in terms of prospects and opportunities to create humanistic solutions. It is assumed that such skills will increasingly become more effective in dealing with the environment through their exercise, and that they will tend to atrophy in passive learning situations. Powers gain importance over information, as we cannot foresee the learner's future. By providing him with quality learning experiences, one can help to foster informed powers of mind and a sense of potency in action. And, it is believed that through an active, participatory approach to learning that the educational objectives already outlined can be realized.

In this phase the learner is encouraged to assume such participatory roles as recorder, reporter, critic, artist, designer, and responsible citizen. In this discovery mode, the learner's cognitive, affective, and psycho-

motor skills are employed in the following ways:

1. exploring and recording,

2. co-ordinating sensory impressions and reflecting
upon experience,

3. thinking creatively and giving expression to
such thoughts, and

4. self-evaluation of creative endeavours.
Now, let us examine each of these categories in greater
detail.

1. Exploring and recording

Experience is initially filtered through the senses.
The learner explores his environment and receives bodily
sensations, or sensory impressions through observing,
listening, smelling, tasting, and touching. The experience
should not end with mere sensory stimulation. Perception
must become activated to bring the experience to a conscious
level. However, sensory impressions should be freely
accepted without being prematurely judged.

2. Co-ordinating sensory impressions and reflecting
upon experience.

This stage results in a degree of perceptual and
aesthetic awareness. Sensations which have been reported to
the brain are recorded, then, manipulated both intuitively
and rationally in such operations as analyzing, classifying,
synthesizing, differentiating, and comparing. Relationships
between separate impressions are established. The learner

continuously builds his symbolic framework or image bank of impressions.

During a phase of reflective thinking the learner comtemplates upon the impressions and strives to make the experience intelligible. Through an internalized dialogue the mind attaches meaning to the impressions by incorporating them into the learner's already existing pattern of knowledge. By a valuing process, the organism tries to establish the personal significance of the new impressions or information. New concepts are formed and values are further clarified or reassessed, to create a modified and enriched concept of reality. New experiences have become related and integrated with past experiences. New insights have been formed which can be applied to future experience.

Activities should be organized in such a manner as to require both verbal and non-verbal responses from the learner, fostering the development of both intuitive and rational powers.

> The dual method of problem-solving is a
> normal human attribute but because of educa-
> tional conditioning in favour of verbal methods
> the visual part becomes atrophied in the course
> of time.[64]

Both visual and verbal recording and reporting skills can be employed in studying and communicating aesthetic qualities of the environment.

Aesthetic awareness should first be intuited. Total relationships can only be realized on an intuitive level.

"Our intuitive faculties do not rely on the step-by-step
comparative method of the process of reason."[65] Intuition
has the simultaneous and instantaneous comprehension of
relationships, that provides for aesthetic impact. The
student's own creative activity can also be evaluated by
an intuitive approach, as well as by a more rational one.

The verbal approach becomes useful in communicating
and sharing insights with others, as will be outlined in the
section on the recapitulation and evaluation mode. Descrip-
tive, analytical, and creative writing should be considered
valuable modes for interpreting aesthetic experience, and
can enhance visual interpretation.

3. Thinking creatively and giving expression to
such thought

> The acquisition of knowledge is not enough
> in itself to nourish artistic thoughts. We must
> take the information that we have gained through
> investigation and release it to the magnificent
> world of the imagination.[66]

Through a free play mental process, new combinations of
images evolve that are expressive of personal ideas and
emotions. These unique images can be expressed through both
verbal and visual symbolism. In this stage, the learner is
encouraged to use his imagination to elaborate upon what he
has experienced and to give expression to his visions. He
may delineate a problem-solving task, make decisions concern-
ing future action (by considering interests, abilities, and
consequences), suggest hypotheses for possible solutions to

personal or social problems, gather information and skills
to reach solutions, and put large projects into operation.
There can be an interplay between imagination and reality.
"The child must at all stages learn from his own creativity
and verify what he has learned in the world of reality."[67]

4. Self-evaluation of creative endeavours and
personal assessment of skills

In this stage the learner assesses the effectiveness
of his processes and products. If the learner is to become
a whole, autonomous person it is necessary for him to make
realistic assessment of his work. It must also be realized
that "the expression of the artist is peculiarly his own
and there is a sense in which no one else can provide a
complete and final measure of his success."[68]

The teaching-learning unit outlined in Chapter 4
is aimed at illustrating the proposed use of such skills.
In that model there are opportunities for the simultaneous
and hierarchical development of multiple skills and
objectives.

A major aim of the learning experiences is to find
order and structure. The stress here is on an organic,[69]
integrated approach--

- the integration of art and life,

- the integration of work, play, and learning,

- the integration of the child within life and
his environment,

Environmental Studies, in fact, has the
educational advantage that its topics start from
the same point as the problems of adult life and
work.[70]

- the integration of purpose with activity (theory
and practice),

- the integration of separate facts, concepts, and

principles from a range of disciplines (interdisciplinary

knowledge), to grasp the "wholeness" of existence, and

- the integration of past, present, and future.

The result should be a more integrated and effective human

organism who is at home in his world.

Recapitulation and Evaluation Mode

Recapitulation and evaluation procedures can be

"...used to teach as well as to test."[71] The author envi-

sions a further stage of recapitulation and evaluation within

a structure of private and group consultations. Through

social interaction, awareness and valuing of the experience

can often be heightened and extended to a more conscious and

useful level. Discussion can clarify awareness of unique

and shared insights; of personal and common values. The aim

of the dialogue is to make "the student consciously aware

of what he has said in order to stimulate him to do some more

reflection on it."[72] Concepts and values may be clarified

and modified through discussion. "It cannot be too often

stressed that the very process of questioning the bases for

one's preferences forces upon the consciousness an examina-

tion and appraisal of the validity of one's entire value

structure."[73] The learner may also be directed towards a
clarification of the objective and subjective criteria he
employed in valuing, and an understanding of the difference
between fact and opinion.

> The first point then in helping children to
> develop values is to give them an opportunity to
> talk about their life experiences....Secondly,
> the teacher has to listen and demonstrate that
> he has listened to the value-type expressions.[74]

Through discussion the young can be made to realize their
development, thereby gaining confidence and becoming more
self-directed.

An informal record of impressions from experiences
could be compiled in a visual-verbal diary or notebook.
The student's own individuality should dictate the form and
content of the book. Individuals and groups may present
more formal reports of observations, conclusions, and visions
in such forms as oral, written, and visual presentations, or
a combination. Visual presentations organized in a way
appropriate to illustrate some concept may be accompanied
by comments bearing upon the concept. General features from
the whole project could be compared with similar or contrast-
ing features, and with already complete projects, and with
anticipated themes of projects to come. In this way, a
conceptual learning continuum can be established.

There should be common concern for learning outcomes.
In terms of measuring individual growth, the teacher and
learner may wish to maintain a learning log of projects

attempted and an anecdotal evaluation. Such a log might

indicate such information as:

      1.   a statement of the activity and the objectives,

      2.   date and time required,

      3.   a self-evaluation comment,

      4.   a teacher-evaluation comment, and

      5.   a program evaluation comment.

Such an evaluation might try to comment on happiness with

results, creativeness, self-discipline, extent and intensity

of perception, communication skills, effectiveness of strat-

egy, and co-operative skills. Evaluation should be made in

terms of the objectives agreed upon in the pre-activity

planning stage.

Ultimately, the recapitulation and evaluation stage

should lead back into a pre-activity planning mode. As

experiences should be sequential and cumulative, results

from any given experience should suggest directions for

further research. The experiences may form a background for

further environmental work and may even open students' per-

ceptions of future employment possibilities. Sequential

and divergent learning is dependent upon evaluation and

objective formulation.

The teacher should encourage the learner's ability

to locate and utilize additional resources for learning as

his ability and interest indicate. Eventually, independent

long-term project involvement may result.

Learning should lead into other studies or into

further indepth study.

Because everything in the community is inter-
disciplinary and interlocked, it is natural to
assume that one well-planned project will lead to
many more.[75]

This phase can become meaningful and relevant to the future

development of the individual and the program. Concepts,

values, and strategies may be modified in the light of this

phase.

Specific Structuring Modes: Strategies and Constraints

While freedom and discovery are promoted, a strategy

for approaching the learning experience or activity is

essential to promote reliable learning. With educational

objectives, content, and roles in mind, the teacher and

learner must evolve some modes for approaching the environ-

ment, in which freedom and discovery can be employed to

educational advantage. Then, the structure becomes the

method or instrument for a personal development of concepts,

values, and learning skills.

Elliot Eisner, R. A. Salome, and D. G. Watts provide

some rather explicit structuring modes or strategies which

would appear useful in the teaching of aesthetic and environ-

mental constructs.

In D. G. Watt's book Environmental Studies, he out-

lines the following strategies in organizing for the discovery

of environmental concepts and the development of perceptual

skills:

1.   "explaining the individual"

In this approach the teacher devises a series of questions to illuminate the students' backgrounds and values to themselves. Through an anonymous survey introduced early in the course the class' views could be exposed, and would provide some information for co-ordinating lessons. A year end survey might be taken for comparison purposes.

2. "piecing together the jigsaw" - an inductive approach

In this approach the students try to discover the connections between familiar features of the neighbourhood. It enables a wide range of materials to be learned.

3. "hub and spoke" - a deductive approach

The group operates from a central point (geographical) from which most major features can be viewed. The learners radiate from the point to investigate features. Interesting themes are isolated and explored further.

4. "circular" - an extensive approach

Only those major features which can be interconnected by the use of a circle are selected for study. The learning group concludes their study by returning to the initial feature they began with.

5. "spiral" - an intensive approach

The spiral approach is similar to the circular strategy, except that an ever-increasing higher level of understanding is required.

6. "interlocking spiral themes" - a comparative and contrasting approach

Two or more themes are pursued simultaneously and the learning group endeavours to discover interrelationships.

7. "peeling the onion" - an intensive approach

The learning group attempts to make an exhaustive analysis of a single topic.[76]

Elliot Eisner organizes learning activities around three basic types of objectives:

1. "behavioral or instructional objectives"

Elliot Eisner points out that this instructional mode is useful, if not the superior mode of learning many technical skills such as loading and operating a camera and learning darkroom procedures. Individual learning outcomes should be alike and displayed in identical behavior. However, while useful, this mode of learning should not comprise the core of art education programs.

2. "expressive objectives"

It does not seek to anticipate what kind of particular response or product the student will produce. Instead, it aims at constructing an encounter, creating a setting, forming a situation which will stimulate diverse and largely unanticipated responses and solutions from students. What students learn from such encounters becomes-post-facto-the expressive objectives.[77]

3. "Type 3 objectives"

High level design constraints are placed upon the learner in the form of a problem.

His task is to take this problem and within the constraints that accompany it, arrive at one or more solutions that provide a satisfying resolution.[78]

The number of possible solutions becomes infinite. And the
constraint is designed to work as a stimulus to creative
thought--to provide a focus.[79]

R. A. Salome, in his article "Perceptual Training
as a Factor in Children's Art," suggests that art educators
can do more to train visual awareness. He goes on to suggest
that:

> Studies in the psychology of perception indic-
> ate that certain functions can be improved through
> instruction which develops the ability to observe
> and respond selectively to visual stimuli.[80]

In his article, he presents Ralph Pearson's four levels of
vision concept, which is as follows:

1. "practical vision"

Objects are perceived and given verbal labels, clas-
sified, and remembered. This mode of vision is in general
practice.

2. "curious vision"

Objects are examined more closely than one normally
attends to stimuli, but perception still may be blind to
pattern relationships.

3. "imaginative or reflective vision"

This mode of vision calls up past images and can add
to or change the image, through the free play of the imagina-
tion.

4. "pure vision"

This mode is perceiving objects as ends in them-
selves.[81]

One wonders if the human organism does not employ other sensory modes of awareness in the same manner. If visual awareness is to be improved, somehow the learner must adopt these various modes of perception. Salome concludes his article by suggesting experiences designed to utilize these various perceptual modes. It appears that in the initial stages of increasing visual awareness the learner will consciously have to exercise a greater intensity for looking at and manipulating images, devoid as possible from a verbal approach, until his intuitive powers work habitually and regularly.

To acquire the more artistic habits of imaginative and pure vision, the learner might adopt a number of approaches:

1. The learner might approach the environment looking for particular aesthetic features or phenomena, rather than identifying objects. e. g. texture

2. The learner might employ "curious vision"--studying a single object from a number of different vantage points.

3. The learner might remove an object from its original setting and, then, study it in new settings of his choice.

4. The learner might study an object from a distant and from a short vantage point.

5. The learner might study an object by recording it in various media.

6. The learner may work from a single recorded image--making modifications to its appearance in successive works.

It is implied, and maybe should be stated, that the development of visual awareness is contingent upon the actual use of visual perception in a variety of learning experiences. In conclusion, these modes combined with various focusing clues can provide a wealth of learning opportunities, and can be adapted for use in any locale.

By presenting the philosophy, theory, and methodology that has been outlined in the preceding pages, the author has endeavoured to illustrate how art can be an integral part of environmental studies without becoming the mechanical servant of other subjects in the study. Now, it seems practical to offer a model teaching-learning unit for examination to illustrate the proposed implementation of such concepts.

Chapter 4

IMPLEMENTING A TEACHING-LEARNING UNIT

Following is an examination of a plan for imple-
mentation of a content unit of work, to realize how content
and behavioral objectives are integrated during the actual
teaching-learning strategies. For the example, the author
has selected the first of the environmental content topics--
ethnic and cultural differences, with a specific study of
the Chinese Community of East Vancouver, British Columbia
as the sample.

The first task of any teacher when planning a unit
is to define the specific objectives, both content and
behavioral, to which one will be addressing one's teaching
strategies and subsequently the learning strategies of the
student or students involved. Depending upon the depth and
breadth of analysis assigned to the topic, the teacher would
begin the unit planned by delineating the behavioral objec-
tives one wished to be concerned with.

Behavioral Objectives Highlighted in the Unit

I   The Cognitive Hierarchy

A. To sensitize and develop skills of sensory perception

B. To develop the ability to generalize and conceptual-
ize

C. To discriminate aesthetic assets from liabilities
(the appreciative domain)

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D. To foster the development of personal imagery to express one's concepts, ideas, and feelings.

II The Affective Domain

A. To develop an acceptance of and appreciation for cultural and ethnic differences, as expressed in aesthetic forms and lifestyles

B. To expand the learner's interest in environmental concerns and to foster an attitude of independent study and research

III Psychomotor or Manipulative Skills

A. To develop basic recording and reporting skills, such as those required for successful photography and sketching

IV Social Skills

A. To foster communication of concepts, ideas, and feelings to the group.

B. To develop capacities for self-direction, self-reliance, and responsibility

C. To develop powers of self-evaluation

V Working Skills and Strategies

A. To develop descriptive, analytical, and creative skills, both visual and verbal, to interpret aesthetic experiences.

B. To develop and use a working vocabulary to discuss aesthetic qualities

C. To increase problem-solving abilities

D. To increase the ability to use aesthetic experiences

as stimuli to creative activity within conventional art
modes.

The overarching and dominant objective that is
desired as an outcome of this unit is the affective one of--
an acceptance of and appreciation for cultural and ethnic
differences, as expressed in aesthetic forms and lifestyles,
as developed through the study of the Chinese Community of
East Vancouver, British Columbia. While this objective may
be the emphasis of the unit, that is not to say that other
behavioral objectives cannot be developed and are not neces-
sary in their development to bring about the attainment of
the paramount concern. As Hilda Taba suggests, the summit
of a hierarchy of objectives cannot be reached without the
attainment of numerous and often multidimensional (concerned
with the complete gamut of behavioral skills) lower level
objectives. Therefore, the author will endeavour to describe,
step-by-step, how the attainment of the main affective objec-
tives depend upon previous behavioral developments in other
domains. To illustrate this point, the author will describe
in chronological and hierarchical sequence the following
components to be considered in structuring a teaching-learning
unit:

1. teaching or instructional strategies,

2. learning strategies,

3. content and behavioral expectations, and

4. diagnostic or evaluative strategies .

The Teaching-Learning Unit Described

I   Pre-activity Instructional Strategies

The teacher selects the behavioral objectives and content objectives to be focused upon. He subsequently organizes the teaching-learning strategy designed to attain the objectives.

II   Teaching and Learning Strategies During the Activity Stage

A.   The introductory stage, which in this unit is teacher initiated

1.   Classroom teaching strategies

The teacher either takes or asks the students to meet him at a given place, the learning station, in the heart of downtown Chinatown. The students are asked to come equipped with their cameras, a sketchbook and drawing materials, and a map of downtown Vancouver.

2.   Teaching strategies at the learning station

The teacher assigns an initial problem to the students to take an hour walk out from their position and to define the visible extent of Chinatown by marking the area out on their city map and returning to their starting point for discussion.

For this task to be accomplished, the teacher is assuming that the students already have:

a.   developed some visual concepts concerning their own North American lifestyle and culture, and

b.   the ability to discriminate between their

own cultural signs and symbols and those of a different

culture.

It is assumed that the lesson can be built from this base, in

a hierarchical fashion.

B. The inquiry and discovery stage, with an emphasis

on the learning strategies of fact gathering, discriminating

differences, and categorizing while interacting with the

environment

The learner moves outward from his point inter-

acting with the environment and delineating the area on his

map. However, if the student is to complete this task one

must assume that a number of processes will occur in the

interim. The student will have initially gathered visual

images through a variety of cognitive means. He may have

developed a complete view of the environment intuitively

through synaesthetic perception. He may also have broken

down the observations into viewing distinct aesthetic

phenomena. Also, he may have labelled items with verbal

symbols. This discovery period becomes initially a fact or

image gathering period--the first in a hierarchy of cognitive

stages towards concept formation. Depth of cognitive insight

will vary with the individual.

In order to define the physical/visual extent of the

particular community, the student must advance his thinking

to a somewhat higher level of cognitive reasoning. He must

be able to distinguish between the new or foreign features

from the more familiar features of his own western culture.

However, one cannot guarantee, at this point, that the
student has an accurate concept of the Chinese characteris-
tics. The student may have included qualities other than
the culture studied, merely because they are unfamiliar or
differ from his lifeset.

C. Learning and teaching strategies during the
generalization stage

The students return and compare maps to discover if
they have any common percepts. The teacher precipitates the
discussion by asking, "What are the outermost limits of the
community under study?" Answers are compared. The teacher's
next question might be, "If there appear to be common bound-
aries, what criteria were used to establish the limits?"
Common general characteristics are then itemized and discus-
sed.

The students might list such differing features as:

architectural styling

store products

calligraphy and signs

the predominance of Chinese people with differing
physical features

clothing styles

sounds

food smells

colour schemes, patterns, and symbols

At this point, a very general concept or generalization is
defined in verbal terms. To refine and extend the concept,

more subtle characteristics must be perceived and noted.

To implement a further stage of concept refinement and to promote the ultimate aim of appreciation of cultural differences the teacher suggests a further task, and the activity changes from pure observation to the addition of recording images.

D. Learning strategies aimed at refining concepts and developing appreciation

The students are required to record either photographically or in sketch form, or by both means, features which denote characteristics of the Chinese culture: the images intending to communicate or express their perceptions and conceptualizations of what they denote to be typically Chinese in character. This stage is where perceptions and conceptualizations reveal unique qualities, depending upon the experiences or encounters the individual had. This is not to say that there will not be some commonality of conceptualization, and just as there is never a complete commonality of perception, conceptualization must have some unique attributes. This individuality of conceptualization in the aesthetic domain is ideally suited as a basis for creative work and for the basis of an appreciative realm.

E. Learning strategies during the divergent stage

From this point it is the intent of the program to encourage these unique percepts into more divergent outlets of expression. The photography itself, may become the indi-

vidual's means of self-expression, or the initial images

recorded may be translated or projected into other art forms

--paintings, sculptures, films, etc. The individual would

undoubtedly begin to focus on specific qualities or images

that interest him and provide a stimulus to his thinking.

In a similar way, as the student's focus became more indi-

vidualized the teacher-student interaction would necessitate

a one to one relationship.

> True creative growth occurs when the way is
> not totally clear and the individual is permitted,
> through personal choice and evaluation, to combine,
> add, or delete certain variables and make a state-
> ment which was not predetermined.[82]

Evaluative Strategies as Related to Content and Behavioral Expectations

Instruction and evaluation must be rooted in clear

educational aims, goals, and objectives, if either instruc-

tion or evaluation is to be systematically employed to the

learner's greatest advantage. With these guides delineated

and clearly in mind instructional and evaluative strategies

should complement each other and promote strategies aimed

at reaching an ever higher position in a hierarchy of growth

factors.

It is the author's intent to primarily employ eval-

uation strategies in a "formative" manner,[83] as an aid to

making wise and valid educational decisions regarding future

instructional direction and to evaluating the effectiveness

of the present program.

Most art educators will agree unequivocally
that there are as yet no significantly valid or
reliable objective tests or scales of measure-
ment in art.[84]

While it would seem unlikely, if not impossible, to formally

and accurately measure growth numerically in art education

through summative tests, it does seem useful to be able to

diagnose the attainment or growth in the areas of content

and behavioral objectives. However, the indicators of growth

may be recognized by a number of less formal means. For few

formal testing procedures effectively focus on the goals and

objectives of the curriculum and can validly measure the

attainment of a multitude of simultaneously attained objec-

tives, including divergent areas of learning.

In establishing less formal, formative evaluation

procedures let us examine the various objectives about which

the author has been concerned in the model teaching-learning

unit. Here there will be suggestions for evaluating the

various content and behavioral objectives. What evaluative

strategies can be employed and what evidence would be

accepted as indicators of growth?

By the very nature of the involvement, growth will

occur in multiple areas and results will tend to be idio-

syncratic and diverse, making for a difficulty in obtaining

exact measurements for a group of students. Therefore, the

teacher must be able to diagnose growth on an informal basis.

In assessing growth the teacher must look to both the process

and the product of the learning activity.

Examples of informal evaluation procedures applicable to the teaching-learning unit described are:

I   Affective Objectives

Evidence of affective growth that the author would consider as indication of an appreciation for differing cultures is the voluntary initiation by each student in at least one follow-up activity. Such activities might be:

A.   art work stemming from the initial probe,

B.   further probing or research into some particular aspect of the culture,

C.   taking the opportunity to view the culture's activities when further experiences are provided (e. g. a film on China, a musical production, an art exhibit),

D.   making comparative studies of their own culture with that of the culture under study, and

E.   checking out library books related to the topic. However, it must also be realized that "...attitudes, values, and tastes take time to develop and sometimes come to fruition years after actual teaching ceases."[85]

II   Substantive Objectives

The attainment of content objectives could be evaluated by the following means:

A.   by an analysis of concepts expressed in conversation, by the taping of classroom discussions in answer to exploratory questions posed by the teacher (e. g. "What evidence of artistic expression was visible in the community?")

B.   by an analysis of the verbal-visual diary for an

expression of concepts in either written or graphic forms,

C. through an assigned interpretative essay written about their experiences and findings,

D. by pre-testing and post-testing through written examination for an expansion of related facts, ideas, and concepts.

III Psychomotor and Manipulative Objectives

The technical skills of photography and developing can be evaluated by three processes:

A. by having the students enumerate the technical procedures in loading and using a camera/ or in developing prints,

B. by subsequently observing the students' actual manipulation of the equipment and materials, and

C. by judging the technical quality of the prints.

IV Working and Social Skills

Candid observations of the student's approach behavior during the activity period would be indicators of the student's degree of self-direction, self-reliance, and responsibility. Self-evaluation skills can be developed, as well as noted, during teacher-student discussions by the posing of value clarification style questions to draw out judgments by the student related to the effectiveness and results of his work. For example, the teacher might ask, "In what respects do you feel that your work has improved in the latest project?" An aesthetic vocabulary can also be promoted during periods of discussion and its growth evaluated

as well. The verbal-visual diary is another indicator of growth in this area.

V   Cognitive Objectives

Powers of concept formation can be analyzed through the strategies already outlined under the topic of content objectives. The attainment of expressive or creative objectives, referring to the development of personal imagery, can be evaluated through a close observation of strategies innovated by the student and by the resulting products created. Product evaluations should be conducted in a consultation period where strategies and products can be openly discussed. Written or taped notes could be taken by the teacher.

As illustrated, formative evaluation is conducted continuously during the process of teaching and learning and is primarily for the improvement of those processes. Student feedback can take a variety of forms--questionnaires, tests, products, comments, and participation. In art education such communication can take both verbal and non-verbal forms.

If evaluation is to complement instruction in a formative way it must be a continuous process of assessment of attainment and re-assessment of instructional direction. Within art education programs evaluational procedures have generally been the most vague and neglected area of teacher concern and practice. In all curricula approaches teachers must have clear ideas or proposals for what they are eval-

uating as well as valid evaluative procedures to assess results. Because, as Elliot Eisner states, "To evaluate is to be aware of what one values, what one does, and what the consequences of one's doing yields."[86] The effective teacher needs both instructional and evaluative skills.

In summary, the author needs to draw the reader's attention to one final reservation.

WEAKNESSES FORESEEN IN THE CURRICULUM DESIGN

The rationale, the curriculum proposal including goals and objectives, and methods for implementation and evaluation have been carefully designed. But until the program is implemented and the hypothesis examined in a classroom setting, one can only speculate that such a systematic approach to the problem addressed in the introduction will yield the desired results. And while formative evaluation procedures may prove invaluable in guiding instructional practice, the lack of sophisticated, summative evaluation procedures may prove to lessen the validity of any evaluations. Formative assessments appear rather tenuous evidence of success. Ironically, while short-term indicators of growth may be easier to evaluate than long-term effects of such a program, the long-term effects may never effectively be measured.

CONCLUSION

During the past decade a growing need has developed for an entirely new emphasis on the goals, content, and

teaching strategies of art education curricula. In the pre-
ceding curriculum design an attempt has been made to provide
a sound theoretical foundation in terms that classroom teachers
can understand and employ. The author has attempted to supply
a systematic approach in the planning of the scope, sequence,
and integration of teaching-learning strategies. For it is
believed that the more systematic and encompassing the curric-
ulum design is, the more likely it is that desired educational
goals will be attained. This is the premise under which the
author is operating in providing distinctive goals and objec-
tives, instructional and evaluative strategies, and roles.

For support for the rationale the author has drawn
upon such educators as Louis Raths, John Bremer, Hilda
Symonds, D. Watts, Vincent Lanier, June McFee, and Doris
Carter. In proposing a design style the author has been
influenced by such curriculum experts and designers as Hilda
Taba, Elliot Eisner, John Dewey, and Jerome Bruner. For
evaluation strategies the work of David Ecker, Hilda Taba,
Elliot Eisner, Arthur Elfland, Michael Day, and James Wise
were adapted.

The author's dual aim in proposing the foregoing
curriculum design has been one of offering an alternative
art education program with an emphasis on the content objec-
tives of acquiring facts and concepts related to the social
role art fulfills in our society and on the process skills
to use effectively aesthetic considerations in one's daily
life. It is hoped that teachers will use this curriculum

guide with insight; make the necessary adjustments in the specific content samples and learning experiences; and create the necessary teaching strategies consistent with the chief intent of the curriculum.

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[13]Rowland, p. 10.

[14]Rowland, p. 10.

[15]McFee, "Why do we teach art in the public schools?"
p. 1.

[16]McFee, "Why do we teach art in the public schools?"
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[17]June McFee, "Society, Art, and Education," cited
in George Pappas, ed., Concepts in Art and Education (London:
Collier-Macmillan Limited, 1970), p. 81.

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[18]Hilda Symonds, ed., The Teacher and the City:
Urban Studies Project (Agincourt, Ontario: Methuen Publica-
tions, 1971), p. 5.

[19]Rudolf Arnheim, cited in Rowland, p. 18.

[20]Rowland, p. 22.

[21]McFee, "Society, Art, and Education," p. 81.

[22]Mabel Kaufman, "Art in open education," Art Educa-
tion, Vol. 25, No. 9, December 1972, p. 21.

[23]Symonds, p. 9.

[24]Kevin Lynch, The Image of the City, cited in Symonds,
p. 9.

[25]McFee, "Why do we teach art in the pulic schools?"
pp. 3-4.

[26]Carter, p. 20.

[27]Carter, p. 21.

[28]John Dewey, Experience and Education (1938; rpt.
New York: Collier Books, 1963), p. 27.

[29]See Hilda Taba, Curriculum Development: Theory and
Practice (New York: Harcourt Brace and World, Inc., 1962).

[30]Michael Day, "The Use of Formative Evaluation in
the Art Classroom," Art Education, Vol. 27, No. 2, Feb. 1974,
p. 4.

[31]Day, p. 4.

Chapter 3 and 4

[32]Lanier, "A Plague On All Your Houses," p. 13.

[33]Lanier, "A Plague On All Your Houses," p. 13.

[34]Arthur D. Elfland, "Evaluating Goals for Art Education," Art Education, Vol. 27, No. 2, Feb. 1974, p. 9.

Elfland defines aims, goals, and objectives in the following manner:
1.   An educational aim is a statement of general purpose that cuts across subject areas.
2.   Subject goals justify why that subject should be taught. They point to the unique educational advantages of the field and suggest particular activities within the contextual roots.
3.   Objectives describe a single learning activity.

[35]See R. Neal Appleby, "Synaesthetic education for sense ability," Art Education, Vol. 27, No. 3, March 1974, pp. 22-25.

[36]Lanier, Teaching Secondary Art, p. 94.

[37]Vincent Lanier, "Aesthetic Education: The New Elitism?" Arts and Activities, December 1972, n. p.

[38]Lanier, "Aesthetic Education," n. p.

[39]See McFee, "Society, Art, and Education," pp. 71-90.

[40]Charles A Reich, The Greening of America (Toronto: Bantam Books of Canada Ltd., 1971), p. 279.

[41]Lanier, "Aesthetic Education," n. p.

[42]Lanier, "Aesthetic Education," n. p.

[43]Lanier, Teaching Secondary Art, p. 10.

[44]Appleby, p. 24.

[45]B. N. Lee and M. D. Merrill, Writing Complete Affective Objectives: A Short Course (Belmont, California: Wadsworth Publishing Company, Inc., 1972), p. 2.

[46]Abstracted from Lee and Merrill.

[47]Lee and Merrill, p. 17.

[48]Elliot W. Eisner, "The Promise of Teacher Education," Art Education, Vol. 25, No. 3, March 1972, p. 12.

[49]Symonds, p. 2.

[50]Joseph D. Hassett and Arline Weisberg, Open Education: Alternatives Within Our Tradition (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1972), pp. 123-124.

[51]D. G. Watts, Environmental Studies (New York: Routledge and Kegan Paul, 1969), p. 86.

[52]Kaufman, p. 21.

[53]Watts, p. 107.

[54]McFee, "Society, Art, and Education," p. 89.

[55]Bremer, On Educational Change, pp. 17-18.

[56]Watts, pp. 92-93.

[57]Watts, p. 71.

[58]Watts, p. 76.

[59]Alternative Schools: Pioneering Districts Create Options for Students (Arlington, Virginia: A Publication of the National School Public Relations Association, 1972), p. 35.

[60]Richard Saul Wurman, ed., Yellow Pages of Learning Resources (Cambridge, Massachusetts: The MIT Press, 1972), p. 2.

[61]Methods may fall into such various categories as:
1. extensive and intensive field studies,
2. simulated field studies within the school,
3. highly structured to unstructured approaches, and
4. exposition, inductive, and deductive approaches.
Categories, of course, also combine to form a learning approach.

[62]Hassett and Weisberg, p. 57.

[63]Hassett and Weisberg, p. 97.

[64]Rowland, p. 28.

[65]Rowland, p. 27.

[66]Earl W. Linderman, Invitation to Vision: Ideas and Imagination for Art (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1967), p. 11.

[67]Rowland, p. 31.

[68]Marion Quin Dix, "Planning Art Experiences," Edwin Ziegfield, ed., _Education and Art: A Symposium_ (Switzerland: UNESCO, 1953), p. 36.

[69]For a system of organic teaching see Sylvia Ashton-Warner, _Teacher_ (New York: Simon and Schuster, Inc., 1963).

[70]Watts, p. 18.

[71]James F. Wise, "Techniques for assessing growth in aesthetic education," _Art Education_, Vol. 21, No. 1, January 1968, p. 27.

[72]Raths, p. 47.

[73]Wise, p. 27.

[74]Raths, p. 45.

[75]Wurman, p. 86.

[76]See Watts, pp. 79-82.

[77]Elliot W. Eisner, "Do Behavioral Objectives and Accountability Have a Place in Art Education?" _Art Education_, Vol. 26, No. 5, May 1973, p. 4.

[78]Eisner, "Do Behavioral Objectives and Accountability Have a Place in Art Education?" p. 4.

[79]Eisner, "Do Behavioral Objectives and Accountability Have a Place in Art Education?" pp. 3-5.

[80]R. A. Salome, "Perceptual Training as a factor in children's art," _Art Education_, Vol. 19, No. 9, December 1966, p. 27.

[81]Ralph M. Pearson, _How To See Modern Pictures_, cited in Salome, p. 28.

[82]L. Kochka, cited in _Exemplary Programs in Art Education_ (CEMREL), p. 113.

[83]See Day, pp. 3-7.

Day's terms originated with Michael Scriven. Michael Day favours formative evaluation over summative measurement. Elliot Eisner also supports this approach to evaluation, as do such educators as Lee Cronbach, Jerome Bruner, Benjamin Bloom, and Hilda Taba.

[84]Lanier, _Teaching Secondary Art_, p. 141.

[85]Elfland, p. 8.

[86]Elliot W. Eisner, "How can you measure a rainbow? Tactics for evaluating the teaching of art," _Art Education_, Vol. 24, No. 5, May 1971, p. 37.

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APPENDIX

Hilda Taba sees concepts, generalizations, and judgments as products of cognitive thought. She outlines three categories of thought processes which form a sequential and developmental hierarchy. Those categories may be summarized as follows:

Task I - Concept Formation

Overt Activity	Covert Mental Operation
1. Enumerating and listing	Differentiating
2. Grouping	Identifying common properties
3. Labeling and categorizing	Determining the hierarchical order of items

Task II - Inferring and Generalizing (generalizations and principles)

Overt Activity	Covert Mental Operation
1. Identifying points	Differentiating, distinguishing relevant information from irrelevant
2. Explaining identified items of information	Relating points to each other; establishing cause and effect
3. Making inferences or generalizations	Going beyond what is given; finding implications, extrapolating

Task III - Application of Principles (explain something new,
predict consequences of events, hypothesize about causes)

Overt Activity	Covert Mental Operation
1. Predicting consequences, explaining unfamiliar phenomena, hypothesizing	Analyzing the nature and the dimensions of the problem or condition
2. Explaining and supporting the predictions and hypotheses	Determining the causal links leading to a prediction or hypothesis
3. Verifying the predictions and hypotheses	Using logical reasoning to determine the necessary conditions and the degree of universality of the prediction or hypothesis

The preceding outline of cognitive tasks is a précis taken
from Hilda Taba, Teaching Strategies and Cognitive Function-
ing in Elementary School Children (San Francisco State
College, Cooperative Research Project No. 2404, Feb. 1966),
pp. 37-43.