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CREATING ART AND RESPONDING TO ART:
AN EXPANSION OF THE STUDIO ART
CURRICULUM

By

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ABSTRACT

CREATING ART AND RESPONDING TO ART: AN EXPANSION OF THE STUDIO ART CURRICULUM

By

Linda Whitetree Warrington

Studying art by creating art and responding to art through written and verbal communication integrates art education with educational trends that emphasize the learner's role in society. This descriptive study focuses on two groups of high school student's reactions toward gradual change from a personally expressive studio curriculum to a more socially oriented curriculum.

Participant observation was the mode of inquiry chosen to evaluate the significance of the experience. Tape-recorded class discussion, student work and written responses provided data for reflection and analysis. Accounts of interactions and excerpts from student writings are included. The students were rated according to their ability, interest in art and understanding of the processes or products.

The knowledge and understanding gained through the description, analysis and interpretation served in the evaluation of the observer's own program. The findings indicate that creating art and responding to art can be successfully combined but that measurement of the student's understanding can only be evaluated over time.

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I INTRODUCTION

Attitudes About the Art Experience

Attitudes about the value of learning are formed early in the child's education. Elementary classroom teachers engage students in art activities to foster creativity and allow children to express themselves. Art activities are also used to enhance other subjects or as rewards for special occasions. The attitude that art is different from other subjects, "special", is shaped by the time the student enters middle school.

Classrooms oriented to the production of art at the secondary level promote the attitude that art is "special". During the 60's and 70's education in all areas as well as the arts centered around creating options for individual students. Art teacher workshops were offered on mastering new processes and sharing successful projects. Emphasis on technical processes and offering experiences with a variety of media continue to dominate many high school art programs.

Recent trends in the back to basics movement and the trimming of specialized classes has prompted art educators to re-think the value of their programs. "Many art educators now openly challenge the long-standing assumption that understanding is a natural outcome of an art program which places major emphasis upon developing the creative capabilities of students."¹ In re-thinking the purpose of

art education, educators need to attend to what happens beyond the classroom and examine what the learner needs to enhance his or her adult life. The value of the art experience is then shifted from an emphasis on the individual learner to the individual's role in society.

Studying art continues to be "special" because the learner can grow socially and personally. The art experience is an individual's means of expressing ideas, values and feelings. From a social perspective, expression involves communication from one individual to another. The educator attending to the student's social growth strives to develop understanding of the ideas and feelings being communicated. It is necessary to research methods of changing studio oriented classrooms to socially oriented classrooms, maintaining the attitude that art is indeed "special". Art educators need to be able to define and describe why art is special so that others can begin to understand the contribution art education has and will make in the educational growth of the student.

II STATEMENT OF THE PROBLEM

The purpose of this research was to develop an alternate means to the individualistic studio art curriculum, by teaching art through learning situations that enhance social and cultural understanding. Influenced by Chapman, Feldman, McFee and Degge, these situations would combine creating art with understanding and criticizing art and responding to art. Specifically, the purpose was to implement and describe learning situations that enabled the student to:

- | | |
|--|---|
| 1. Identify personal stereotypes and biases for acceptance and rejection of the values of persons in other cultures. | 1. So that the individual can be aware and understand their personal values -- it is then possible to understand the values of others and take responsibility for individual choices. |
| 2. Recognize the similarities and the differences over time and distance between cultures. | 2. So that each student can understand the common relationship of humans in all cultures and better understand what makes the differences between culture groups. |
| 3. Discover the systematic recurrence of themes in art. | 3. So that students develop understanding as to how art expresses the human condition and that single themes can be interpreted through the various forms of art. |

- | | |
|---|---|
| 4. Compare styles, structures and materials. | 4. So that each student can expand his/her knowledge of the art making processes and better appreciate works of art. |
| 5. Formulate explanations about works of art. | 5. So that students can be impartial and unbiased in their criticisms of art works. |
| 6. Make judgments about works of art. | 6. So that students establish a personal criteria for quality. |
| 7. Respond personally to the works of art. | 7. So "meaning" can be found in art works. |
| 8. Analyze the relationship between art and society and between the artist and his/her culture. | 8. So that students learn how art forms originate in a society and be able to express or respond to social values not only in their immediate social environment but in other cultures as well. |

III REVIEW OF THE LITERATURE

Ideas focusing on a socially responsible attitude for art education are gaining momentum. In the January 1983 issue of Art Education Jack Hobbs states, "If anything, the elitist, socially isolated concept of art is reinforced through art education's emphasis on personal expression which tends to relate art NOT to the society but to the individual."² This statement clearly shifts the emphasis from the individual's psychological growth to sociological growth. Hobbs doesn't deny that the personally expressive aspect of art exists, or is important, but that the art experience can also be a social experience. In the same article, Hobbs states that the public now accepts (generally) the notion that making art has "therapeutic potential" and that it no longer has to be "sold". He is, however, concerned that art is being taken "less and less seriously" as our society changes.

Laura Chapman says, "We have a long history of introducing the arts in schools as a form of physical activity or as a manipulative tool to achieve a variety of ends. In the past we have been so eager to treat art as a technique for achieving other educational purposes, that we have not fully considered whether children learn anything about the world of art, or, if so, what they are learning. . . . In preparing youth for their role as citizens, the major functions of basic education are: to cultivate

those abilities which hold some promise of making ones life satisfying, to transmit the cultural heritage to each generation and to nurture responsible social conduct."³

Socially relevant and responsible art education is the common vision of the Caucus on Social Theory in Art Education. Founded in 1979 at the NAEA Convention, these educators publish an annual Bulletin of articles, issues, theories and practices that focus on art educations' role as a catalyst for socio-cultural understanding. The scope of social theory and art education touches several areas of concern: art and the technological society, multi-cultural understanding, modern society and modern fine art, phenomenological sociology and ethnographic methodology, to name a few.

Daniel Nadaner believes that the recognition of social issues in art leads ultimately for a stronger role of the arts in education. According to Nadaner, educators communicate values and attitudes simply by their selection of exemplary art works and activities. He suggests that by broadening educational sensitivity and awareness of multicultural art forms, learners will set a lifelong foundation for social participation. He also warns of the danger of continuing to foster expression strictly through studio experiences in our technological society. It would be tempting to move from brushes to computers. "Critical awareness of the social values implicit in these experiences is needed so that the educational phenomenon of participation is not replaced by the miseducational phenomenon of alienation."⁴ In another

article Nadaner declares that the social values that shape, or mis-shape, what is taught in all school subjects are the same values affecting the arts. These values are materialism, scientific reductionism and conventionalism. "While humanistic goals still have a place in school arts rhetoric, they are valued much less in practice than are technology, receipts and acceptable products."⁵ He admonishes the system of learning art history by reducing art works to the labels of style and elements that make up our visual vocabulary. Nadaner also contends that schools maintain conventional views of reality fixed within a particular cultural perspective. The underlying spirit of art works against convention. To Nadaner the conformist, technocratic socialization that has influenced art and art education is individualistic or so self-centered that it is socially irrelevant.

Another social theorist, Robert Berrsson attacks the elitist art education politics that undermine "cultural democracy"--culture created of, by and for all people. "For socially concerned art educators, the following goals have become of the utmost importance: multicultural understanding through art, critical understanding of the dominant visual culture, especially its more manipulative and dehumanizing aspects; critical understanding of the way in which the larger social context shapes art and art education; actual improvement of our individual and collective lives through art study, experience and practice. For educators of formalist persuasion to discredit and ignore the social dimension of the study, experience and practice of art seems exceedingly narrow, as well

as irresponsible."⁶ If art educators are concerned with the real world implications of art, they extend the boundaries of the conformist, elitist, self-centered society, to include the pluralism, diversity and difference found in our visual culture. In the words of Lanny Milbrandt, "One must question on what grounds art education will continue to exist. If it exists narrowly as a self-serving entity, unresponsive to society's needs, it most certainly will appear as an unnecessary appendage to the broader spectrum of education."⁷

In his keynote address to the National Art Education Association National Convention in 1980 Vincent Lanier stated that the central purpose of art education is "the literate citizen, one who is affectionately knowledgeable about all the visual arts of past and present and of other cultures and our own."⁸ Lanier adds that in education literacy means more than just being able to read, it means to read well. More purposeful to art education is the development of aesthetic literacy--which, in his estimation, requires a non-studio curriculum. He advocates removing emphasis on the production of art claiming "that making art cannot provide learnings about art and aesthetic experience in anything near an adequate measure."⁹

In most life experiences, we are viewers of art rather than makers of art. The viewer of a painting does not see the artist's work, but sees instead the product of the artist's work. Knowing this, Lanier advocates a "dialogue curriculum" in which students experience art works by concentrating on what function the work

played for the artist or society in which it was made, reacting to the work, and reflecting on why the work causes the reaction for the individual student. A dialogue curriculum would allow students to develop their skills as art viewers and consumers, roles pursued by most individuals in their adult life.

Creating a "dialogue curriculum" is certainly a total re-direction for art education and could take years to successfully implement. Manuel Barkan takes a more middle-of-the-road approach in his article "Curriculum and the Teaching of Art". He advocates art programs that develop "visual literacy"--meaning that one is aware of the artistic dimensions of one's life--having insight into the poetic and imaginative aspects of human experience, and a recognition of the potency of visual form. The teaching of visual literacy requires making art and analyzing art in order to develop understanding. Critical analysis is dependent upon having adequate accumulated knowledge in order to form opinions about the meaning and significance of the work. "Through critical analysis students will learn to utilize works of art and cultural history to focus upon human meanings."¹⁰

Resources for the Classroom

At least three significant art education texts stressing the social, cultural and anthropological dimensions of art experiences have contributed to an awareness of art as a vehicle for understanding. In Becoming Human Through Art Edmund Feldman recommended making aesthetic education a primary concern of the art education profession.

The importance of this 1970 publication is that it is a practical guide for implementing aesthetic education methods in the classroom. Processes of looking at art, and responding to art can easily be integrated to extend the individual student's personal expressiveness.

Feldman's chapters dealing with curriculum construction combine the subject matter of art with a variety of expressive activities designed as part of a sequence in a comprehensive scheme of humanistic study.¹¹ Specific areas focus on;

1. Developing an understanding of the world
2. Learning the language of art
3. Studying varieties of the language; and
4. Mastering the techniques of art criticism

Robert Berrsson's review of Laura Chapman's Approaches to Art in Education states that the book "describes in detail for the classroom teacher and college methods students a demanding but practical art program and philosophy. Nonsexist, nonelitist, and in harmony with the yet-to-be-accomplished ideals of our democratic society. Chapman's approach achieves a rare balance between individual fulfillment and social relevance in the art program."¹² According to Chapman art education needs to be recognized as a serious area of study so that students can develop understanding of the values and influences in the larger society. Her proposed curriculum framework in Chapter 6 illustrates the following goals.¹³

1. Learning to generate ideas for expression through art
2. Learning how artists generate ideas for their work
3. Learning how art forms originate in society
4. Learning to refine and modify ideas for visual expression
5. Learning how artists use visual qualities for expression

6. Learning how cultural groups use visual qualities to express their beliefs
7. Learning to use media to convey an expressive intent
8. Learning how artists use media and tools
9. Learning how cultural groups use media to express social values
10. Learning to perceive obvious and subtle qualities
11. Learning how experts perceive and describe art
12. Learning how people perceive visual forms in their environment
13. Learning to interpret the meaning of perceptions
14. Learning how experts interpret works of art
15. Learning how people interpret visual forms as social expressions
16. Learning to judge the significance of experience
17. Learning how experts judge works of art
18. Learning how judgments can be made about visual forms in society

In Art, Culture, and Environment June King McFee and Rogena Degge (1977) present a means for beginning to accomplish an understanding of the phenomena of art in culture and society. This book focuses on responding to and criticizing art as well as teaching art--with an emphasis on ethnic and cultural influences. One of McFee and Degge's goals is to relate art to the differences in the cultural backgrounds of students and to encourage the students to understand the visual forms of other cultures.

Feldman, Chapman, McFee and Degge have presented art in society as an important part of art education. Their perspective is in contrast to the personal, individualistic view of art that has been so often encountered in art education literature.

Theoretical Framework of the Inquiry

Among those art educators concerned that students understand art in its social context, are proponents seeking alternatives to educational research methods. According to Aoki the empirical

analytical orientation or technical form of knowing has long been the dominant approach to educational research. A researcher using this method of inquiry seeks factual and statistical understanding while assuming a detached stance, a position that isolates him from the society he is evaluating. While this mode of inquiry may be beneficial to know which phenomena are repeatable and predictable in order to exert control over situations and environments, it alienates the observer from the "real-world" of the situation.

In his analysis of research developments, Aoki provides a framework for situational-interpretive inquiry and critical-reflective inquiry as methodologies offering the most promise for art educators. One common factor in these two approaches is that the researcher is a participant in the situation.

Participant observation is a term used to denote research techniques which anthropologists, sociologists and other social scientists use to gather data from within the natural setting. In a 1978 article Robert Berisson proposed a "special form of participant observation wherein the art educator would be both an actual participant in and observer of his own program."¹⁴ The research design is intentionally unstructured allowing for flexibility within the interactive situation. According to MacGregor and Hawke, propositions may be held throughout the study or they may be discovered while the study progresses or they may even be discovered after the data has already been collected. The empiricist may criticize such a flexible design on the grounds that the method is uncontrolled and invalid, whereas the ethnomethodologists would

assert that "reality is indeed reflexive, context-dependent and socially constructed."¹⁵

Another advocate for alternative research methods is Elliott Eisner. In 1974 he advocated that art education research needed to extend beyond the limits imposed by empirical evaluation. Eisner contended that "more imaginative" work in the evaluation field would be rooted in ethnography and in art criticism as sources of describing, interpreting and evaluating what goes on in schools.

Robin R. Alexander echoes the parallel between the field of art criticism and participant observation techniques. She defines the process as one that "the educational criticism draws on participant observation techniques for gathering data in the field--in an elementary or secondary classroom, an art classroom, or perhaps a museum. The critic analyzes the data. The data is then presented using the model of aesthetic criticism--description, interpretation, evaluation and sometimes, prescription. The critic attempts to construct a form that communicates the qualitative, affective, and cognitive meanings of the situation. The result is an understanding of the situation which is as in depth and comprehensive as the best criticism of film, television, literature or visual art."¹⁶

IV DEFINITION OF TERMS

For the purpose of this inquiry the following terms need definition so that the reader may understand the stance of the researcher.

A. Basic education.--Every society seeks to provide a basic education for their children in order to prepare them to be responsible adults. This can vary depending upon whether the district emphasizes vocational skills or humanistic skills. This research is based on the premise that both vocational and humanistic skills are essential for individuals to be socially responsible.

B. The art experience.--Within a social context art can be defined as a process or a product of human activity. Art has the capacity to express feelings and values and is often an individual's reaction to a situation. While music, dance and theater potentially fit this definition, for the purposes of this research, the art experience will refer to the visual arts whether the experience is as a viewer or as a maker of art objects.

C. Cultural traits.--Human activities acquired in social life become a part of one's cultural heritage by way of communication. Nancy Johnson interprets these activities as socialization--contributing to one's "Social Stock of Knowledge." (See note 17.) Many writers are using phrases that define one's past or status within the culture (cultural heritage, cultural elite). Since the

skills and values for preparing learners to be responsible adults vary between culture groups, one component of a "basic" education is to learn about one's own cultural heritage as well as develop an understanding for the social groups of other cultures.

D. Cultural understanding.--(Cross-cultural understanding, multi-cultural understanding.) Understanding is a state of mutual comprehension of each other's thoughts and meanings in a state of friendly relations between persons. (American College Dictionary, Random House, 1968.) This definition provides the necessary framework for the notion that familiarity with art forms from other cultures can broaden the student's cultural understandings as well as contribute to the understanding of one's own cultural heritage.

E. Cultural democracy.--Best described as a society whereby experiences are available to and reflect efforts of all the people. In the visual arts, education should be equally recognized, supported and available cross culturally and across social barriers.

F. Aesthetic knowledge.--Sensory knowledge is concerned with the value of an art object in terms of one's experience of pleasure, beauty and enjoyment. As a part of one's "Social Stock of Knowledge" aesthetic knowledge is transmitted through social interactions, interpreted and internalized into one's consciousness.

G. This researcher believes that aesthetic knowledge and cultural knowledge are transmitted through social interactions contributing to the meaning one assigns as aesthetic preferences and cultural assumptions.

V LIMITATIONS OF THIS INQUIRY

The purpose of this inquiry is to implement and describe a social situation. While descriptive inquiry is advantageous for the classroom teacher in that the evaluator is able to assume the role of participant, it requires the observer to be aware of the biases he or she brings to the situation. One needs to consciously remain impartial in order to analyze the data objectively. Personal bias of the researcher can threaten the objectivity in two ways, coming to the situation with pre-conceived notions about the subjects and in exposing the flaws of a program one has personally developed and/or implemented.

The subject's willingness to provide purposeful, trustworthy responses threatens the reliability of information gathered. And in these circumstances the reading and writing skills were so varied that comprehension was difficult to assess.

Another limitation of this method of inquiry is the difficulty to single-handedly witness and record all relevant phenomena. The use of a variety of research methods and data-gathering techniques help to dispell this weakness.

Student attendance was a constant variable in this inquiry. The numbers of students in attendance varied daily making a sense of continuity difficult. However, this evaluator sees this as a natural occurance in the classroom situation, one that must

continually be dealt with, especially in the spring of the year during which this study was conducted.

Time is perhaps the greatest limiting factor in this inquiry method. Effects of this research, not being measurable in statistical data, rely on the significance of the situation to become meaningful. This researcher believes that significant situations are not necessarily memorable as single events but combine in one's "social stock of knowledge."

VI PROCEDURE

The Participants

Overview

The students involved in this study were enrolled in a high school drawing/printmaking class. All students had completed the pre-requisite Art I (a one year course in basic design concepts with limited exposure to the relationship of art and society or art and culture). Approximately 1,300 total students attend this rural/suburban school. Members of the local community are generally politically conservative, operators of large and small farms and believe strongly in the work ethic. The community is fairly homogeneous in that very few minorities are residents. Even more important is the fact that many families have lived and remained in this small town for generations. The teacher, participant and observer, in this study does not live in the community even though she has taught there for eight years.

Situational Factors That Influence This Study

The following situational factors and observations are relevant to this description: (1) The students receive limited exposure to developing understanding of the differences and similarities within culture groups. (2) The students have limited experiences in viewing the works of others--whether through museum

trips or through discussions with artists. (3) The students often have difficulty making decisions on their own (this analysis stems from the number of times students need to be prompted to make choices and be responsible for decisions in their making of art).

(4) The students are seldom asked to verbally express their opinions and feelings about subject matter during a "normal" school day (this assumption is based upon conversations with the students about responding to value oriented questions). (5) This was a new course as a result of overall curriculum revisions. The students were basically unfamiliar with printmaking and came to this course expecting to learn to draw, create works of art, receive pleasure and enjoyment from making art, and get away from other "more academic courses" or for some, learn skills for careers related to the arts. (6) Since the operation of this study began in the last half of the second semester, the students had completed two related tasks. Broad descriptions of the topics are; 1. A study of gesture drawing as a method of capturing human facial expressions was the basis for portraits of each other. Students were encouraged to examine the planes of the human face, de-emphasizing outlines around the features. 2. An introduction to the various methods of printmaking enabled the classes to hold a brief discussion of how the graphic arts movement has improved artistic communication.

Group Classifications

The students were divided into two groups--according to their class schedule. Group I met in the morning for 50 minutes

per session. Group II met in the afternoon for 55 minutes per session. Students in both groups were in grades 10-12. They all possessed varying levels of interest, ability and experience in the study of art, as well as varying levels of interest, ability and experience in writing and in history.

Group I and Group II are illustrated in Tables 1 and 2 according to the number of students, their grades in school and a rating of their level of ability, interest and experience in the study of art. This rating is based upon prior observations and interactions with the students--since all students have taken one or more previous courses from the evaluator.

TABLE 1.--Group I Participants.

Grade in School	Ability Levels			Total
	High	Medium	Low	
10th	0	4	1	5
11th	4	2	2	8
12th	<u>2</u>	<u>1</u>	<u>7</u>	<u>10</u>
Total	6	7	10	23

N = 23

TABLE 2.--Group II Participants.

Grade in School	Ability Levels			Total
	High	Medium	Low	
10th	1	1	1	3
11th	3	1	1	5
12th	<u>4</u>	<u>6</u>	<u>6</u>	<u>16</u>
Total	8	8	8	24

N = 24

Data-Gathering Methods

Classroom talk was recorded on a tape recorder. These tapes were transcribed and edited for clarity. The recordings provided an account of the events that were analyzed by the researcher. The interpretations from these tapes were not necessarily definitive, but served as memories which allowed reflection. The researcher made no attempt to capture the precise reality of the event, which would disregard the interpretive framework in which the study was conducted. Reality in this situation is reflected in the excerpts experienced and recorded by the evaluator.¹⁷

Another record of data used in this study were the written responses provided by the student. The questioning strategy provided an opportunity for the students to reflect on the event. Since the intent was to see reasons for underlying choices the questions were open-ended, clarified and revised according to the needs of the situation.¹⁸

Materials

Brushes and india ink were the mediums used for the practical exercises. A model was posed in the center of the room and a spotlight was aimed so that strong shadows were cast on her body. Later in the study seventeen photographs of Kathe Kollwitz's drawings and prints were selected and reproduced as slides. As earlier indicated, the combination of drawing and printmaking were new to the students. Kollwitz's gestural drawings, powerful and complete as they are, were preparation for her prints. And, too, her themes expressing human emotion are clearly understood even by the most naive viewer.

These works included the following:

1. "Woman Welcoming Death" (woman with children)
2. "Seed Corn Must Not Be Ground" (the last print made by the artist--mother protecting three children--hovering under her arms)
3. "The Survivors" (group of figures)
4. "Bread"
5. "Killed in Action" (grieving woman surrounded by consoling children)
6. "The People"
7. "The Mothers"
8. "The Widow I" and "The Widow II"
9. "Hunger" (poster)
10. "The Parents"
11. "The Volunteers"
12. "Mother with Child in Arms"
13. "Run Over"
14. "Woman Between Life and Death"
15. "Uprising"
16. "Death"
17. "Death Reaches for a Child"
18. "Mother With Dead Child in Her Arms"

Overview of the Experiences

The events analyzed in this study are discussed in five parts. A sixth part was administered to the 10th and 11th graders

returning to the program the following year. This event is a final exam, required by the school administration--but not a requirement for graduating seniors. Individually the experiences enabled the student to create art or respond to art, reflecting, judging and/or analyzing the experience based upon their own scope of knowledge. Initially the questioning strategy was aimed at studio processes because these experiences were more familiar. The students were informed of the purpose for each task in advance. All events were conducted in sequential sessions. Each experience is briefly described in this overview.

Experience 1

One session was planned for the initial experience of figure drawing. The purpose was to practice and gain confidence with the subject matter. Students did several drawings--and turned in the drawing they thought was "most interesting". The phrase "most interesting" was intentionally used so that the students would judge their own work and record their responses based upon their own knowledge or expectations.

Experience 2

One session was devoted to "seeing shapes as shadows". Betty Edward's Drawing on the Right Side of the Brain provides detailed information regarding this experience. In addition the technique of "drawing upside down" was utilized, with the assumption that the students would gain confidence with human subject matter.

The students were asked questions--reflecting on the experience. Reflections were recorded and then evaluated by the researcher.

Experience 3

Four sessions were used so that the students could continue "seeing shapes as shadows" drawing from a model. One of three drawings was collected during that period. A fifth session was allotted to select and display one drawing. The intent was to allow time for observation and interaction about the works. Exerpts from their interactions were recorded and are included as data in this evaluation. Questions were asked to define feelings about the works and to provide data to evaluate the student's understanding of the objectives for the task. Answers were written by the student and then analyzed by the researcher.

Experience 4

Two sessions were devoted to viewing the slides of Kollwitz's works. In the first session the students viewed the slides as uninformed observers. No discussion of the slides was permitted. The students were informed prior to viewing the slides that they would be expected to reflect and respond to questions about the works. Some students made notations about the works to aid their recall of individual slides. After questioning the responses were analyzed for similarities and rated for their quality of content. Exerpts of student responses have been included.

During the second session the students were given brief information about the artist. The Expressionist Movement was

discussed--relating the communicative power of the graphic arts. The slides were shown again with titles provided for each work.

Experience 5

During the next three weeks the students were not asked to write any responses to questions--nor were they required to look at the works of others. Instead the students worked with the techniques of dry point etching and/or tusche resist silk screening. Relevant observations by the evaluator have been included in this description.

Experience 6

This segment of the study was administered in one, two hour session. The students were asked to reflect on all of these activities in order to perform two tasks--draw a self-portrait and write an essay on the relationship of art and emotion. They were given essential materials and thorough instructions. Details of those instructions are included as well as the results of their performance.

VII DESCRIPTION AND INTERPRETATION OF EVENTS

Experience 1

Event: figure drawing from a model

Duration: one session

Materials: brush and india ink, paper

Student evaluation: The students selected one of several drawings as their "most interesting", a judgment to be made according to their own understanding. Criteria for their judgment was recorded on the back of their work.

Teacher evaluation: The responses were analyzed and categorized according to similar content. Two categories were selected to represent the student's judgments. Responses were either technical descriptions or emotional descriptions. Examples of technical responses included judgments about the variation of lines, values and/or shapes of the drawing or illustrated concerns for better proportion, detail or completeness. Emotional descriptions contended that the models' pose was interesting, made the viewer "think" and/or had more feeling because of the style.

Presentation of the data: Tables 3 - 6 illustrate the number of technical and emotional responses educed from each student. Some students made more than one response so that the N is not the same as the number of responses.

TABLE 3.--Total Number of Technical Responses
According to Grade and Ability Level
for Group I.

Grade in School	Ability Levels			Total
	High	Medium	Low	
10th	0	5	0	5
11th	3	3	1	7
12th	<u>0</u>	<u>3</u>	<u>3</u>	<u>6</u>
Total	3	11	4	18

N = 21*

TABLE 4.--Total Number of Emotional Responses
According to Grade and Ability Level
for Group I.

Grade in School	Ability Levels			Total
	High	Medium	Low	
10th	0	3	1	4
11th	4	1	2	7
12th	<u>1</u>	<u>2</u>	<u>2</u>	<u>5</u>
Total	5	6	5	16

N = 21*

*Some students made both technical and emotional responses or more than one of either response, thus the N does not equal the number of responses.

TABLE 5.--Total Number of Technical Responses
According to Grade and Ability Level
for Group II.

Grade in School	Ability Levels			Total
	High	Medium	Low	
10th	0	0	1	1
11th	3	2	1	6
12th	<u>8</u>	<u>11</u>	<u>3</u>	<u>22</u>
Total	11	13	5	29

N = 23

TABLE 6.--Total Number of Emotional Responses
According to Grade and Ability Level
for Group II.

Grade in School	Ability Levels			Total
	High	Medium	Low	
10th	1	1	0	2
11th	2	1	0	3
12th	<u>2</u>	<u>3</u>	<u>1</u>	<u>6</u>
Total	5	5	1	11

N = 23

Interpretation of the data: Evidenced by the number of technical responses (47), the students consider a work to be "interesting" when the subject is better proportioned, more detailed or when the parts (lines, shapes, values) are technically varied. Twenty-one of those students who chose "interesting" drawings based on emotional factors (27 total responses) were initially rated as having high or medium levels of ability. In reflection--the indications in this introductory experience became a catalyst for subsequent experiences. The evaluator reasoned that students needed experience and encouragement to respond to works emotionally.

Experience 2

Event: Using Betty Edwards' book, Drawing on the Right Side of the Brain, the students were instructed to "see shapes as shadows" and draw upside down from Master's drawings.¹⁹ The students were also told that another purpose was to eliminate unnecessary details in a drawing.

Duration: one session

Materials: same as previous experience

Student evaluation: Prior to turning the drawing around the students were prompted to recall thoughts that had occurred while drawing and then to record observations of their finished work. Examples of the questions and types of responses made are included in this study.

Presentation of data: The purpose of questioning students was to have them reflect upon feelings and record significant

impressions about the experience. Group I did not have an opportunity to respond to the questions because a fire drill interrupted the event and nullified the possibility of immediate reflections. Group II was questioned--each student recording their individual responses. The data was collected, analyzed, categorized and recorded in Tables 7-9.

With the small number of total participants representing each grade level it was difficult to assess the significance of the student's grade level. So responses will only be shown according to ability level.

Questions Used for Evaluation

Question #1.--What was the main thought you had recurring while doing this exercise?

Responses were grouped for similarity of content. These five comments represent the replies.

1. The student felt uncomfortable or did not like the experience
2. The student concentrated on the "shapes of the shadows"
3. The student thought about the subject matter of the masters drawing
4. The student was curious about what the drawing would look like
5. Assorted remarks

TABLE 7.--Total Number of Responses to Question #1
According to Ability Level* for Group II.

Responses	Ability Levels			Total
	High	Medium	Low	
1	1	0	2	3
2	4	5	0	9
3	0	1	2	3
4	1	0	3	4
5	<u>1</u>	<u>1</u>	<u>3</u>	<u>5</u>
Total	7	7	10	24

N = 24

*Note in this experience the teacher's evaluation of high, medium and low refers to the drawing completed and reflected. A high rating was assigned to those able to render a shadow drawing that greatly resembled the Master's work. A medium rating was assigned to those drawings that were shadowed but did not resemble the Master's work. A low rating indicates that the student had difficulty with both tasks.

Interpretation of the data: It is interesting to note that the greatest number of medium and high ratings were assigned to students who said they were "concentrating on the shadows" (response #2). Also that the number of students who had low ratings were the same students who made assorted remarks (response #5), felt uncomfortable with the task (response #1), or were thinking about the outcome (response #4). It is also significant that the number of high, medium and low ratings for this drawing

(7-7-10 respectively) closely resembles the initial ratings assigned in Table 2 (8-8-8 respectively).

Question #2.--Turn the drawing around--then record the first thought that enters your mind.

Responses were judged to fit into the following categories.

1. Positive reaction
2. Negative reaction
3. Critical reaction
4. Unrelated response

TABLE 8.--Total Number of Responses to Question #2
According to Ability Level for Group II.

Responses	Ability Levels			Total
	High	Medium	Low	
Positive	9	2	1	7
Negative	2	3	8	13
Critical	3	4	2	9
Unrelated	<u>0</u>	<u>0</u>	<u>2</u>	<u>2</u>
Total	9	9	13	31*

N = 24*

*Note: seven students who made critical responses also made positive or negative responses.

Interpretation of the data: It is evident that most students were negative or critical of their work. Of the seven students who reacted positively, four made additional critical judgments of their work. Some of the student's written comments have been

included here to further illustrate how they felt when seeing their work right side up for the first time:

- S: "I was surprised that I could draw by this method"
 S: "If I squinted, it looked somewhat like the original"
 S: "How awful the face looks"
 S: "It looks distorted, out of proportion"

In the researcher's interpretation of these comments, the students were disappointed primarily because they wanted their drawings to look like the originals--even though none of the works had been done with the same medium used by the students.

Question #3.--Study your drawing for a few minutes and then record what you think of your work.

Responses for this question were categorized in the same manner as for Question #2.

TABLE 9.--Total Number of Responses to Question #3
 According to Ability Level for Group II.

Responses	Ability Levels			Total
	High	Medium	Low	
Positive	3	2	3	8
Negative	0	3	6	9
Critical	3	3	3	9
Unrelated	<u>1</u>	<u>0</u>	<u>0</u>	<u>1</u>
Total	7	8	12	27

N = 24

*Note: some students made more than one response.

Interpretation of the data: Even though the number of negative reactions decreases after the students observe their work the number of critical responses and positive responses remain nearly the same. There were thirteen students who shifted between the reactions. These shifts are represented by the following comments.

- S: "Now I see that it's really out of proportion"
- S: "It's still not very good"
- S: "After awhile I could see the 3-D figure"
- S: "I had no idea that shading made the picture look so real"

The researcher interprets these responses as indicating that once one has a set impression of a work, change is difficult. If the students were indeed dissatisfied with what they accomplished then they need to be guided or encouraged to see the value of an experience. This becomes the greatest task of an art educator.

Experience 3

Event: "seeing shapes as shadows", drawing from a model

Duration: five sessions

Materials: same, except that a strong spotlight was focused on the model so that shadows would be obvious

Special instructions: The students were encouraged to look at the model long enough to differentiate the shadows then to "record" them on their paper. (Four sessions)

Student evaluation: During the fifth session the students chose one of their drawings to be displayed for observation. They were told that their choice was to, in their opinion, reflect their

best efforts. After all the work was displayed the students had an opportunity to interact as they viewed the works.

Evaluator's observations: Student interactions were observed and recorded by the evaluator. Generally students were complimentary to one another, commenting on what was "good", "well-proportioned", and looked "more realistic". Some students laughed, felt uncomfortable or made negative comments about their own work. Some students looked at the work, and returned to their seats. Some students gathered to discuss other subjects, not related to the class. Interaction was minimal in both groups. However, a discussion by four students in Group II was noted as significant.

Account of interaction:

Student G: "(inaudible) . . . to be less realistic"

N: "I think it's to be more realistic. (Pause)

It depends on how you're looking at it."

D: "To be more realistic?--They all look abstract!?"

E: "Because we're taking shadows separate from the outlines of the form."

D: "The shapes are nice."

The students then agreed the drawings were "different". They, too, went to their seats to wait for further instructions.

Interpretation of the interaction: The researcher sees the lack of significant interaction as consistent with the effects of an individualized curriculum. Given the opportunity to interact with each other the students chose to keep personal opinions to

themselves. It takes an assured student with a positive self-concept to risk commenting publically about a peer's work. The interaction described in this account indicates that the students were not able to discern whether these drawings were realistic or abstract. In reflection, the students seem to associate works of art as being either realistic or abstract, with no regard as to how interpretations of reality might be defined in other ways.

Questions Used for Evaluation

The purpose of these questions was to reflect upon the drawings on display. Students were also expected to define their feelings when comparing their works to others' works. The questions were answered in writing.

1. What was the objective for this drawing assignment?
2. Use two sentences to describe the climate of the room when you were working.
3. Use one word to describe how you feel when you look at your drawing.
4. Use one word to describe how you feel when you look at the other students drawings.

Presentation of the data: In response to question #1, the students generally made one of the following comments--categorized as reflecting high, medium and low understanding.

- S: "To draw the shadows as shapes, not the lines or contours of the figure" = high response
- S: "To draw the shadows of the model" = medium response
- S: "To use brushes to draw" = low response

Tables 10 and 11 illustrate the student's understanding of the objectives when compared to the teacher's assessment of achievement on the displayed drawing.

TABLE 10.--Comparison of Student Achievement to
Understanding of the Objectives
Group I

Achievement	Understanding			Total
	High	Medium	Low	
High	4	1	1	6
Medium	1	1	1	3
Low	<u>4</u>	<u>4</u>	<u>5</u>	<u>13</u>
Total	9	6	7	22

N = 22

TABLE 11.--Comparison of Student Achievement to
Understanding of the Objectives
Group II

Achievement	Understanding			Total
	High	Medium	Low	
High	2	2	0	4
Medium	0	4	1	5
Low	<u>0</u>	<u>9</u>	<u>3</u>	<u>12</u>
Total	2	15	4	21

N = 21

In response to question #2--climate descriptions--the reactions indicated various interpretations. Among the descriptors were emotional and physical phrases. "Cool, dark and crowded" were used

to emphasize the physical environment. Emotional descriptions expressed a wider range of feelings about climate. The following list illustrates the various responses:

Group I

- S: "I am given a feeling of being on stage"
- S: "Everyone was concentrating"
- S: "Unfriendly because other students make fun of the work"
- S: "A reclusive mood"
- S: "Quiet, peaceful and concentrating"
- S: "Everyone gets along and they say 'your work is good'"

Group II

- S: "Half the room is cheery, the other part is neutral"
- S: "There are less distractions than usual"
- S: "The people are dull"
- S: "Quiet, with an awe of concentration"

The responses to questions 3 and 4 were analyzed and categorized according to similarity. Figures 1-4 represent the feelings expressed toward the student's own work and toward the other students' works, according to the number of students in Groups I and II.

Related accounts: These responses were anonymously read aloud. When asked how they felt about the responses as a whole, the students were critical of themselves because they were "repetitious" and "superficial". One student in Group I pointed out that they weren't used to teachers asking their opinions during class. Several others agreed and said that this was the only class in which they expressed opinions and it would take time to get used to it.

Interpretation of the data: In reference to Tables 10 and 11, student responses indicate a majority understood the basic technical objectives of the task--to draw shadows. A total of

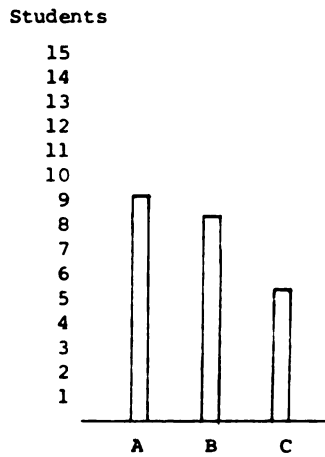


Figure 1.--Student expressions of feeling toward their own work
Group I
N = 22

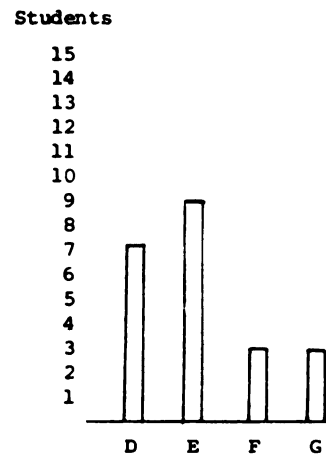


Figure 2.--Student expressions of feeling toward other's work
Group I
N = 22

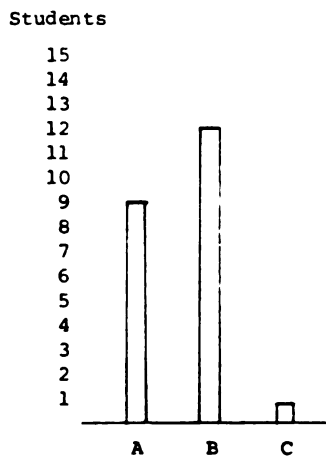


Figure 3.--Student expressions of feeling toward their own work
Group II
N = 22

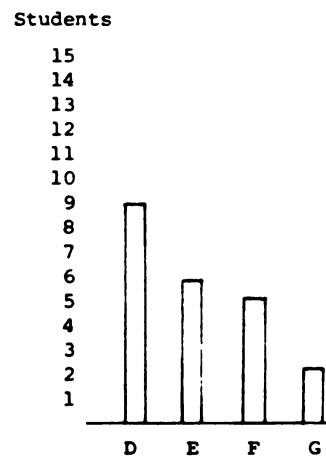


Figure 4.--Student expressions of feeling toward other's work
Group II
N = 22

Key for Figures 1-4

A = Satisfied with own work
B = Dissatisfied with own work
C = Indifferent

D = More self-confident
E = Interested in other's work
F = More dissatisfied with own work
G = Indifferent

eleven students understood the underlying motivation--to draw shadows and eliminating the need for outlines. Eleven students did not mention shadows, lines or shapes in their response.

Descriptions of the climate indicated that a majority interpreted "climate" as a physical condition rather than as a feeling toward the environment. In reflection, the researcher should have been more specific about what type of response was expected. Feelings about their accomplishments (Figures 1-4) varied greatly--especially in comparing their achievement and understanding as recorded in Tables 10 and 11. These puzzling findings pose three questions for the researcher: 1. Were the student responses honest and trustworthy? 2. Was the degree of variation due to factors outside the domain of the classroom? 3. Was the degree of variation caused by the students' inexperience and lack of opportunity to express opinions?

Experience 4

Event: viewing and judging slides of an artist's works as uninformed viewers.

Duration: two sessions

Special instructions: The teacher told the students that they were to view art works by a single artist. The teacher explained that most citizens become uninformed viewers when they leave the classroom. And that most of their responses, judgments, and criticisms about works of art would be made without knowledge of who the artist was, where the artist lived, when the artist lived

or why the artist created the specific object. The 17 slides of Kathé Kollwitz's prints were then shown in a darkened, quiet room. The slides were arranged in random order--each slide shown for approximately one minute and then repeated for a few seconds.

Data gathering procedure: Students in Group I asked not to write anymore, so the researcher determined that requiring further questioning would have been invalid. An oral questioning strategy was again used to elicit student responses for Group II. The students were asked to respond according to their own stock of knowledge. High ratings were assigned a numerical value of 3, medium = 2, and low = 1, no response or unacceptable response = 0. These ratings were totaled and the mean was established for each individual student in both groups. This average was then used to compare response ratings with the initial teacher evaluation level indicating ability, interest and experience. While this numerical comparison represents generalized information, more significant information is presented in the form of excerpts--edited from the student's written responses and tape recorded interactions.

Evaluative criteria: The following questions and sample responses illustrate the researcher's expectations of a high rating.

Q #1 In what way/ways does the statement, "Art is an expression of human emotion" apply to these works--for the artist and for the viewer?

R #1 "All of these works show an emotion, one that the artist wished to convey; love, fear, compassion, grief. The viewer picks up an impression of the print based upon their own experiences."
(Student N, Group II)

- | | |
|--|--|
| Q #2 Describe in as much detail as you can recall, one composition that you were shown. Tell how you feel about the work. | R #2 A brief description and statement about personal feeling (positive or negative) should be included. |
| Q #3 Identify the theme or themes used in the artist's work. | R #3 Words such as death, war, fear, mother and child should be listed. |
| Q #4 Speculate as to the time period and country in which these works were drawn and tell why you think this is so. | R #4 Realistic speculations should be accompanied by an explanation. |
| Q #5 What do you think is the artist's message? | R #5 "The pain and agony of war for the people--not the soldiers. And to serve as a reminder for the future." (Student I, Group I) |
| Q #6 "What is your basis for knowing what is happening in these pictures?"
(T. explanation citing similar experiences, in dreams, on TV, books, etc.) | R #6 Personal reflection required. |

Presentation of the data: Figures 5 and 6 illustrate comparisons of the variation in averages assigned to student responses to the initial evaluation assigned at the beginning of this study.

Interpretation of the data: A clear majority of students matched their initial evaluation level. The lack of significant progress was discouraging to the teacher. In retrospect, educators tend to take-for-granted that progress is a natural evolution of experience. Even though these students appeared to continue in the patterns set from the beginning, it might serve to remember that progress is difficult to assess over short periods of time.

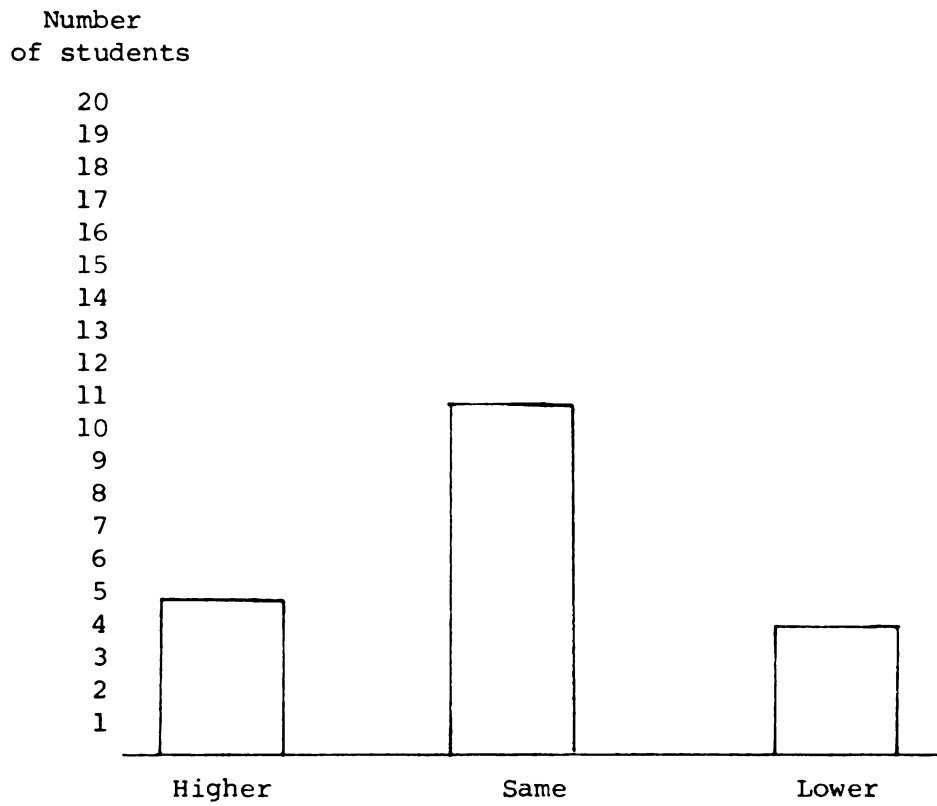


Figure 5.--Variation in student ratings assigned
after questioning
Group I N = 20

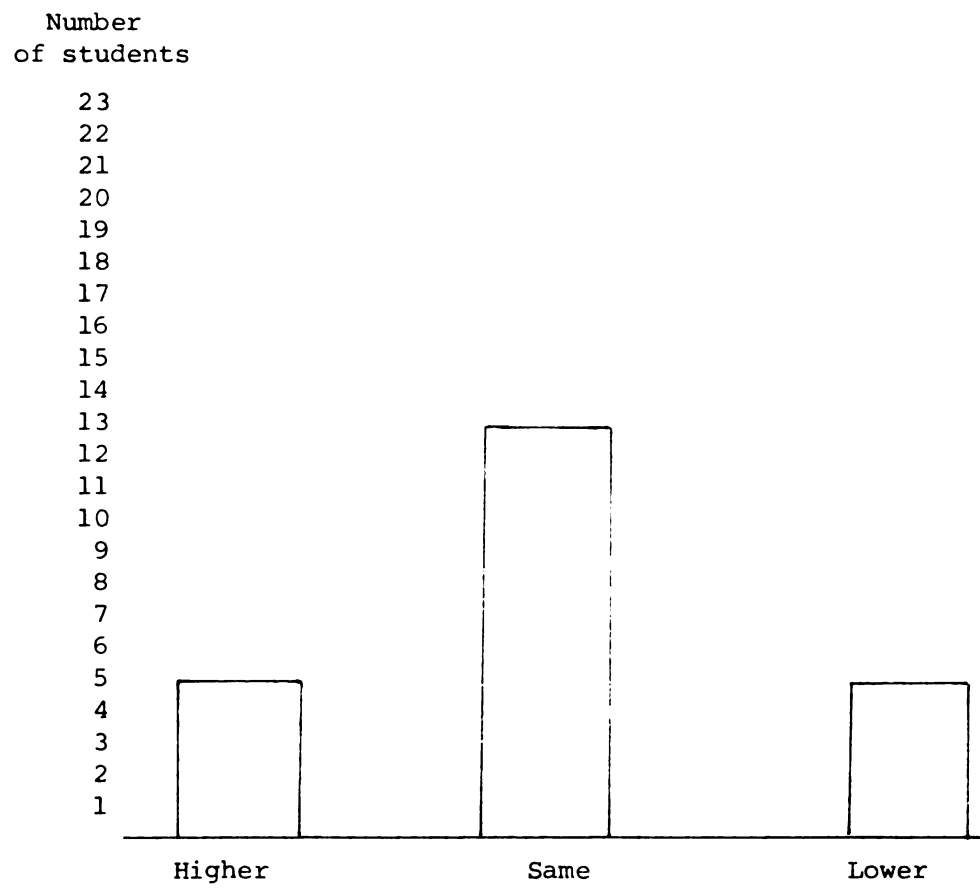


Figure 6.--Variation in student ratings assigned
after questioning
Group II N = 23

Observations and analysis of student responses, comments and notations made during Experience 4.

Observation: Written descriptions of the subjects in Kollwitz's works included several comments about animals, cave men, monsters and natives in addition to the mothers and children who dominate the works.

Analysis: The students in this community have had little or no experience with people from other parts of the world. Too often they will label others as different without attempting to realize the similarities in being human.

Observation: Many of the students used the pronoun "He" when referring to the artist. In the next session excerpts from the student writings were read aloud. This interaction was edited from the classroom tape of Group I.

T: "Why do you think so many people thought the artist was a man?"

S: "Because there are more men artists."

T: "Okay. What other reasons?"

S: "The style of the work is masculine."

S: "Most of the people in the pictures looked like men."

T: "Are there other reasons you thought the artist was a man?"

S: "I didn't think about the artist being a man or a woman."

Analysis: Kollwitz' style and powerful expressiveness are not consistent with many of these student's views of women. And without knowledge of who the artist was--many of the students view the artist from an unreal perspective. Sexual identity was not a conscious factor.

Observation: Most students understood the pictures were about war but had very sketchy information about what war, when it happened or where it took place.

Analysis: In this high school, history classes were not always taught in chronological order (until this year) so it is possible that students will have difficulty assessing when events happened in time. History classes are generally begun in a student's 11th year of school.

Observation: The students were able to describe compositions from memory (note the number of high and medium level responses for question #2). Their descriptions included subject matter and emotional appeal of the work. Some students remembered technical details such as dark and light placements and balance of the composition. Given the amount of time they had to view the slides, technical details would generally not be as lasting in their memory. Herein lies the very purpose of the response--the expression of emotion. This researcher speculates that if the students had been given more time to view the works the descriptions would have been more technically oriented rather than emotionally felt.

Observation: Many students remembered and described the composition "Mother with Child in Her Arms." Their personal feelings about this print stated a need for warm, loving pictures.

Analysis: One student was very explicit about looking at sadness in life. These are the comments she attached to her written responses.

S: "I use drawing and art as a way to get away from reality. Most of these prints don't depict scenes of happiness or imagination. They remind me of the realistic writers we're studying in American Lit.

They are good works, but to me art is a way of getting away from that type of thing. I mean, your always hearing about "save the children" and "care". They just don't appeal to me--not at this moment. Maybe another day." (Group I)

Experience 5

Event: There was no event tested for this portion of the study. A brief explanation is given in the Overview of the Experiences.

Duration: three weeks

Significant observations: While it was not required, of the 47 students involved in this study, 41 students incorporated human subject matter into the dry point etching assignment. The other 6 students chose to do symbols for rock groups, swastikas, and cartoon characters. These students were also initially evaluated as having low interest and ability and were graduating seniors.

Experience 6

Event: the final exam

Duration: one session, two hours

Participants: 10th and 11th grade students

Special instructions: A handout explaining the requirements for each task was given to the students. They were permitted to ask basic questions to clarify objectives. The exam directions have been recorded below in the same format as received by the students.

Drawing Exam - June 1983

Part I

For this portion of the exam you need to remember the following assignments:

1. Drawing gestural portraits of each other "from the inside-out", concentrating on the planes of the face rather than linear edges.
2. Using brush and ink to draw "shadows as shapes" on the human figure.
3. Using ink washes to express medium and light values of grey.
4. Drawing faces that express different emotions.

You may use the following materials:

1. India ink
2. brushes
3. palette of water
4. 1 sheet of white paper
5. small hand mirror

**The task is to draw a self-portrait--demonstrating your understanding that;

1. Your face is made up of planes, contours and projections--with very few lines.
2. You know how to render facial proportions.
3. You can utilize the entire paper for a sense of compositional balance.
4. You can captivate your own personal expressiveness.

Part II

For this portion of your exam you are to write a well-organized essay on the relationship of art and emotion. The following topics should be included in your discussion:

1. Explain the relationship of art and emotion--as expressed by the artist, to the viewer and by the viewer.
2. In what ways did the Expressionist movement contribute to this relationship?
3. How were the works of the expressionist, Kathé Kollwitz significant?
4. In your opinion, how have the works of the Expressionists influenced our society today?

You may use as much paper as you need to organize and write your essay. Take your time and think before you write.

Data gathering procedure: The self-portrait and the essay were evaluated separately for each student. A rating system was again used to evaluate student progress. Student achievement was assigned according to the following scale: high, good, average or below average. The objectives for each task were explicit in the instructions. Four tasks were involved in each of the two assignments. Student achievement is shown in Tables 12-15 according to the total number of students in each group.

Presentation of the data:

TABLE 12.--Group I--Student Achievement on Self-Portrait.

Concept Assigned	Achievement				Totals
	High	Good	Average	Below Average	
1. Uses gestural style-- no linear boundaries	5	2	6	0	13
2. Shows good facial proportions	4	4	5	0	13
3. Balances space	2	5	5	1	13
4. Captivates personal expressiveness	<u>5</u>	<u>5</u>	<u>3</u>	<u>0</u>	<u>13</u>
Total	16	16	19	1	52

N = 13

TABLE 13.--Group I--Student Achievement on Essay.

Concept Assigned	Logical Presentation				Totals
	High	Good	Average	Below Average	
1. Expresses differences for viewer and artist	7	3	1	2	13
2. Understands signif- icance of communication	3	3	4	3	13
3. Makes references to Kollwitz's prints	4	3	3	3	13
4. Cites relationship to present society	<u>3</u>	<u>3</u>	<u>4</u>	<u>3</u>	<u>13</u>
Total	17	12	12	11	52

N = 13

TABLE 14.--Group II--Student Achievement on Self-Portrait.

Concept Assigned	Achievement				Totals
	High	Good	Average	Below Average	
1. Uses gestural style-- no linear boundaries	6	0	1	1	8
2. Shows good facial proportions	3	0	4	1	8
3. Balances space	5	0	3	0	8
4. Captivates personal expressiveness	<u>6</u>	<u>0</u>	<u>2</u>	<u>0</u>	<u>8</u>
Total	20	0	10	2	32

N = 8

TABLE 15.--Group II--Student Achievement on Essay.

Concept Assigned	Logical Presentation				Totals
	High	Good	Average	Below Average	
1. Expresses differences for viewer and artist	5	2	1	0	8
2. Understands signif- icance of communication	2	2	2	2	8
3. Makes references to Kollwitz's prints	6	0	0	2	8
4. Cites relationship to present society	<u>5</u>	<u>1</u>	<u>0</u>	<u>2</u>	<u>8</u>
Total	18	5	3	6	32

N = 8

Examples of student essays: Three student essays have been included in this investigation to show the variation of student responses. Examples A and C typify the types of high responses received. Example B is the opposite, showing a rudimentary application of the concepts. All three students were 11th graders.

Example A:

The relationship between art and emotion is very close indeed; many people consider them inseparable. I don't agree with this statement because art is also a vehicle for rational ideas, commercial purposes, or simple ornamentation.

Whether these things actually qualify as 'art' I question but I'm not the one to decide so let me frame the statement I wish to make thusly: 'Art is at its finest when it deals honestly with human emotion.'

The prime interest of the artist is to express his emotions and impressions to the viewer. To do this he must make his statement in a way a viewer can perceive and yet still not forgo his message or his personality. What's more the work

has to still be attractive (not always by its beauty, but its power) enough to be observed in the first place. It is up to the viewer to see what the artist was trying to say and experience what the artist created.

The expressionist movement was definitely a message movement. The artist created simple, powerful works for the expressed purpose of advertising their emotional reactions to the world at the time. More than any before them they dealt in trying to sway the viewer, not just present an idea. They took the concept of expressing emotion one step further and attempted to change society as a whole by showing the victims of the war in an emotional matter. They took their subject matter and recorded it expressly for its emotional value to show the world the horrors of war.

Kathé Kollwitz was one of the more famous and successful of the expressionists. Her work dealt with the problems experienced by the suffering civilians of war. Though she was working during WWI in the prints shown there is never an actual soldier shown, only one or two vague hints. Instead she deals with the victims of the war, the civilians. Concentrating especially on the mother and child image she sought to change the attitudes of the people by showing the victims of it.

As far as society as a whole is concerned the actual works of the expressionists are virtually unknown by the masses. However they affect the artists who are at work today. Though expressionist art is not prevalent today the impartial lense of the camera has taken over the field. Anyone who grew up with the TV war knows that the undeniable reality of the camera can be as powerful as the artists' print.

Example B:

I think art and emotion are about the same thing. They (the artist and viewer) both are trying to express the things that they see. Artists draw or paint how they feel and, or how they look. Each time they draw something it's an emotion of theirs or someone else's expression on their face.

Example C:

Art is a way to express emotion for the artist. If your artwork didn't have any emotion, it wouldn't be worth anything--it wouldn't be something you could cherish (we only love things that have a meaning to us). Someone would say--oh, that's a pretty picture, and then walk right on by. The subject matter doesn't necessarily have to be emotional--but it should create a feeling or mood to the viewer. It doesn't have to be ugly or grotesque either to create emotions--it's easy to throw together distorted images, clashing colors, etc., to make something ugly--but if it doesn't have any emotion or communicate

feeling to the viewer, it isn't worth much as a work of art. The arts--no matter if it's music, drama, or visual arts--exist as a device to express human emotions.

The artists of the expressionist movement were primarily involved in expressing emotion and giving critiques of the society they lived in. The first half of the nineteenth century saw war and all its ugliness in Europe--very emotional times. The artists of that period were understandably upset and tried to show this through their art work--in particular the German artists of Die Brucke.

Kathé Kollwitz, one of the German artists in 'The Bridge,' did many outstanding compositions during this time. Her works were significant for many reasons--among them--being a woman, living in Nazi occupied Germany where she could witness first hand the awfulness of war. Her works are characterized by the relationship between mother and child or father and child and seem to be preoccupied with death as a theme--but these were only products of the time she lived in. All her works, even self-portraits, were extremely emotional, very intense.

I think the works of the expressionists have influenced our society today--they remind us of terrible war is--the human suffering that takes place. They also can provide inspiration to those aspiring to be artists--as do all great works of art. The works of the expressionists have led us away from the traditional in that they concentrate on human emotions--and not just a pretty picture.

Interpretation of the data: The reader should remember that these participants were the 10th and 11th grade students. In reference to Table 1, the distribution of initial ratings of 10th and 11th graders was high = 4, medium = 6 and low = 3 for a total of 13 students. Table 2 illustrates the total of 8, 10th and 11th graders of having these ratings; high = 4, medium = 2 and low = 6. The evaluator interprets the higher ratings given on the exam (illustrated in Tables 12-15) to be attributed to three factors. First, this was an examination as opposed to a regular school activity. The students probably put their best efforts to use. Second, in reference to Table 1, it is evident that the greatest proportion of students with low interest and ability were the 12th graders who

were not present for the exam. The observer feels their absence affected the entire atmosphere of the classroom by allowing more space for the individual students and creating a more peaceful environment in which to work. Third, the two-hour time period in which this exam was administered was a better length of time for students to develop a focus to their writing, and to demonstrate their abilities visually.

In reference to the essays included in this description, it is obvious that Students A and C possessed a greater skill to communicate verbally. It is also interesting that Students A and C consistently rated high throughout the study. Student B was one of the students who possessed a low overall rating and often gave inappropriate responses, no response or low level responses. This variation in interest and capability are the educator's greatest hurdle.

VIII Summary and Implications for Further Study

Although these findings may not form conclusive evidence from which to plan programs, they do suggest experiences that enable learners to make art, while viewing and talking about art, are both practical and appropriate for studio-oriented classrooms. The experiences discussed in this inquiry evolved into a lengthy series of interrelated events. The fundamental relationship of these events was to generate and expand the use of expressive talk and communicative talk. Charles Dorn has advocated research methods for teachers to introduce relevant art talk into the studio classroom. Dorn's two suggestions for beginning to elicit dialog can be seen in the context of this inquiry: 1. classroom talk relevant to expressive thinking and 2. classroom talk related to instructional communication.

A brief re-examination of the events in this inquiry can be applied to Dorn's recommendations. Experiences one through three were studio-oriented experiences in which the students expressed feelings about their own works and the works of other classmates. Technical responses relating instructional communication were identified as the easiest and most comfortable interactions for students to make.

Expressive thinking was also emphasized in experience three through "climate descriptions". This type of dialog was judged by

the students as being "repetitious" and "superficial", revealing a lack of experience and opportunity to express opinions.

Additional examples of expressive talk were illustrated in experiences four and six. The students viewed works of art, identified themes and speculated about the conditions in which the works were created as well as their implications on our present society. The data and examples provided with this inquiry demonstrate the variation of student interest and ability in relating feelings about art works through dialog. The underlying purpose of eliciting expressive talk was so that the student would discover and understand what they wanted to express. Research must be conducted to determine what types of instruction elicit the most expressive talk from students.

One observation made by the researcher needs to be re-stated. In relationship to experience four, it was observed that the student's descriptions of the art works shown, included the subject matter and emotional appeal of Kollwitz's works. The limiting time factor did not lend itself to technical responses. Further research might be conducted on the effects of time regarding technical and emotional responses toward works of art.

What these experiences mean in the development of the student's social and cultural understanding are only speculative. The purposes of art education can coincide with the broader responsibilities of general education. Ideally, educational goals should focus on developing responsive citizens. According to Laura Chapman, an art education program should develop each learner's ability to find personal fulfillment, extend social

consciousness and transmit cultural heritage. Measuring the effectiveness of these functions can only be observed over time.

This research was intentionally heuristic--to serve as impetus and as a catalyst for expanding the studio curriculum to include learning situations that enhance social and cultural understanding. Its intention was to expand the thinking processes of the participants as well as the participant/observer--so that critical expression would generate new ideas for all concerned. Events, experiences and interactions combine to form our "social stock of knowledge". It is only through further inquiry, reflection and analysis that effective methodologies can be developed.

Reference Notes

¹Gene Mittler, "Learning to Look/Looking to Learn: A Proposed Approach to Art Appreciation at the Secondary School Level," Art Education, March 1980, p. 17.

²Jack Hobbs, "Who Are We, Where Did We Come From, Where Are We Going?" Art Education, January 1983, p. 33.

³Laura Chapman, Instant Art, Instant Culture (New York: Teachers College Press, 1982), p. 38.

⁴Daniel Nadaner, "Recognizing Social Issues in the Art Curriculum," The Bulletin of the Caucus on Social Theory and Art Education, Number 2, 1982, p. 74.

⁵Daniel Nadaner, "Marginal Images: Art and Ideology in the School," The Bulletin of the Caucus on Social Theory and Art Education, Number 3, 1983, p. 19.

⁶Robert Bersson, "For Cultural Democracy: A Critique of Elitism in Art Education," The Bulletin of the Caucus on Social Theory and Art Education, Number 3, 1983, p. 28.

⁷Lanny Milbrandt, "Socially Relevant Art Education," The Bulletin of the Caucus on Social Theory and Art Education, Number 2, 1982, p. 59.

⁸Vincent Lanier, "Six Items on the Agenda for the Eighties," Art Education, September 1980, p. 19.

⁹Ibid, p. 20.

¹⁰Manuel Barkan, "Curriculum and the Teaching of Art," Report from the Commission on Art Education, published by NAEA, copyright 1965, p. 72.

¹¹Edmund B. Feldman, Becoming Human Through Art (Prentice Hall, Inc., 1970), p. 211.

¹²Robert Bersson, this description appeared in the annotated bibliography of Bulletin Number 3, 1983, published annually by The Caucus on Social Theory and Art Education.

¹³ Laura H. Chapman, Approaches to Art in Education (Harcourt Brace Jovanovich, Inc., 1978, Chapter 6).

¹⁴ Robert Bersson, "The Use of Participant Observation in the Evaluation of Art Programs," Studies in Art Education Vol. 19/2/ 1978, p. 61.

¹⁵ Ronald N. MacGregor and David M. Hawke, "Ethnographic Method and it's Application to a School Art Setting," Visual Arts Research, Fall 1982, p. 40.

¹⁶ Robin R. Alexander, "Participant Observer as Critic," The Bulletin of the Caucus on Social Theory and Art Education, Number 2, 1982, p. 2.

¹⁷ An interpretive study by Nancy R. Johnson was used as a guide for methodology. "Aesthetic Socialization During School Tours in an Art Museum," Studies in Art Education Vol. 23 (1) 1981.

¹⁸ Questioning strategies were influenced by the article "Existential Phenomenology as a Dimension of Evaluation" by Peter Roth. This paper was presented to the Annual Conference of the National Council for the Social Studies, Cincinnati, Ohio, 11/25/77.

¹⁹ The drawings were selected for human subject matter from a boxed portfolio, 100 American and European Drawings compiled by Nathan Goldstein, Prentice-Hall, Inc., Englewood Cliffs, N.J. 07632, 1982.

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