

Front Matter, Marilyn Zurmuehlen Working Papers in Art Education, no. 2.1 1983

Copyright © 1983 Working Papers in Art Education.

Recommended Citation

Front Matter, Marilyn Zurmuehlen Working Papers in Art Education, no. 2.1 1983. *Marilyn Zurmuehlin Working Papers in Art Education* 2 (1983): i-viii.

Hosted by [Iowa Research Online](#)

This Front Matter is brought to you for free and open access by Iowa Research Online. It has been accepted for inclusion in Marilyn Zurmuehlen Working Papers in Art Education by an authorized administrator of Iowa Research Online. For more information, please contact lib-ir@uiowa.edu.

Art
N
81
-W67
no. 2
1983

Contents

Ball State University	1
REX DORETHY, Mentor's Introduction	
<i>Jeralyn Hufford</i>	2
An Overview of the Developmental Stages in Children's Drawings	
<i>Luise Morton</i>	8
Theories and Activities of Conceptual Artists: An Aesthetic Inquiry	
Concordia University	13
ELIZABETH SACCA, Mentor's Introduction	
<i>Andrea Fairchild</i>	14
Works of Art, Duration and The Beholder	
ROBERT PARKER, Mentor's Introduction	
<i>Angela Grigor</i>	18
Arthur Lismer: A Critical Analysis of His Pedagogy in Relation to His Use of the Project Method in Child-centered Education	
Indiana University	21
<i>James Stewart</i>	
The Distribution of Talent	
Michigan State University	23
JAMES VICTORIA, Mentors' Introduction	
<i>Carol Becci</i>	24
Comparative Case Studies of Two Visually Impaired Students and Their Art Experiences in the Public School	
New York University	28
DAVID ECKER, Mentor's Introduction	
<i>Laurence Montalto</i>	29
The University Art Style: A Phenomenological Examination of Dominant Painting Styles and the Effect of Ideology on M.F.A. Candidates in Selected Departments of Art	

<i>Cynthia Schwarz</i>	33
Art Education as Apprenticeship: The Art of Making a Chair	
<i>Stanford University</i>	36
ELLIOT EISNER, Mentor's Introduction	
<i>Amy Phillips</i>	37
Anxiety and Art Learning	
<i>The Ohio State University</i>	41
KENNETH MARANTZ, Mentor's Introduction	
<i>Douglas Blandy</i>	42
Printing Poetry in Blissymbols: An Arts-of-the-Book Apprenticeship for Four So-called Moderately Mentally Retarded Persons	
ARTHUR EFLAND, Mentor's Introduction	
<i>Graeme Sullivan</i>	49
A Formal Approach to Curriculum Theory Analysis	
<i>The Pennsylvania State University</i>	55
KENNETH R. BEITTEL, Mentor's Introduction	
<i>Dian Fetter</i>	56
Heideggerian Ontology: A Philosophic Base for Arts and Humanities Education	
<i>The University of Iowa</i>	61
MARILYN ZURMUEHLEN, Mentor's Introduction	
<i>Priscilla Fenton</i>	63
How Young Children Construct Meaning in Everyday Situations	
<i>Christine Thompson</i>	67
Authenticity and Everydayness	
<i>University of Cincinnati</i>	71
FOSTER WYGANT, Mentor's Introduction	
<i>Bonnie Southwind</i>	72
Case Study: Aesthetic Attitudes and Values of Selected Urban Appalachian Youths	

HERMINE FEINSTEIN, Mentor's Introduction	
<i>Lois Stockslager</i>	76
Adolescents' Metaphoric Interpretations of Paintings: The Effects of the Clustering Strategy and the Assessment of Referential Adequacy	
<i>University of Georgia</i>	79
PAUL EDMONSTON, Mentor's Introduction	
<i>Marilyn Wolf</i>	80
Educational Implications of Tactility in Art	
<i>University of Missouri</i>	83
LARRY KANTNER, Mentor's Introduction	
<i>Susan Hood</i>	85
Relationship, Insights, and Visions: Toward an Understanding of the Aesthetic Response of Children	
<i>Eric Purvis</i>	92
Cybernetics and Thematic Actualization in the Visual Arts	
<i>University of Wisconsin</i>	97
RONALD NEPERUD, Mentor's Introduction	
<i>Kerry Freedman</i>	98
Information Theory Applied to Perceptual Research Involving Art Stimuli	
<i>Arlene Renken</i>	103
The Visual Arts and Ethnic Transmission	

et al.: Front Matter, Marilyn Zurmuehlen Working Papers in Art Education,

Preface

This issue of Working Papers in Art Education presents the works-in-progress of twenty-one graduate students in art education from thirteen universities in North America. The students' "developmental stages" range from those who are beginning to discover their research directions by exploring the literature in art education, philosophy, sociology, history, and psychology to others who nearly have completed marking off a special place in their research lives for the project that we call a dissertation. A simple reading of the list of Contents indicates the richness of their topics for intellectual inquiry; reading the specific papers confirms an equally gratifying diversity in the forms through which they carry on this searching.

At the NAEA conference in New York City, during a session for those involved with using the first edition of Working Papers in Art Education, it was recommended that mentors be asked to provide information about the circumstances in which their students' works are grounded. Accordingly, the mentors for the graduate students in this issue were asked to write introductions which attempt to set intellectual and/or life contexts for the research papers of their students.

Buber wrote that "The relation in education is one of pure dialogue." Certainly, the spirit of dialogue in which these graduate students related with one another is in the finest tradition of what we conceive of as education. The University of Iowa is pleased to extend that dialogue to readers at graduate institutions throughout North America.

Perhaps this publication may nurture yet another purpose which has been held in abeyance. At the meeting of the Seminar for Research in Art Education which convened during the NAEA conference in Houston, Evan Kern, Larry Kantner, and I were asked to draft a statement on information of value to potential doctoral students in choosing institutions for their graduate studies. We recognized that the conceptions of prospective students are based on publications, papers, political activity, gossip, recommendations of those they trust, and a myriad other sources. Because such questions as, "How will I feel about three or four years in this program?: or "How will I feel about this kind of study after I've completed it?" are the basis for life decisions they are rich with ambiguities. Ambiguities are most authentically manifested through concrete instances. While the individuals whose papers appear on the following pages cannot fairly be expected to symbolize all that is possible at their respective institutions, they do reveal something of each particular person's experience at a specific university. Thus, they suggest the possibility of following Husserl's admonition, "To the things themselves."

Finally, I extend my gratitude to these twenty-one students for their intellectual curiosity, for their excitement about the research of other students (as well as for their own work), for their commitment to reflection

and doubt, and, of course, to their mentors who have nurtured these qualities to the benefit of us all. In reading these papers I hope you will find that such people bode well for the future of our profession.

Marilyn Zurmuehlen

