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is published by the School of Art & Art History of The University of Iowa. Manuscripts by graduate students, along with papers from their mentors which establish a context for the student papers are welcomed. They should follow the form of the **Publication Manual** of the American Psychological Association (3rd ed.) or the **MLA Handbook.** Send an original and one copy to: Dr. Marilyn Zurmuehlen, Editor, **Working Papers in Art Education**, 13 North Hall, The University of Iowa, Iowa City, Iowa 52242.

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Preface

Jacques Barzun reminded us that history is "one of the ways in which we think." As such, it necessarily is part of our everyday lives; even the past tense verb in the first sentence on this page is a minute and casual manifestation of history. Much of the time we take for granted our historical habits: we write to families and friends the "news" of our lives (or, perhaps, we telephone these reports); we record minutes of meetings and, sometimes, even read them; we recount the events of a day at dinner, or perhaps late in the evening, to a small audience whose interest we also take for granted. But there are occasions when we consciously reflect on the history of people, or events, or ideas, or objects. When we choose to study any of these, then those investigations, too, become histories. So we may read the collection of graduate students' articles in **Working papers in Art Education 1985** as individual histories of their research, but each is embedded within larger histories: the research of their mentors, the philosophical mileu of their universities, and the accumulated writings available to them from others who have wondered, and puzzled, and conjectured about art.

Some of these students choose as subjects for additional investigations, provinces with long established histories in art education. Talking about art is one such well-documented concern. Current voices, necessarily, are heard only as others resound and echo in the background: Lowenfeld's conversations, or "motivations," with students about the art they woud make (many available to literally be heard on tapes), Viola's accounts of the dialogues between Franz Cizek and his student artists, Natalie Cole's recording of her almost-chanting exchanges with children who were engaged in printing, drawing, or sculpting in her classroom.

Still other students locate their subjects in emerging histories in art education, evolving new traditions for research, wherein art is the focus of their studies. Their stance is not involved with classification, or general truths, or postulating laws of universality. Rather their focus is on those exceptions that do not conform to general rules, on a view of the world that John Fowles described: "A belief in this kind of exception is as central to art as a belief in the utility of generalization is to science."

With the publication of this issue fifteen more students contribute to the history of graduate education in our field, and, perhaps as well, suggest something of the future of research in art education. They, and we, may recognize Margaret Atwood's description of the historical nature of writing itself: "When you begin to write you're in love with the language, with the art of criticism, with yourself partly; but as you go on, the writing- if you follow it - will take you places you never intended to go and show you things you would never otherwise have seen."

The drawing on the cover by Steve McGuire embodies places he has gone on his bike and the cat who is there when he comes home. It seems a fitting invitation to the following writings.

Finally, at a meeting of doctoral students' mentors, it was decided that the **MLA Handbook** may provide more appropriate format guidelines for some philosophical and interpretative research than does the **Publication Manual** of the American Psychological Association. Beginning with this issue articles from graduate students and their mentors will be published in either format.

Marilyn Zurmuehlen
Editor