

# Front Matter, Marilyn Zurmuehlen Working Papers in Art Education, no. 6.1 1987

Copyright © 1987 Working Papers in Art Education.

---

## Recommended Citation

Front Matter, Marilyn Zurmuehlen Working Papers in Art Education, no. 6.1 1987. *Marilyn Zurmuehlin Working Papers in Art Education* 6 (1987): i-v.

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](mailto:lib-ir@uiowa.edu).





Art  
N  
81  
.W67  
no.6-10  
1987-91

# contents

P A G E

3

C O N C O R D I A U N I V E R S I T Y  
*Alan Wilson/A Husserlian Phenomenological Investigation of the  
Lived Experience of an Art Educator and Children*

10

F L O R I D A S T A T E U N I V E R S I T Y  
*James McNutt/Art in General Education, 1870-1900: The Introduction  
of Three-Dimensional Art Reproductions into the Public Schools of  
the United States*

18

I N D I A N A U N I V E R S I T Y  
*Karen K. Thomas/Excellence in Education. Excellence in Art Education?*

28

O H I O S T A T E U N I V E R S I T Y  
*Pam Gill/Identifying Factors Related to Guidance Counselors'  
Attitudes toward Visual Arts Programs*

36

*Roy Pearson/The Visual Artist in Prime Time Television*

45

P E N N S Y L V A N I A S T A T E  
U N I V E R S I T Y  
*Mary Ellen Connelly/Professionalization and Change in Art Education*

51

S T A N F O R D U N I V E R S I T Y  
*Kenneth Sakatani/Reflective and Reflexive Approaches to Microcomputer  
Graphics: A Study Comparing Logo Turtle Graphics Programming  
and Paint Graphics Software in Teaching Art Concepts to Sixth Grade  
Students*

60

U N I V E R S I T Y O F A R I Z O N A  
*Katherine Schwartz/Toward a Theory of Supervisory  
Practice for Discipline-Based Art Education*

69

U N I V E R S I T Y O F B R I T I S H  
C O L U M B I A  
*Pat Tarr/Symbolic Interactionism as a Theoretical Perspective for  
the Study of Children's Artistic Development*

78

U N I V E R S I T Y O F G E O R G I A  
*Pat Perrin/A Change of Vision: The Emergence of the Systems Paradigm*

84

*Kathlenn Shukair/Johannes Itten: Master Teacher and Pioneer of  
Holistic Learning*

95

U N I V E R S I T Y O F I L L I N O I S  
*Anna Kindler/The Effect of Free and Exemplar Sorting Strategies on  
the Perception of Visual Structure Found in Non-Objective Paintings*

105

U N I V E R S I T Y O F I O W A  
*Steve McGuire/Reasons for Not Forgetting*

114

U N I V E R S I T Y O F M I S S O U R I  
*Mark Jones/Review of Program Options for Gifted and Talented  
in the Visual Arts*

127

U N I V E R S I T Y O F W I S C O N S I N  
*Mark Moilanen/Identifying Teachers' Concepts and Subsequent  
Practices of Art History*

135

*Rochelle Robkin/Adolescents' Creative Productivity in the Arts*

# *introduction*

---

In 1987 Little, Brown and Company published **The Lost Notebooks of Loren Eiseley** and so, a decade after his death, the voice of this great literary naturalist again was available to enlighten and instruct that vast community of readers who extend this professor's students far beyond the classrooms where he taught for many years at the University of Pennsylvania. Eiseley recorded his first entry in May, 1953: "Beginning this journal in my forty-sixth year, a late start for a writer's journal, but I hope to do something with it" (1987, p. 4). One thing he did with it was to publish his widely acclaimed **The Immense Journey** in 1957; volumes of essays and poetry followed nearly every year that remained of his life. With this beginning, Eiseley also joined an historical society: writers, artists, beekeepers, military adventurers, travelers, Victorian gardeners, teachers, and chroniclers from almost every human occupation who, in his editor's words, "confided daily thoughts and happenings through the years" (p. 3). Sometimes they recorded, as well, details about the physical embodiments of their observations. William Carlos Williams wrote in his autobiography: "My thoughts were preserved in the series of ten-cent copybooks of which I have spoken. They had stiffboard covers of a black and tawny water-wave design and a slightly off-gray cloth binding. They accumulated to twenty-three," he noted, and then divulged, "They were for me for many years a precious comfort" (1948, p. 53).

Comfort, we may suppose, was found by many other journal keepers, whether or not they acknowledged it explicitly in their entries. One source of such comfort is the affirmation that concrete objects emanate for their makers, an evidence of self lodged in the physical

world. So it is we are told that Pasteur, late in life, marveled as he turned the pages of his earlier publications, "How beautiful, how beautiful! And to think I did it all" (Dubos, 1950, p. 87). Comfort may be an outcome, but it seems an unlikely intention for these avid recorders. Eiseley detected what he described in his notebooks as "one deep consummatory drive: to fix what has mattered to me" (p. 214). He asserted "no other purpose than to claim a time and to make it my own forever," but he understood that publication extended that claim: "Print is cunning and enables so many hundreds of copies to be run off that somewhere a like mind may encounter and choose to share my musings" (p. 214).

It pleases me to think of **Working Papers in Art Education 1987** as refined from a kind of collective notebook, fixing what mattered to these graduate students at a common time in their research, affording them the possibility to marvel, like Pasteur, at what they have done, and, perhaps, locating for them like minds "to share their musings." What Eiseley saw as an obligation to keep "our own true notebook of the way we came" may commence for them in these pages. Here, are their early entries.

Dubos, R. (1950). **Louis Pasteur**. Boston: Little, Brown & Co.  
Heuer, K. (Ed.). (1987). **The lost notebooks of Loren Eiseley**.  
Boston: Little, Brown & Co.

**Marilyn Zurmuehlen**  
Editor

Cover Art is by Patrick Fahey in canvas, dye, wax, 27" x 48".

---

**Working Papers in Art Education 1987**

