AESTHETIC EXPERIENCES IN THE TEACHING OF ART:
AN ASPECT OF METHOD

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
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By

Hugh Winston Stumbo, B.A., M.A.

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The Ohio State University
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Approved by

[Signature]
Adviser
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PREFACE AND ACKNOWLEDGMENTS

At various times my teaching and research have been influenced by Viktor Lowenfeld, David Ecker, Elizabeth Maccia, and more recently by Eugene Kaelin. I was originally influenced by the writings of Lowenfeld because in him I found a way to focus my attention upon the human features of the teaching of art. I was freed from my initial concern for having students produce objects of art and was instead allowed to concentrate upon the creative development of students. This new perspective proved to be so rewarding that I soon ignored the student works of art and paid attention only to their processes of creation and how the processes functioned to lift them above the narrow concerns for the material features of our society. But later I began to worry about the teacher-image I had created and wondered if the nature of my job had not deviated too far from the realm of art.

At this point the work of David Ecker came to my attention and I found a new perspective. I was introduced
to the philosophy of art and the scientific method through the ideas of John Dewey and two of his followers, Francis Vilemain and Nathaniel Champlin. I was led to consider the major alternative conceptions of art and education and was no longer directed to pay attention only to the objects of art or only to the subjective states of my students. Armed with alternative conceptions of education and aesthetics, I renewed my teaching with liberal enthusiasm. But I soon found that alternative explanations as I used them with high school classes served primarily to confuse my students, and I became unsure of my own aesthetic experiences.

In an attempt to arrive at a workable explanation of art and art learning I went to the work of Elizabeth Maccia. Here I was introduced to the hypothetico-deductive-experimental procedure as presented by philosophers of science such as R. B. Braithwaite. It seemed that the importance of rigor, instrumentation, and objectivity might serve to make my teaching job truly scientific. But the very rigor and abstractness of the various systems tried seemed to negate much of what I valued in art. My problem then, was to find a model for art teaching that did not do this kind of damage.
Through Ecker I was introduced to Kaelin and the ideas of Husserl, Heidegger, Merleau-Ponty and Sartre. From this new perspective I was allowed to set aside alternative theories and to concentrate upon pure description of aesthetic experiences as a means to expand meaning in the arts. I gave up explanation, avoided scientific theory, and adopted description. I discovered that aesthetic experiences were of a particular kind and that my job as an art teacher was to find definitions of specific instances of an aesthetic experience and present them to my students. But then I began to wonder if I had not discarded an important educational tool when I discarded explanatory theories. I asked myself: Is it possible to teach art without theory? Suppose an art teacher has never had a genuine aesthetic experience? Where would he begin then? So, with these influences and questions, I began this investigation.

After beginning this project I received help and guidance from other quarters. I should like to thank Charles Csuri, Jerome Hausman and Manuel Barkan for their criticism of the various drafts of the manuscript. I am grateful to Frank Seiberling for refinements added to the final draft. To Eugene Kaelin my special gratitude for his
continued criticism and suggestions for extending and refining my ideas. I especially want to thank David Ecker for his encouragement and the freedom he has allowed me in pursuing ideas with which he has not always been in sympathy. Finally, I should like to thank my wife for her editing ability and patience.
VITA

October 27, 1931   Born - Minnie, Kentucky

1953 . . . . .   B.A., Morehead State College, Morehead, Kentucky

1954 . . . . .   M.A., Teachers College, Columbia University, New York, N. Y.

1955-1963 . .   Art teacher, Upper Arlington Schools, Columbus, Ohio

1963-1965 . .   Instructor, The Ohio State University, Columbus, Ohio

1965-1966 . .   Assistant Professor, The University of Georgia, Athens, Georgia

1966-present . .   Associate Professor, The University of Iowa, Iowa City, Iowa

FIELDS OF STUDY

Major Field: Art Education

Studies in Art Education. Professors David W. Ecker, Jerome J. Hausman, and Manuel Barkan

Studies in Painting. Professor Charles A. Csuri

Studies in Educational Theory and Research. Professor Elizabeth Steiner Maccia

Studies in Aesthetics. Professor Eugene F. Kaelin, Florida State University, Tallahassee, Florida
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Chapter</strong></td>
<td></td>
</tr>
<tr>
<td><strong>I.</strong> INTRODUCTION TO PROBLEM AND DEFINITION OF MAJOR TERMS</td>
<td>1</td>
</tr>
<tr>
<td>Introduction to Major Terms</td>
<td>8</td>
</tr>
<tr>
<td><strong>II.</strong> THE SUBJECTIVE PHASE: SUBJECTIVE AESTHETICS AS A MODEL FOR DEVELOPING SENSITIVITY IN THE ARTS</td>
<td>35</td>
</tr>
<tr>
<td>Subjective Aesthetics</td>
<td>39</td>
</tr>
<tr>
<td>Construction of the Subjective Phase</td>
<td>43</td>
</tr>
<tr>
<td><strong>III.</strong> THE OBJECTIVE PHASE: EMPirical THEORY AS A MODEL FOR ACQUIRING SCIENTIFIC KNOWLEDGE IN THE ARTS</td>
<td>65</td>
</tr>
<tr>
<td>Empirical Theory</td>
<td>67</td>
</tr>
<tr>
<td>Empirical Theory in the Teaching of Art</td>
<td>70</td>
</tr>
<tr>
<td><strong>IV.</strong> THE REFLECTIVE PHASE: PHENOMENOLOGICAL ANALYSIS AS A MODEL FOR INTERPRETING MEANING IN THE ARTS</td>
<td>82</td>
</tr>
<tr>
<td>Construction of the Reflective Phase</td>
<td>83</td>
</tr>
<tr>
<td>Summary</td>
<td>112</td>
</tr>
<tr>
<td><strong>V.</strong> CONCLUSION AND SUMMARY WITH SPECIFIC ATTENTION TO THE PREPARATION OF ART TEACHERS</td>
<td>114</td>
</tr>
<tr>
<td>Chapter</td>
<td>Page</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Aesthetic Art-Teaching Experiences</td>
<td>114</td>
</tr>
<tr>
<td>A New Art-Teaching Method</td>
<td>118</td>
</tr>
<tr>
<td>A New Content for Courses that Prepare Art Teachers</td>
<td>124</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>128</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>139</td>
</tr>
<tr>
<td>Plate</td>
<td>Page</td>
</tr>
<tr>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>I. Giorgio de Chirico: Melancholy and Mystery of a Street</td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION TO PROBLEM AND DEFINITION OF MAJOR TERMS

The practical-expository inquiry which is to follow will implicitly hold that the most humanistically relevant experiences are those found in aesthetic situations ranging from naive experiences to highly sophisticated ones.

This inquiry will be practical in that the substance of the thesis is taken from experiences in teaching art and is designed to function as a guide for other art teachers. Art teachers who fashion their own tools and rely upon their own skills are, for the most part, a thing of the past. Today, an art teacher can present several demonstrations in one day with little demand upon his energy and skills. In fact, an art teacher can present demonstrations on a level beyond his own abilities simply by making use of the variety of teaching materials that are available to him. If he wants a pottery demonstration on the third Monday of the second six-weeks period, he merely fills out an order for a
movie and gives it to some other teacher to process for him. He doesn't even need to know how to run the projector because by completing another simple form some other teacher will arrange to have a projectionist at the appointed hour and place with the necessary equipment. In such an affluent technological profession there exists a danger that the art teacher will become lost in a wealth of equipment, skills, and concepts that are beyond his understanding. This does not mean that an art teacher should not take advantage of the wealth of materials open to him. It simply means that there is a danger that subject matter will be presented in such a manner that it will be drastically removed from the practical experiences of both the teacher and the students.

This separation of concepts and theory from practical experience has been pointed to as a danger by novelists such as D. H. Lawrence, poets such as Wordsworth, art historians such as Arnold Hauser, aestheticians such as Benedetto Croce, and art educators such as Henry Schaefer-Simmern. Philosophers have long criticized the metaphysical positions of other philosophers on the grounds that what they say doesn't, in some way, "square with experience." Plato was criticized by Aristotle, Aristotle by Hegel, Hegel by such recent philosophers as Husserl and Dewey.
Taking inspiration from the last two philosophers the following thesis will hold as a guiding principle, "Be true to experience," and will follow where this principle leads in constructing the guidelines of a method for teaching in the arts. The method being mapped out here includes the teaching of studio, history, criticism, and appreciation, with the greatest amount of emphasis upon the teaching of appreciation and studio. This method will not logically follow from the guiding principle; it will be a created entity which has its base in experience and is designed to lead students to their own experiences for the subject matter of their art classes.

The basic plan of this dissertation is to plunge into the kind of practical-expository inquiry that is suggested by philosophers of experience such as Husserl and Dewey. Where the major works of these two philosophers may be termed "metaphysical criticism"$^1$ this dissertation is intended as an instance of the kind of practical effort their philosophizing enjoins.

The principle "Be true to experience" will function throughout as a continuing guard against the difficulties

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that can arise when the acquisition of theory or concepts is considered a legitimate and desirable end in the teaching of art. The appeal to experience will expose the kinds of ends that are selected and the way in which the ends are held once they have been selected. It shall be a major claim of this dissertation that when an art teacher turns exclusively to theory in search of educational ends, the ends become limited in significance and meaning, and their relation to experience sometimes escapes both the teacher and students. The ends are sometimes held as if they are final, final in the sense of being apart from mere experience and, hence, beyond the need of answering to the actual experience under consideration.

It is to be recognized that alternative ends in the teaching of art do exist and that art teachers would be well advised to be aware of them. It will be assumed that art teachers should not become totally involved with theoretical considerations. An art teacher who directs all of his teaching to analyzing and comparing various theories affords only conceptual experiences to himself and his students.

Experiences characteristically had in art history and aesthetics classes may be properly labeled "conceptual." It should be understood that conceptual experience can be
both aesthetic and non-aesthetic. Conceptual-aesthetic experiences constitute the source of goals and content for the teaching of the history and philosophy of art but not for the teaching of drawing, painting, and sculpting; non-conceptual-aesthetic experiences constitute the source of goals in these areas. When history and philosophy are included, the educational end may still be the expansion of significance and meaning of aesthetic experiences, but in this instance the relevant experiences are conceptual-aesthetic.

The procedure being suggested here is that the curriculum builder in art begin by clarifying the kind of aesthetic experience that is most relevant to the ends that have been selected. For example, it ordinarily would be a mistake for a painting teacher to take as his goal the expansion of aesthetic experiences in art history or philosophy. This does not mean that art teachers should not assume different roles at different times. It may well be appropriate for the art teacher to teach painting at one time and art history at another. The point is that whatever role the art teacher assumes is determined by the kind of experiences to which the students are being directed.

Regardless of the role the teacher selects, it is
the experiences of the students that constitute the subject matter for art learning. Because significance and meaning are found only in experiences, the art teacher's task is that of turning the attention of his students to their own relevant aesthetic experiences. Thus, the primary source of content for the teaching of drawing, painting, sculpting, the history of art, and the philosophy of art is the productive and appreciative experiences of the students themselves and not in other places such as books.

Elementary and secondary school art teachers should not derive their content exclusively from books on art because all theories of art presented there are subject to the same weakness, that of accounting for only part of the phenomena to which they refer. Since no theory can completely account for the phenomena, none should be taken as the final source of content in the teaching of art. Because the experiences to which the alternative theories of art refer are the final court of appeals in assessing the validity of theories, why not turn attention directly to the experiences in the first place? It shall be the purpose of this dissertation to turn attention to aesthetic experiences in search of concrete bases upon which to teach art. It should be remembered that aesthetic experiences in the viewing of art,
the reading of art history, and the reading of aesthetics are as appropriate to the teaching of art as experiences in the production of art, the writing of art history, and the writing of aesthetics.

Through a practical experience such as the first time a child touches a hot stove or makes a mark on a piece of paper, there is much to be learned, and none of it needs to be guided by a theory or result in the acquisition of a theory. Through reflection upon specific experiences one can learn about the nature of the objective world in which one finds himself and about the nature of one's spontaneous thoughts and physical body. All one needs, to complete a successful analysis of a particular experience, is a mind that is open to what actually happened and the necessary intellectual tools for recalling and retaining the details and reading off the significance and meaning inherent in those details.

In constructing a method for expanding aesthetic experiences, it will be assumed that all normal students will have had or are capable of having the appropriate aesthetic experiences when they first begin school. The educational problem for the art teacher, then, is not that there are no aesthetic experiences with which to begin the teaching of
art; rather it is that the aesthetic experiences which do exist are not as significant and meaningful as the art teacher might wish.

Since aesthetic experiences have traditionally been regarded by art teachers as having high merit, no argument will be given here as to whether they should or should not be expanded. It will simply be assumed that once the more mundane necessities are satisfied, most human beings are ready to expand other assets which they value, among them, certainly, their aesthetic experiences.

By way of continuing a justification of the approach taken in this dissertation and specifically the import of the principle, "Be true to experience," a special effort will be made to introduce some of the major terms necessary to such a justification. No exhaustive definitions of terms will follow in this introduction because more comprehensive meanings will emerge from the manner in which the words will be used in the different contexts throughout the manuscript.

**Introduction to Major Terms**

"Experience" is the most important term of this dissertation. It will be used to refer the reader to his existence in the most inclusive sense as well as to specific
instances. The task of defining the different kinds of experience may be made a little easier by using a series of representations. The most general meaning may be represented as an experience line:

BIRTH

Thus, the most general definition of experience is everything that has occurred to an individual from birth to the present.

In the more concrete usage "experience" will refer the reader to specific occurrences that should be easily bracketed in his own reflection. Consider the following additions to the experience line:

BIRTH \[ \text{experience 1} \] \[ \text{experience 2} \] \[ \text{experience 3} \]

Here various instances of experience are bracketed into parts that may be studied or described. In these less general references the attempt will be made to use words other than "experience." Some of these words are "undertaking," "occurrence," "event," "act," "endeavor," "happening," "enterprise," "episode," "affair," "incident," and "project." This device will be employed not only for the purpose of
distinguishing between kinds of experiences but also to add variety to passages that would otherwise be uncomfortably repetitious.

When modified by the words "pre-reflective" and "reflective" the general meaning of "experience" is broken into two categories which include all instances. Pre-reflective experiences are those occurrences in which one is engaged in a project which is moving toward some goal or some fulfillment. In these kinds of occurrences no other experiences are brought to one's attention. Reflective experiences, on the other hand, take as their subject matter some other experience.²

²From her introduction to Sartre's Being and Nothingness, Hazel Barnes has the following to say about Sartre's thought concerning the pre-reflective cogito: "... says Sartre, Descartes has confused spontaneous doubt, which is a consciousness, with methodical doubt, which is an act. ... When we catch a glimpse of an object, there may be a doubting consciousness of the object as uncertain. But Descartes' cogito has posited this consciousness itself as an object; the Cartesian cogito is not one with the doubting consciousness but has reflected upon it. In other words this cogito is not Descartes doubting; it is Descartes reflecting upon the doubting. "I doubt; therefore I am" is really "I am aware that I doubt; therefore I am." The Cartesian cogito is reflective, and its object is not itself but the original consciousness of doubting. The consciousness which doubted is now reflected on by the cogito but was never itself reflective; its only object is the object which it is conscious of as doubtful. These conclusions lead Sartre to establish the pre-reflective cogito as the primary consciousness, and in all of his later work he
The reflection of experience 1 is present in experience 2. Reflective events are, in a manner of speaking, turned upon themselves--experience 2, then, consists of the predicate reflecting and the subject reflection. Reflective experiences may be looked upon as second-order experiences, because their existence depends upon past encounters with one's world--including not only pre-reflective experiences but also other reflective experiences.

A third kind of experience can be added to the last representation of an experience line which would be a reflection of reflective experience 2 (which was a reflection of the pre-reflective experience 1).

The first burning of the hand on a hot stove would constitute a pre-reflective experience. If, at a later time, the child recalls his hasty response, he will be having a


3Ibid., pp. 150-70.
reflective experience. If, at an even later time, he recalls his recollection of his original responses, he will be having another reflective experience. Pre-reflective events, then, are primary whereas reflective ones are secondary.

Aesthetic experience is the most important kind of experience dealt with in this project. When the term "aesthetic experience" is used the reader is being referred to events in which there is a directive core of features which capture attention.

Since the phenomenon of attention\(^4\) plays such a key role in aesthetic experiences perhaps it would be wise to delay further discussion of aesthetic experience until it is made more clear what is being referred to by the word "attention." When this word is used the reader will be referred to his own conscious awareness of things. Attention is manifest in every experience and is a feature that can be manipulated. An art teacher can manipulate the attention of his students through written and spoken language, drawn images, movements of his body, and by non-linguistic sounds.

The poet manipulates attention by language, the artist by images, the dancer by movements of his body, and the musician by sounds. Implicit in this manipulative feature of attention is the principle that attention is always attention to something.

Things, however, are seldom as simple as one might want them to be. There are many alternative features of things to which one can attend. Consider, as an example, an artist who is attending to the negative space of a piece of sculpture. Although his attention is primarily upon the negative space, part of that attention involves the positive space which defines the negative. One could ask the artist at a later time, when the piece of sculpture in question is absent, to describe the positive space of the piece and chances are he could perform the required task.

A demonstration of details which are critically balanced in their ability to attract attention may be found in the classic vase-face drawing. If one attends to the dark shape it takes on the properties of a represented vase and the white shapes take on the properties of ground; but if one attends to the white shapes they take on the properties of two represented faces and the dark shape takes on the properties of ground. This figure-ground relationship
is called "unstable" because it is impossible to attend to both representations at the same time or to either one for an extended period of time.

Returning to the discussion of aesthetic experiences, one's experience with the above drawing is non-aesthetic because there is no single core of features which attracts and holds an undivided attention. It is only on an abstract level where the drawing is used as a demonstration of an unstable perception that the vase and face function as a unit, but even here it is beyond the capacity of one's attention either to perceive or to imagine the two features working together to form a single core--one might say there are two cores in this drawing, either the faces function as the directive core or the vase does. (It is possible, however, for the ambiguity itself to motivate one's attention to the shifting of figure and ground, and thus, become
interpreted as a kinetically designed structure to which one can respond aesthetically.) Aesthetic experiences, then, entail the giving of one's undivided attention to a set of features which remain unified for the duration of specific concrete events.

"Artistic experience" will refer to those occurrences in which an art object, specifically some form of drawing, painting, and sculpture, constitutes the objective features of attention. Not all artistic experiences are aesthetic because there can be many encounters with objects of art in which there is either a high degree of abstraction or a low degree of integration of details. The words "art" and "artistic" will refer only to those aspects of an experience which allow one to identify some object such as a drawing, a painting, or a piece of sculpture, or to identify some action involving the production of a drawing, a painting, or a piece of sculpture. These terms will not entail any reference to unity or concreteness. Artistic experiences are non-aesthetic when attention is forced either by the art object or by one's knowledge, feelings, or emotions to switch back and forth between details that do not close into one concrete unified whole.

Consider for a moment that there are some things
which cannot be attended to as a totality and are, therefore, considered to be abstract and non-aesthetic. The parts of such an object can be attended to separately and then added up and even given a name, but the parts cannot be attended to as a concrete thing. This idea is similar to what Descartes refers to as "intellection." To make his point Descartes urges the reader to try and imagine a triangle \( \triangle \); then a rectangle \( [\square] \); then a pentagon \( \diamond \); and then a hexagon \( \bigcirc \). With a little extra effort on the last two polygons most readers can imagine them in their "minds eye." But then Descartes asks the reader to imagine a chiliogon, a thousand-sided polygon. This the reader cannot do. In fact, if the reader could see one drawn on a piece of paper before him, he could not attend to it as a chiliogon. There is little or no difference between one's attention to a hundred-sided polygon and a thousand-sided one. The triangle can be attended to as a concrete thing but the chiliogon can only be attended to as an abstraction. Attention, then, can be abstract and non-aesthetic.

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(the chiliogon) or concrete and aesthetic (the triangle).

Regardless of whether it is aesthetic or not, experience has two poles to which attention can turn, the subjective and the objective. These features of experience have been identified by Jean-Paul Sartre⁶ and Maurice Merleau-Ponty⁷ as forming the two poles of every experience. The subjective features of an experience are those features that are private to the person experiencing (consider the feeling of anxiety you had when you last visited the dentist). The feelings are private in that the experiencer has privileged access to them. The objective features, on the other hand, are those objects and signs to which the experiencer does not have privileged access (consider the words and paper at which you are looking). These features are public in that they can be shared, talked about, and publicly manipulated.

A reflection upon one's own experiences provides ample evidence to support the claim that these two features

⁶This bi-polar characteristic of experience is described by Jean-Paul Sartre in his introductory remarks concerning the pre-reflective cogito and the being of the percipere and the perciipi in his major work, Being and Nothingness, op. cit., pp. 1-1x.

⁷Merleau-Ponty, op. cit., p. 207.
do exist and that one can attend to either of them or to relationships between them. If an artist could describe these larger relationships, he could learn a great deal about his objective and subjective existence. As a result of this learning, artistic experiences can be expanded in both significance and meaning and calculated changes can be made in future artistic endeavors.

The Complete Act of Teaching Art.—One of the basic claims of this study is that any analysis of an experience should include both the subjective and objective poles. Those art teachers who direct their students' attention to feelings and emotions (subjective pole) and neglect to do the same with objects, signs, and symbols (objective pole), or vice versa, present only part of artistic experiences and participate in only part of the complete act of teaching art.

The problem at this point is that there are many art students who find it difficult to reflect upon and describe artistic experiences. A solution to this problem is simple to identify; it would consist of preparing art students to reflect and describe. However, the procedure for achieving this solution is not as simple to achieve. Such a procedure must consist of at least three phases if it is to be complete—one dealing with the subjective pole, one dealing
with the objective pole, and one dealing with relationships between the two.

Since it is impossible to analyze both poles at the same time, a decision must be made as to which pole should be studied first. Accepting Jean-Paul Sartre's claim that "subjectivity is the primary structure of being," a study of the subjective features of artistic experiences will be offered in this dissertation as the first phase of the complete act of teaching art.

There are some art education theorists, who have directed their inquires primarily toward inductive explanations of subjective events such as developmental growth and psychological origins of creative behavior. Two such theorists are Schaefer-Simmern and Lowenfeld. Both have concerned themselves with developmental growth as manifested in children's drawings. These art educators account for their insights with assumptions based on instinctual drives that are not available for inspection. Schaefer-Simmern assumes

8Sartre, op. cit., p. liv.


that there is an organic growth of visual artistic configuration, and Lowenfeld that there is a natural creative drive in man; both of which are indicated by the drawings of children. Schaefer-Simmern and Lowenfeld posit these drives as being a kind of code or blueprint for natural growth built into the individual at the beginning of life. On the one hand, they assume that if the individual is allowed to develop in an atmosphere relatively free from adult constraints or impositions, the individual will develop naturally and fully. On the other hand, if the individual is forced to develop in an atmosphere composed of predominately constraints and impositions where he is forced to adapt to an ever changing set of forces, then he will develop in a manner different from the code or blueprint for natural growth, and will be in danger of emotional disturbances.

Schaefer-Simmern argues that there should be a program in the visual arts aimed at developing the mental, emotional and physical aspects of the layman's potentialities—the subjective features of personality. Such a development should be a natural awakening of the inherent powers of artistic configuration. Contemporary American society places high value on the many mechanized and specialized phases of human activity, thereby forcing the individual
into a mechanical manipulation of his hands, feet, and eyes relatively isolated from his own interests. Schaefer-Simmern reasons that if there is this compulsory isolation of human functions, then the individual's intellectual, emotional and physical equilibrium is in danger of disintegration. Since the visual arts are the most suitable means of counteracting this disintegration, he concludes that a visual arts program for the layman is necessary.

The final aim of such a program in the visual arts, for Schaefer-Simmern, would be a synthesis of the subjective features of the individual, (the mental, emotional, and physical) for the purpose of helping the individual reach a better understanding of life. He reasons that if the inherent power of artistic configuration, which is an attribute of human nature, can be drawn out by art education, then this synthesis will be accomplished. He argues that if the student is allowed to produce artistically in a realm independent of formal thinking and superimposed guidance, the inherent power, or artistic vision, is stimulated spontaneously by objects of the visible world. Art education is to provide this realm. Thus, the artistic activity of the lay student, which began with the stimulation of artistic vision, results in a spontaneous unfolding of an
interfunctional relationship of form—a synthesis of the mental, emotional, and physical aspects of the individual. Thus the final aim is achieved.

The first phase of the teaching procedure being proposed here will be primarily concerned with the same kind of basic personality factors that Schaefer-Simmern has inquired into. The primary difference between the first phase and Schaefer-Simmern's entire procedure is that the proposed teaching procedure does not assume that there is a natural "code" within each art student which will "unfold" when properly nurtured. The attempt here is to remain open on the question as to whether there is a predetermined program of human development which can be thwarted or whether each individual is free to determine his own destiny. The most that will be claimed here is that there appears to be elements of both necessity and freedom in every experience.

Because the objective pole is always conjoined with the subjective but never seems to enjoy the immediacy of the subjective, it may be understood as an abstraction of the subjective and will thereby constitute the thing to which attention will be directed during the second phase of the complete act of teaching art.

There are some art education theorists who have
directed their attention primarily to the objective features of artistic experiences. Much of their energy is devoted to developing explanations of artistic activity. One of the clearest examples of this kind of theorizing is manifested in the work of June King McFee.\textsuperscript{11} Her primary interests are the observable effects of culture upon art and art upon culture.

McFee would probably want to assert that education should be directed toward the preservation and extension of our democratic society. She would probably argue that this objective can, in part, be accomplished by preparing our children for: (1) both cognitive and visual perception; (2) aesthetic awareness; and (3) borrowing or inventing symbols to be used in communicating experiences. The art teacher is in an excellent position to prepare our children along these lines. The art teacher can help the children prepare for both cognitive and visual perception by having them study how people of other groups learn through art, by helping them develop an understanding of the function of art in the culture, and by helping them learn through their own art. The art teacher can help the children prepare for

\textsuperscript{11}June King McFee, Preparation for Art (San Francisco: Wadsworth Publishing Co., Inc., 1961).
aesthetic awareness by having them study the taste of other people, by helping them develop an understanding of the manifestations of taste in culture, and by helping them learn through their own like-dislike behavior. The art teacher can help the children prepare for borrowing or inventing symbols by having them study creative activities in art, by helping them develop an understanding of the nature of the creative process, and by helping them learn through their own creative expression. Because the art program can perform these services, and because these services are necessary to the preservation and extension of our democratic society, art activities should have a place in each of our schools.

Although McFee would direct students to their own likes and dislikes, the emphasis seems to be primarily upon observable behavior. So, what might at first appear to be a concern for subjective features of experience is actually a concern for observations of objective features from which statements concerning subjective features may be deduced. This interpretation of McFee's thought may overstate her attention to the objective; however, she appears to be most concerned with observable behavior of art students and teachers.
Although McFee directs her scientific method to the study of child behavior as manifested in the production of child art, she does not appear to recommend that art students use the scientific method as a model for their own artistic behavior. This is the greatest difference between McFee's ideas and those to be presented in phase two of the complete act of teaching art. Where she limits scientific inquiry, primarily, to a study of the artist in society, phase two will propose that scientific inquiry be used in the classroom. It is to be used in such a manner that art students themselves will be devising hypotheses to be tested through artistic experimentation. In the same manner art teachers will be encouraged to develop hypotheses concerning the teaching of art some of which can be tested through experimentation in the art classroom. The logic of scientific inquiry will become the model for learning in the arts during the second phase of the complete act of teaching art.

In instances where the subjective and objective features of experience are subordinated to a project which is moving to a close, as with the aesthetic experience, there is no way of immediately studying the engagement of that experience. In an attempt to study directly the engaged experience, phase three will offer a procedure for
clarifying the synthesized subjective and objective features of artistic and aesthetic experiences in which reflection is the basis for both method and content.

There are some art educators who have concerned themselves with the effect of reflection upon the art learning of students. Probably the best example of research into this area was conducted by Kenneth R. Beittel and his associates at The Pennsylvania State University. The title of the study was, Effect of Self-Reflective Training in Art on the Capacity for Creative Action.\textsuperscript{12}

Beittel's study is especially relevant to the reflective phase of the teaching procedure to be explicated in this dissertation because his study attempts to measure the effect of certain aspects of "self-reflection" upon the art judgments and creative activity of art students.

As implied in the title of this study, it was believed that "self-reflection," as earlier defined through process recall (how one worked in art, how one felt while working), and through evaluative activity on the part of the student, surrounded by his own works (another kind of "self-reflection" which is practiced by most artists in their own studios), would implement progress or learning in art and also affect favorably one's creative attitude and

self-concept as commonly measured within the general creativity domain.\textsuperscript{13}

Although the measures of creativity used in Beittel's study will not be discussed in relation to the third phase of the complete act of teaching art, it is expected that these measures could be used in the analyzing some of the changes brought about through an implementation of the third phase. The discovery and articulation of a self-concept is also one of the major outcomes of the reflective procedure.

The primary difference between the initial assumptions of Beittel and those used in this dissertation concerns the nature of art activity. In an abstract of his study Beittel states that "Art activity may be described as an intrapersonal dialogue between the artist and the evolving art object. As such, it is a private, covert affair." Although this statement appears to limit Beittel's conception of art activity to what is being referred to here as the "subjective" point of view (much like that of Schaefer-Simmern), the implications of his experimental study goes beyond either the "subjective" or "objective." The first sentence of the above quotation where he refers to the "intrapersonal dialogue" between the artist and the art

\textsuperscript{13} Ibid., p. 1.
object indicates a concern for and an awareness of both the subjective and objective features of artistic experiences. If Beittel had gone one step farther and inquired into the complete experience, i.e. the relationship between the subjective and objective referred to as "an intrapersonal dialogue," then he would have been dealing with the phenomenon which this dissertation considers most relevant to inquiry into teaching and learning in the arts.

Another difference between the study by Beittel and this dissertation is that his technique of "self-reflection" is most appropriately implemented in a "value neutral field," whereas the ideas concerning the reflective procedure being proposed here denies the possibility of the existence of a "value neutral field." It is recognized that an art classroom can be "value laden" to a greater or lesser extent, and that in some instance a less "value laden" situation might be more appropriate to art learning. Still, it is expected that the reflective phase of our teaching procedure can be effective in most any art classroom situation. It may even be that clear reflective analyses of heavily "value laden" aesthetic experiences on the part of an art teacher may significantly effect desired changes in the students aesthetic experiences. Clearly expressed values of
the art teacher is one of the most potent features of teaching in the arts.

Phase three of the complete act of teaching art is similar in many ways to Jean-Paul Sartre's existential psychoanalysis.\(^{14}\) Although a summary of such complex ideas as those of Sartre always omits some details it might be helpful to review his justification for his particular brand of psychoanalysis. His existential psychoanalysis is based upon the premise that human reality identifies and defines itself by the ends which it pursues. These ends, which form the objective limit of subjectivity, are to be understood as being meaningful and free. They are meaningful in that man can manipulate environmental conditions in ways calculated to achieve the desired ends. They are free in that man often chooses one end and replaces it with another before the first one is achieved. In one sense of the word, to say that ends are free is the same as saying that they are meaningful. If they were not meaningful, man could not change his mind and make new choices, and if they were not free, man would have no control over the selection of his ends.

\(^{14}\)Sartre, op. cit., pp. 557-75.
Since choices are free and meaningful, every choice that man makes is intelligible.

If we as art teachers wish to help students identify and define their reality as artists, then we must reveal to the students the intelligibility of their choices. When a student is painting a picture in such a way as to be completely unselfconscious, he is irreducibly unified in the world. Because this unification entails action in the world and a free choice by the student, it is possible for one to dislodge the free choice from an analysis of the action. Because choices are meaningful they form a hierarchy of choices that are expressed in each performance of an individual. The problem of revealing this totality poses itself in approximately these terms for Sartre.

If we admit that the person is a totality, we can not hope to reconstruct him by an addition or by an organization of the diverse tendencies which we have empirically discovered in him. On the contrary, in each inclination, in each tendency the person expresses himself completely, although from a different angle. . . . But if this is so, we should discover in each tendency, in each attitude of the subject, a meaning which transcends it.\textsuperscript{15}

\textsuperscript{15}Ibid., p. 563.
the teacher who knows how to interpret it the total relation to the world by which the student constitutes himself as a self.

In a genuine project one's choices and actions are the same. Because each action is an expression of an original choice it is possible to "read off" a meaning which transcends each concrete action. This is why a special technique must aim at detaching the fundamental meaning which the project admits and which can only be the individual secret of the subject's being-in-the-world. This technique must consist of comparing the various empirical actions of a subject in an attempt to disengage the fundamental project which is expressed in all of his actions. The primary task of Chapter III of this dissertation is to devise a procedure that will be clear enough and practical enough for art teachers to understand and use in detaching the fundamental meaning of their art and art teaching projects.

The general plan of a proposed procedure in the teaching of art, then, is deliberately to break aesthetic experiences into two parts and then study (1) the subjective part, (2) the objective part, and (3) the relationships between the two, all of which may lead to new aesthetic
experiences that are, hopefully, more meaningful than the original ones. Before the complete act of teaching art can achieve a high degree of proficiency the students must be taught how to participate in the complete act. Chapters II, III, and IV furnish the basic procedure for such participation. Each chapter represents one phase and the three phases together represent the complete act of teaching art.

The most aesthetically relevant outcome of the act of teaching art is the realization of more meaningful aesthetic experiences by students. A somewhat less aesthetically, but more psychologically relevant outcome of the complete act of teaching art is the attainment of a more mature understanding of the self by students. It should be understood that the perfect aesthetic experience with a single work of art may never be achieved; however, it can be held as an ideal toward which one strives. Each round of the complete act of teaching brings specific aesthetic experiences of the students closer to perfection and prepares them to have richer aesthetic experiences of the same kind.

To conclude, the purpose of this study is to devise a procedure for teaching in the arts which aims at a realization on the part of students of more significant and meaningful aesthetic experiences. The procedure to be offered
will consist of three phases. The first phase prepares the concrete subjective base upon which the more abstract objective foundation is laid. In phase I students are trained to attend to feelings and emotions experienced while viewing and creating drawings, paintings, and sculpture. In phase II students are trained to create, organize, and test generalizations about objects of art. The product of the first and second phase is a body of skills and evidence which are necessary to phase III, i.e. analyses of the relationships between the subjective and objective features of subsequent artistic experiences. Phase III is the most important part of the complete act of teaching in the arts. It constitutes a descriptive method with which students are trained to explicate meaning and significance found in aesthetic experiences so that new experiences in the same and similar contexts may be richer and more rewarding. One of the very important side products of phase III is the knowledge gained by the art students about their own personalities.

Phase III, reflective analysis, will be used as the basis for the summary chapter, Chapter V. The components of reflective analyses as discussed in Chapter IV will not be reviewed in the summary, rather the reflective procedure will be outlined in a series of three steps. These steps
are as follows: (1) Adopt an attitude of openness, (2) describe the subjective and objective features of a specific project, and (3) describe the most significant relationships among the subjective and objective features of the projects being considered.

Reflective analysis will also be used as the basis for the appendix, "Some Applications of Reflective Analyses to Research in the Teaching of Art." Here the steps of the reflective procedure are repeated but this time in a slightly different manner. This list of steps may be summarized as follows: (1) Engagement in an experience, (2) reflection upon the engaged experience, (3) description of engaged experience, and (4) experiencing of new meaning of the engaged experience.

If the complete aesthetic experience contains both subjective and objective elements, and if a description of the interrelationships of these elements can free students to make new choices in future art projects, then the creation of a method for describing these interrelationships would be a valuable contribution to the field of art education.
CHAPTER II

THE SUBJECTIVE PHASE: SUBJECTIVE AESTHETICS AS A MODEL FOR DEVELOPING SENSITIVITY IN THE ARTS

The subjective phase for teaching in the arts is based upon the subjective features of the aesthetic experience. The word "subjective" will be used to refer to that part of one's experiences that cannot be exposed for public inspection. It includes such phenomena as sensations, impressions, intuitions, and emotions.

These distinctions are made for pedagogical reasons only. Although it may be argued that the kinds of distinctions being made require metaphysical or epistemological justification it is the simple intent here to establish a beginning for what is, at best, a complex undertaking. This procedure is admittedly arbitrary and there is no support offered for it other than the possibility to call attention, in some phase of the analytical process, to these features of the subjective side of aesthetic experiences.

The arts and some forms of psychology and religion
have concerned themselves almost exclusively with these subjective features. They can be contrasted with the objective features of experience which are manifested by the aspects of one's experience that can be publicly shared: objects, symbols, and signs. The physical sciences have attended almost exclusively to these objective features of the universe.

From the physical sciences there are numerous conceptions of the correct method for acquiring knowledge about objects found in one's experiences. Although these methods have been slow in coming to the field of art education they can be summarized as follows:

A. The Inductive Method of Science.--The process of examining a sample of objects from a set of objects in order to make generalizations about the whole set may be referred to as the inductive method of science. When art educators identify artifacts, performances by art students, and performances by art teachers and describe or arrange these items into groups according to their similarity or class resemblance we have a form of the inductive method. Some art historians and critics, John Canaday, for example, divide all works of art into classes such as genre, landscape, portraits, etc. which in turn may be classified as
classicism, romanticism, realism, expressionism, etc. As these classifications are made generalizations about the objects can also be made. The reasoning employed here is inductive, i.e., ideas develop from simple to complex, or from concrete to abstract, or from specific to general. Thus, this procedure may be referred to as the inductive method of science.

Some art educators, such as Viktor Lowenfeld and Kenneth Beittel, have recommended this kind of procedure for research in art education.

B. The Deductive Method of Science.--Proponents of another scientific system, which may be called the deductive method of science, criticize this inductive procedure as being naive and inappropriate even for an infant field such as art educational research. They argue that: (1) If a researcher expects to interpret what his inquiry uncovers, then he must already have knowledge which explains the significance of the data uncovered. (2) If this first proposition is true, then those researchers who use the inductive procedure already possess the descriptive categories by which they will classify the data collected. Therefore, (3) researchers could save themselves a great deal of unnecessary work if they would only take the time to get their
classificatory system in order before going to the objective features of their environment.

The complete procedure, according to deductivists, begins with general statements or hypotheses, from which lower order statements are deduced, some of which are checked out in particular observations. Although this method is basically deductive in nature, these latter observations and testing may be considered as inductive. In devising deductive systems theorizing is considered as the most important aspect of the complete act of research. Statements about nature are referred to as empirical statements and theory about nature may be referred to as empirical theory.

Neither the inductive nor the deductive methods of science, as they are described here, are adequate models for teaching in the arts because neither furnishes a truly empirical base for the description of aesthetic experience. It is the purpose of this chapter to construct a procedure for furnishing such a base.

This chapter will be divided into two parts. First, the implications of an aesthetic theory based upon subjectivity will be discussed and, second, the outline will be used to construct the subjective phase.
Subjective Aesthetics

Aesthetic theory which directs attention exclusively to the subjective pole of experience strives to de-emphasize one's objective involvement by developing acute organic sensitivities for processing relevant subjective data. Maurice Merleau-Ponty, a French academic philosopher, points to the differences between the objective and the subjective emphasis in the following quotation from his book, Phenomenology of Perception.

Objective thought is unaware of the subject of perception. This is because it presents itself with the world ready made, as the setting of every possible event, and treats perception as one of these events. For example, the empiricist philosopher considers a subject $x$ in the act of perceiving and tries to describe what happens: there are sensations which are the subject's states or manners of being and, in virtue of this, genuine mental things. The perceiving subject is the place where these things occur, and the philosopher describes sensations and their substratum as one might describe the fauna of a distant land—without being aware that he himself perceives, that he is the perceiving subject and that perception as he lives it belies everything that he says of perception in general. For, seen from the inside, perception owes nothing to what we know in other ways about the world, about stimuli as physics describes them and about the sense organs as described by biology.¹

In general, subjective aesthetics attempts to induce

one to ignore the objective features of experience and to concentrate upon the subjective. In such a theory appreciators are to behave as if their feelings owe nothing to what they know about the objects in the environment as described by biologists or physicists. As a subjectivist an aesthetician places confidence in his own immediate sensations, impressions, intuitions, and emotions. (These terms are taken from Benedetto Croce's aesthetics, to be discussed below.) For the subjectivists the existence of the outside, or objective world, including other people, is more open to doubt than his own feelings.

This subjective approach has been put forth as an aesthetic theory by such a leading figure as Benedetto Croce, whose major categories will be adopted in constructing the subjective phase of the complete act of teaching. However, the reader should be forewarned that some of Croce's ideas are irrelevant to what will be prescribed in the overall procedure. For example, Croce makes a clear distinction between "logical knowledge" and "intuitive knowledge."

Knowledge has two forms: it is either intuitive knowledge or logical knowledge; knowledge obtained through the imagination or knowledge obtained through the intellect; knowledge of the individual or knowledge of the universal; of individual things or of the relations between them: it is, in fact,
productive either of images or of concepts.\textsuperscript{2} He then goes on to argue that intuitive knowledge is relevant to art but logical knowledge is not. The major distinction made in this study between the subjective and objective way of attending to experience, is made for the practical purpose of rendering the subject matter of art appropriate to teaching. Neither Croce's notion of intuitive knowledge (parallelizing subjective features of experience) nor his notion of logical knowledge (parallelizing objective features of experience) will be rejected. They will be treated separately in Chapters II and III and then juxtaposed in Chapter IV. Even logical knowledge will not be completely expelled from the subjective phase of the procedure.

Croce claims that intuition is tied to expression:

Every true intuition or representation is also expression. That which does not objectify itself in expression is not intuition or representation, but sensation and mere natural fact. The spirit only intuites in making, forming, expressing. He who separates intuition from expression never succeeds in reuniting them.\textsuperscript{3}

In a similar manner it will be claimed that the subjective is tied to the objective. Indeed, the subjective is


\textsuperscript{3}Ibid., p. 8.
manipulated through the objective. This first phase of the proposed teaching procedure consists of a process whereby a teacher manipulates objective stimuli for the purpose of controlling subjective features of student experiences. A certain amount of knowledge about objective features of experience (logical knowledge) is necessary to the manipulative act.

If this phase is to be effective, teachers of art must direct their students to attend to the subjective pole of experience, i.e., feelings and emotions. "Feeling" and "emotion" are to be understood as states within a student's own body to which his fellow classmates and the teacher do not have access. The function of art teaching, in this sense, is to induce art students to attend to specific feelings with which the art class in question is concerned. These feelings connect together in such a manner as to allow art students to anticipate feelings as yet unexperienced. This notion is similar to one presented by R. G. Collingwood, a follower of Croce.

When a man is said to express emotion, what is being said about him comes to this. At first, he is conscious of having an emotion but not conscious of what this emotion is. All he is conscious of is a perturbation or excitement, which he feels going on within him, but of whose nature he is ignorant. While in this state, all he can say about his
emotion is: "I feel ... I don't know what I feel." 4

"Anticipation," as it is used here, refers to that "perturbation" or "excitement" which calls to be expressed. This 'call to expression' need not manifest itself in the form of a prediction, as would be appropriate to the objective phase, but may simply remain as a direction in which the expression is moving. An art student may simply say to his teacher, "I have these vague feelings and they seem to be moving toward something but I can't say just what that something will be in the end." The outcome of directing art students to specific feelings, then, is to help them expand first their sensations, then their impressions and intuitions and finally, emotions, in preparation for expanded aesthetic experiences. These terms, sensation, impression, intuitions and emotion are used to refer to degrees of complexity of subjective experiences.

**Construction of the Subjective Phase**

I can make claims about the sensations to which I attend and other people can compare my claims with their own sensations. The same holds true for the other senses: I

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can say that I have a sensation of roughness, or of sweetness, or of shrillness and others can understand what I am referring to sufficiently to check my claims with their own senses. Because of this similarity in sensations, art teachers can direct their students' attention to specific sensations.

While students are paying attention to one specific sensation it is impossible for them to pay attention to any other sensation (this phenomenon is similar to what happens when attending to the vase-face drawing). Other sensations may be present, but they are not subject to attention. This inhibiting function of sensation is necessary to discrimination between sensations. With this limitation in mind it is easier to understand why discrimination does play a prominent role in teaching in the arts.

The only manner in which a student can pay attention to more than one sensation is by bringing about a fusion of the sensations in concern. For example, rub your thumb along the rough surface of wood that has one smooth surface and one rough surface; now rub your index finger along the other surface. In each task it was a simple matter for you to attend to the specific sensation. But now rub both your thumb and index finger along their respective surfaces at
the same time. It is difficult for the untrained observer to attend to a synthesis of the sensations of roughness and smoothness; attention tends to switch from one to the other. In order to attend to units of sensations it is necessary to overcome this tendency for discrimination.

Referring to the task performed above in which the thumb and index finger were involved with a rough and smooth sensation, one can predict that as the number of tactile experiences with the thumb and index finger increases, the capability to discriminate between subtle tactile experiences will also increase. The same is true with other sensations. For example, the more one discriminates between sensations of red the greater the range of sensations of red to which one can attend; the more one discriminates between the sensations of texture, the greater the range of sensations of textures; etc. The development of sensory discrimination, or sensitivity, is impossible without special effort in attending to more and more specific sensations. The difficulty in attending to more than one sensation at the same time is now taken as an advantage and treated as a guiding principle—-it is possible to make finer and finer distinctions between sensations.

But what can we say about the relationships between
different kinds of sensations, such as sensations of hue and texture? It is much easier to attend to the relationships between similar sensations than it is to attend to relationships between disparate sensations. In a like manner it is easier to attend to the differences between disparate sensations than it is to attend to similarities between disparate sensations, so a special effort must be made in attending to similarities between disparate sensations. When one attends to this similarity he attends to an impression. In order to move art students from the relatively simple tasks of making discriminations between similar sensations to making relations between disparate sensations it is necessary to direct their attention to the more complex phenomena of impressions, e.g., instances of contrast, dissonance, opposition, disparity, counterpoint, and obversity. Once students have developed the skill to attend to impressions they are in a position to discriminate between similar impressions and relate dissimilar impressions, all of which must be mastered before students can move on to intuitions and subjective aesthetic experiences.

The relating of dissimilar impressions, such as instances of disposition and disparity, is what we are calling an intuition. As was the case with sensations, it is easier
to discriminate between similar impressions than it is to relate dissimilar impressions. It is easier to discriminate between instances of disparity than it is to relate instances of disparity to instances of counterpoint. A special effort must be made in order to mold impressions into intuitions. In order for an art teacher to move his students from attending to single impressions to attending to intuitions it is necessary to move slowly. The goal is to ease them into the difficult task of attending to such intuitions as harmony, rhythm, and balance. Once they have made the special effort to attend to intuitions and to practice this skill they may be induced to discriminate between similar intuitions and then to relate dissimilar intuitions, all of which is necessary to the having of aesthetic experiences.

The relating of dissimilar intuitions is what is being referred to as subjective aesthetic experiences. In developing the ability to experience aesthetically it is necessary for the artist and the appreciator to practice in attending to the different relationships and interrelationships within experiences of works of art. The more an artist or appreciator attends to sensations, the more he is capable of attending to impressions. The more he attends to impressions, the more he can attend to intuitions. The more
he attends to intuitions, the more he can attend to aesthetic experiences. This phase of the complete act of teaching art is a simple one. The objective stimuli of the art classroom are manipulated in such a way that the art students are induced to attend to their sensations, and then to their impressions, and then to their intuitions, and finally to works of art (examples and explanations of these steps will be given below).

Since the teacher's goal is to bring about a development of sensitivity within his students, no direct way to assess the success of his teaching is available to him. The student can immediately assess his own development because he has direct access to his sensitivity, but the teacher does not have this direct access and cannot, therefore, immediately assess his teaching results. The teacher may be intuitively certain about the changes that take place in his own subjective experiences, but he cannot have the same kind of certainty about the subjective experiences of his students. The best he can do is to search for objective indicators of his students' subjective experiences. For this reason it is necessary for the subjective phase to encompass the objective phase. If the art teacher using this technique did not make inferences about his students' subjective
experiences, he would have no way of assessing the teaching he is doing and no way of making intelligent judgments about what to do next with any student or class of students.

Both the teacher and the learner, plus some features of the objective phase, are necessary for the subjective phase of teaching in the arts. The art teacher is forced to employ features of the objective phase in assessing his teaching but he must rely primarily upon his subjective judgments in making decisions concerning the manipulation of the stimuli. Although he is forced to manipulate stimuli in this phase he must pay more attention to his feelings and emotions than to their objective counterparts. The students must also pay more attention and significance to the subjective features of their experiences than to the objective if they are to increase their efficiency in attending to the subjective during this phase of the procedure.

It should be understood that the same set of stimuli can be experienced differently at different times. If the students are confronted with a set of stimuli from which the art teacher has had an aesthetic experience, but from which the students have not, then the art teacher has an educational problem, i.e., to develop the students' sensitivity to such a degree that they may also experience that set as a
work of art. Now it is clear that the teacher's job in
teaching appreciation is not to change the artifact; it is
to change the students' subjective experiences in such a
manner that the students can have an aesthetic experience
similar to the one that the teacher has already experienced.
The procedure for bringing about this change entails the de-
velopment of the following abilities: (1) to discriminate
between similar sensations, (2) to relate dissimilar sensa-
tions, i.e., have impressions, (3) to discriminate between
similar impressions, (4) to relate dissimilar impressions,
i.e., have intuitions, (5) to discriminate between similar
intuitions, (6) to relate dissimilar intuitions, i.e., have
aesthetic experiences, (7) to discriminate between similar
aesthetic experiences, and (8) to relate dissimilar aes-
thetic experiences, i.e., experience styles. In order to
explicate the subjective phase of the procedure for teaching
in the arts it will be necessary to explain how each of the
eight abilities can be developed.

(1) **Discrimination between similar sensations.**--To
help art students discriminate between similar sensations it
is necessary first to direct their attention to rather gross
differences between sensations. For example, when first in-
troducing a painting such as Chirico's *Melancholy* and
Mystery of a Street (see Plate I), an art teacher might begin by directing his students' attention to the differences between the sensations of yellow. The teacher should not expect very young children, or many adults, to discriminate between the sensations until the teacher directs their attention to the differences. The subtle changes in the sensations of green can also be a significant discrimination for the teacher to help the students with on this first level. This process is similar to the education of a wine-taster, which is primarily a process of developing an extremely high sensitivity to the many subtle flavors of wine. The necessary sensitivity is accomplished by many tastings conducted with utmost attention to immediate flavors and how they differ from remembered flavors. Any art lesson which induces the students to discriminate between sensations is appropriate to the first step in employing the subjective phase.

(2) Relation of dissimilar sensations--impressions.

To help art students relate dissimilar sensations it is necessary to direct their attention to the more common relationships first, and progress to the more uncommon. Using the Chirico painting as an example again, the teacher might direct his students' attention to the contrast between the
PLATE I

GIORGIO DE CHIRICO: MELANCHOLY AND MYSTERY OF A STREET
sensations of light and dark, or red and green, or big and small, or vertical and diagonal, or round and square, or straight and curved. The teacher can expect most students to have the necessary experiences to be able to follow as he relates the contrasting sensations, but he should not expect them actually to attend to the relationships until they are induced to do so. A connoisseur of fine cheeses must attend to the relationship between the aroma and flavor of a cheese before he can experience and appreciate the totality of that cheese. The process of increasing the efficiency of the students to attend to these uncommon relationships entails beginning with the most common and progressing to the most uncommon, such as from the flavor and aroma of cheddar cheese to the flavor and aroma of aged cheese like Roquefort; or from the sound of a siren and a flashing red light to the sound of a voice and the color of a garment in a Wagner opera. Any art lesson which induces the students to relate sensations is appropriate to the second step in employing the subjective phase.

(3) **discrimination between similar impressions.**

Once art students are to the level on which they can relate dissimilar sensations, as described in Step Two, we say that they have the ability to attend to impressions. The third
step, then, consists of helping art students discriminate between similar impressions. Here it is necessary to direct their attention to rather gross differences at first and progress to more subtle differences later. It should be obvious that step three parallels step one, in that both steps consist of a process of helping students discriminate between similar subjective experiences. In step three an art teacher might begin by directing the students' attention to (using Chirico's painting as an example again) the difference between the light-dark relationship at the top and the light-dark relationship at the bottom; or between the vertical-diagonal at the top and that at the bottom; or the large-small relationships at the top and those at the bottom; or the straight-curved on the left and right. It is not easy for the untrained person to discriminate between and give significance to the difference between the aroma-flavor of one Roquefort cheese and the aroma-flavor relationship of another. It is difficult enough for the ordinary person to attend to the aroma or the flavor, one at a time, much more so than both together. Any lesson which induces students to attend to the differences between similar impressions is appropriate to the third step of the subjective phase of teaching in the arts.
(4) Relation of dissimilar impressions—intuitions.

--A task very much like that of discriminating between similar impressions is that of relating dissimilar impressions. Once students have developed this ability we say that they can attend to intuitions. The fourth step, then, is one in which students are helped to increase their efficiency in attending to relationships between dissimilar impressions. This step parallels step number two, in which students were helped to relate dissimilar sensations. This same pattern will hold for all eight steps: steps one, three, five and seven will deal with discriminations, whereas steps two, four, six and eight are concerned with relations between and among sensations.

In order to help students relate dissimilar impressions it is necessary to direct their attention to rather common similarities at first and uncommon ones later. To accomplish this an art teacher might direct his students' attention to the similarities between the light-dark relations and the red-green relations; or the large-small and the square-circle relations; or the straight-curved and the diagonal-vertical relations. Our connoisseur of fine cheese can attend to and give significance to an aroma-flavor relation with a color-texture relation of an example of
Roquefort cheese. Any lesson in which the students are helped to attend to the relationships between impressions is appropriate to step four. This is the step in which the students are first directed to intuitions.

(5) **Discrimination between similar intuitions.**--In order to help art students discriminate between intuitions it is necessary for the teacher to direct their attention to the differences between similar intuitions. For example, a teacher referring to the Chirico painting might direct the students to the differences between the light-dark-red-green relations at the top of the painting, and the light-dark-red-green relations at the bottom; or the large-small-circle-square relations on the left and on the right of the painting. The connoisseur of fine cheeses can attend to the differences between the aroma-flavor-color-texture relations at the end and the middle of a block of Roquefort cheese. Any art lesson that induces students to discriminate between intuitions is appropriate to step five.

(6) **Relation of unlike intuitions--subjective-aesthetic experience.**--Step six is the most difficult of all the steps for non-artists and non-critics to understand and perform. Many appreciators can see the relationships between dissimilar intuitions but could not create them in a
work of art of their own. In the same manner, many artists can create relationships between dissimilar intuitions but could not experience them in response to an artifact produced by another artist. It is also possible for both the appreciator and the producer to experience these relationships but not be able to explain them, describe them, or direct others to them. The person most qualified to help others to relate intuitions is one who can (1) experience the relationships in response to the artifacts of others, (2) create new relationships, (3) describe relationships, and (4) direct others to experience relationships. In response to the Chirico painting the teacher might direct his students to the similarities between the sensations of light-dark-red-green relations and the large-small-circle-square relations; or the white-yellow-dark red-dark green and the diagonal-horizontal-straight-curved relations. The connoisseur of cheese can attend to the similarities of the caustic flavor-dark yellow hue-conglutinated texture-pungent aroma of one part of Roquefort cheese and the sweet flavor-light yellow hue-brittle texture-brusque aroma of another part. (Not many cheeses have these kinds of intuitional responses made to them. Not many people can experience intuitions in response to these kinds of cheese.) Any lesson
which induces students to experience relationships between intuitions is appropriate to step six.

(7) **Discriminations between similar subjective-aesthetic experiences.**—Steps number seven and eight are so complex that few people attempt them. Many art teachers, artists, and appreciators find the analysis required by steps seven and eight too intellectually fatiguing and uninteresting to perform. Those people who take this position are in part correct. The only time that such an analysis is fruitful in teaching is when both the teacher and students have developed a high degree of skill in the other six steps.

Once students have achieved the experiences explicated under step six, they have had a subjective aesthetic experience. Step seven, then, consists of a process whereby students are directed to the differences between subjective aesthetic experiences. Much can be gained on this level by those people who can perform the first six steps only in a perfunctory manner, because the discrimination between subjective aesthetic experiences is relatively simple. With the undisciplined observer, however, the subjective aesthetic experience derived from a Chirico painting is difficult to distinguish from one derived from a painting by
Dali. In order to help students discriminate between works of art they must be directed to the differences between sets of related intuitions. For students who have gained proficiency in the first six steps of the subjective phase, an art teacher might simply direct their attention to their intuitions as they are presented with different kinds of art first, then (if his immediate goal is to help his students discriminate between responses to Chirico painting) different kinds of painting, and finally to different paintings by Chirico. The same process could be followed in directing students' attention to their intuitions when confronted with any kind of art. The connoisseur of cheese can discriminate between different samples of Roquefort cheese with little trouble. The connoisseur of wines can not only discriminate between different samples of red Burgundy but can also give the approximate amount of aging. Any lesson which helps students discriminate between different sets of related intuitions is appropriate to the seventh step in this phase.

(8) Relation of dissimilar subjective aesthetic experiences.—Step number eight consists of directing students' attention to similarities between different kinds of art works. For example, when first introducing surrealism an art teacher might begin by directing the students to the
relationships between the Chirico painting, *Melancholy and Mystery of a Street*, and the Picasso sculpture, *Baboon* and *Young*. The teacher can expect most students to have the necessary experiences to be able to follow as he presents the contrasting works of art, but he should not expect them actually to attend to the relationships until they are induced to do so. A connoisseur of surrealism can attend to and attribute significance to the relationships between dimensionality of the sculpture and the lack of dimensionality of the painting; between the volume of the sculpture and the texture of the painting; and/or the reflected light of the sculpture and the hues of the painting. Someone who is just beginning to learn about surrealism must be helped to attend to these kinds of relationships between different kinds of intuitions and must practice with utmost attention to them before he can experience and give significance to surrealistic works of art. The process of increasing the efficiency of the students to attend to these uncommon relationships entails beginning with the most common and progressing to the most uncommon, such as the relationship between the color-shape-line-size intuitions of Picasso's painting *Les Demoiselles d'Avignon* and the dimensionality-volume-reflected light intuitions of a carved African
figure. Any lesson which helps students relate different kinds of art work is appropriate to the eighth step of the subjective phase of teaching in the arts.

Although impure works of art (works of art that involve logical knowledge) are given little significance by this position, they nevertheless must be accounted for. For example, the recognition of the silhouette of the child in the Chirico painting is conjoined with specific emotions, as is each of the buildings, and the open trailer. Emotions may be categorized in the same manner as intuitions. Where intuitions are composed of sensations and impressions, emotions are composed of identifications and associations. In order to experience a work of art on the emotional level it is necessary, first, to attend to symbols with their constantly conjoined feelings (identification); second, to attend to pairs of these feelings (association); third, to attend to sets of these pairs of feelings (emotion); and fourth, to attend to the most inclusive set of feelings (a subjective aesthetic experience).

As with intuitions, again, students can be taught to attend to emotions only by the teacher manipulating the logical aspects of the artifact. Erwin Panofsky categorizes these logical aspects in his essay, "Iconography and
Iconology: An Introduction to the Study of Renaissance Art. Because his categories are useful for this kind of practical aspect of teaching art, they will be summarized here.

(1) Primary or natural subject matter must be interpreted as pre-iconographical description through practical experience, by using principles of the history of styles.

(2) Secondary or conventional subject matter must be interpreted as iconographical analysis through knowledge of literary sources.

(3) Intrinsic meaning or content must be interpreted as iconological interpretation through synthetic intuitions using principles of history of cultural symptoms or symbols in general.

Since the complete definitions of these terms can be found in the essay referred to above, no further explication will be undertaken here. Suffice it to say that the task of interpretation is "industry" (as Croce would refer to it), and must not be confused with the private feelings that are constantly conjoined with the interpretation. In the

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context of the subjective phase of the complete act of teaching art knowledge of iconography and iconology are only intellectual tools by which an art student may be helped to attend to works of art on an emotional level.

To conclude, subjective matter in the arts is composed of sensations, impressions, intuitions and emotions which can not be presented directly to students by an art teacher. The best a teacher can do is to manipulate the objective features of the art classroom in such a way that the students are induced to attend to their feelings and emotions. The art teacher using the subjective phase of the proposed method can never directly assess his job of teaching. As with presenting his lessons, the best he can do is search for objective indicators of that to which the students are paying attention. Both intuitive feelings and emotive feelings entail objective features, e.g., intuitive feelings are always conjoined with objective events in perceptions and remembered objective events in imagination, and emotive feelings are always conjoined with logical knowledge of objective events in perceptions and remembered logical knowledge of objective events in imagination. The function of the art teacher during this phase is to direct his students' attention to feelings, including sensations,
impressions, intuitions, emotions, subjective aesthetic experiences, and styles.
CHAPTER III

THE OBJECTIVE PHASE: EMPIRICAL THEORY AS
A MODEL FOR ACQUIRING SCIENTIFIC
KNOWLEDGE IN THE ARTS

The concept of empirical or objective science that seems to be most sophisticated and fruitful is one in which the inductive and deductive procedures, briefly discussed at the beginning of Chapter II, are combined. Science, according to this view, is to be understood to include all the natural sciences, physical and biological, and also such parts of psychology and of the social sciences (anthropology, sociology, economics) as are concerned with an objective subject matter. The function of science, according to this view, is to establish general laws covering the behavior of the objective events with which the science in question is concerned. These general laws enable us to connect together our knowledge of the separately known events, and to make reliable predictions of events as yet unknown.

The underlying principle in this procedure is

65
"constant conjunction,"¹ which means that generalizations are based upon the frequency with which the same empirical events occur together. This procedure is divided into two parts: (1) Constant conjunction followed by (2) prediction. Constant conjunction is objectively and inductively founded and prediction is logically and deductively founded. In other words prediction is deduced from the system of generalizations that has been established through induction.

Using this concept of science as a model for the second phase of our method for teaching in the arts entails considering at least a part of the artistic and teaching processes as being objective. Unit plans can be equated with postulates and lesson plans with theorems. When this is the case the major hypotheses of unit plans may be required to be independent, consistent, and fruitful. Theorizing, or the creation of systems of generalizations, will be considered a necessary part of this phase and will be required to follow the rules of formal logic. The art teacher should remain objective at all times during this phase and remain as clear as possible about what he is doing and what he expects to teach.

The purpose of this chapter is to construct the objective phase of the complete act of teaching in the arts. This task will be divided into two parts. First, a general theory of science will be outlined and, second, the outline will be used to construct the objective phase of teaching in the arts.

**Empirical Theory**

If a scientific theory is to form a clearly explicated system, then the group of statements expressing the theory must be related so that from one or more statements the remainder of the statements can be deduced. These non-deducible statements are called postulates (sometimes axioms or assumptions), whereas the remaining statements are called theorems. According to Professor Maccia in an unpublished paper presented at The Ohio State University in 1965:

A statement consists of terms that are related. Hence, before we can set forth our postulates, we must set forth a group of primitive or undefined terms. Then we can relate these terms to form statements or postulates. Other terms may be introduced, provided they can be defined by means of our primitive terms.

Further components of a theory are rules for forming the statements (syntactical rules) and rules for deducing
one statement from another (derivational rules). Thus, the components of a theory are (1) primitive terms, (2) defined terms, (3) postulates, (4) theorems, and (5) rules of procedure, syntactical and derivational.

The most obvious advantage of stating the primitive terms is to make explicit the concepts that are to be accepted as undefined. Although primitive terms are undefined, they should have a degree of clarity, that is, they should not be ambiguous. If it is the case that a theorist uses certain ambiguous terms without defining them, he is sacrificing some of the clearness of his expression.

Richard Bevan Braithwaite\(^2\) offers a description of science which represents adequately the complete act of objective research. For him the freedom of scientists to construct deductive systems and to use theoretical concepts will assist in the process of science as well as in the better understanding of what science is doing.

The function of a science . . . is to establish general laws covering the behavior of the empirical events or objects with which the science in question is concerned, and thereby to enable us to connect together our knowledge of the separately known events, and to make reliable predictions of events as yet unknown. This function of establishing general laws is common to all the natural sciences; it

\(^2\)Ibid., p. 1.
is characteristic also of those parts of psychology and of the social sciences which would ordinarily be called scientific as opposed to philosophical.\(^3\)

One thing upon which **everyone** agrees, says Braithwaite, is that a scientific law always includes a generalization, i.e., a proposition asserting a universal connection between properties. Braithwaite begins with the view of constant-conjunction.

Another reason for starting with the constant-conjunction view is that, according to it, scientific laws are logically weaker propositions than they would be on any alternative view of their nature. On any other view a scientific law, while including a generalization, states something more than the generalization. Thus the assumption that a scientific law states nothing beyond a generalization is the most modest assumption that can be made.\(^4\)

For Braithwaite, as with Maccia, a scientific system consists of hypotheses which form a deductive system.

Let us consider as an example a fairly simple deductive system with hypotheses on three levels. This example has been selected principally because it illustrates excellently the points that need to be made, and partly because the construction and the establishment of a similar system by Galileo marks a turning-point in the history of science.

The system has one highest-level hypothesis:

I. Everybody near the earth freely falling

\(^3\)Ibid.

\(^4\)Ibid., p. 11.
towards the Earth falls with an acceleration of 32 feet per second per second.

From this hypothesis there follows, by simple principles of the integral calculus,* the hypothesis:

II. Every body starting from rest and freely falling towards the Earth falls \(16t^2\) feet in \(t\) seconds, whatever number \(t\) may be.

From II there follows in accordance with the logical principle (the applicative principle) permitting the application of a generalization to its instances, the infinite set of hypotheses:

IIIa. Every body starting from rest and freely falling for 1 second towards the Earth falls a distance of 16 feet.

IIIb. Every body starting from rest and freely falling for 2 seconds towards the Earth falls a distance of 64 feet.

And so on.

In this deductive system the hypotheses at the second and third levels (II, IIIa, IIIb, etc.) follow from the one highest-level hypothesis (I); those at the third level (IIIa, IIIb, etc.) also follow from the one at the second level (II).5

Empirical Theory in the Teaching of Art

Using the ideas of Braithwaite as a model it will be claimed that if teachers of art construct deductive teaching

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*Hypothesis I can be expressed by the differential equation \(d^2s/dt^2 = 32\), whose solution, under the conditions that \(s = 0\) and \(ds/dt = 0\) when \(t = 0\), is \(s = 16t^2\).

systems and use theoretical concepts as part of their teaching strategy, then the progress of the teaching of art as well as a better understanding of what art teachers can do will be extended. When the logic of scientific inquiry is the model for the teaching of art, all the features of, and the many variations in drawings, paintings, and sculpture are included as subject matter. The function of art teaching during this phase is to establish general laws covering the behavior of the physical events in which the art class in question is concerned. Knowledge of these general laws enable the teacher and students to connect together their knowledge of the separately known events and to make reliable predictions of events as yet unknown. Empirically verified knowledge is the fundamental concept in the teaching of art during this phase and the establishment of such knowledge is the fundamental aim. It is important to this phase of our teaching procedure for researchers and teachers in art to take great care to eliminate confounding variables such as personal biases or unusual situations. These variables are confounding because they direct the attention of students away from the relevant evidence which resides in works of art.

Learning about the lawful behavior of physical
events in art (e.g., the relationship between a medium-value, high-intensity red and an immediately joining medium-value, high-intensity green, or the stylistic characteristics of wood carvings from primitive societies), always entails a universal connection between physical events. The safest kinds of predictions concerning the learning of art are those based upon constant-conjunction, as opposed to cause and effect.

Constant-conjunction as defined earlier, simply means that certain objective events are constantly conjoined with certain other objective events. For example, consider the principle of "closure" which states that any stimulus pattern tends to be seen in such a way that the resulting structure is as simple as the conditions permit; when brackets are within close range of each other they tend to form a unit [ ] [ ] [ ]. Nothing is stated in the principle of "closure" as to what causes the lines to close. It is simply noted that when separate parts come within close proximity they always appear to form a larger unit.

When one becomes concerned with identifying causes he runs the risk of losing sight of the subject matter of art. An art historian, for example, can inquire into the causes of the stylistic characteristics of Northern
Renaissance painting to such an extent that his scholarly activity resembles that of a sociologist more than it does that of an historian of art. In a similar manner a high school art teacher can inquire into the causes of certain stylistic characteristics of a student's drawings to such an extent that his teaching activity resembles that of a school psychologist more than it does that of an art teacher.

With the view of constant-conjunction the art historian interested in the relationship between the stylistic characteristics of Northern Renaissance painting and the state of Northern Renaissance man's knowledge about perspective simply reports the number of times that specific stylistic characteristics are accompanied by statements about specific aspects of perspective. Or, a high school art teacher interested in the relationship between student paintings that are characterized by heavy impasto and student behavior that is free and spontaneous simply bases any predictions of future occurrences of these two physical events upon the number of times they occur together. The relationship between the two events is a mathematical one and not a causal one. Such a view allows for a greater use of conventional concepts and procedures in arriving at
predictions, and thereby allows for greater possibility of public validation.

Formal logic, standardized tests, and theoretical constructs ("ability," "creativity," "talent," etc.) are especially useful in organizing our knowledge about students and their artifacts, and about artists and their artifacts. The practical features of establishing scientific knowledge are best served by the view of constant-conjunction because it allows the researcher and teacher to avoid an endless search for the cause of the cause, ad infinitum.

Theory in the teaching of art as an empirical science is the most important aspect of the procedure for establishing learning about artists and artifacts. During this second phase of our procedure for teaching art the teacher should guard against allowing his students to waste study time upon anything that does not present a strong possibility of making a significant contribution to his theoretical knowledge. For example, the knowledge necessary for the recognition and creation of virtual space in a picture would be of tremendous help to students who are interested in appreciating and producing cubistic works of art, whereas the knowledge necessary to drawing a naturalistically proportioned figure would be of no use to these students at
this time. Chances are that if this knowledge about naturally proportioned figures were to be presented during a unit on cubism the students would neither understand nor retain it because it would be irrelevant to the major goals of the unit.

In the lesson plans that are to be presented as examples later on in this discussion, theory will be considered as of first importance. The major hypothesis of the exemplary teaching plan will be as follows: "If students are encouraged to describe the physical properties of a work of art they will discover scientific laws, i.e., universal connections between what at first appears to be unrelated properties." The major hypothesis will be considered as containing the key idea of the unit plan and the minor hypotheses as the key ideas of the lesson plans. It should be understood that the lesson plans are sub-categories of the unit plan. In order to prepare the way for the consideration of specific examples of lesson plans the components of a plan will be considered first.

**Primitive terms** are the least complex units of a specific teaching plan and are to be understood as the starting point of the theorizing involved in developing the plan. This simply means that no attempt will be made during
the teaching to define these terms unless it becomes apparent that the students do not understand them. The purpose in emphasizing the concept of "primitive terms" is to illustrate that the teacher must begin his teaching on the level of the students, and should not become unnecessarily involved in discourse about discourse. The primary objective is to direct the attention of the students to artifacts and terms are simply to be used as tools in achieving that objective. These intellectual tools, primitive terms, should be clear and unambiguous and should be terms which the students have either been taught in previous lessons or could reasonably be expected to know already since, for the most part, they would have empirical referents. For example, if the term "closure" were to be presented to an eighth-grade art class as a primitive term, chances are the students would not understand the key idea of the lesson. If primitive terms are not clear and unambiguous, then the learning goals may be thwarted at this lowest level.

In order to demonstrate what is meant by primitive terms, consider the following hypothesis from a simple lesson plan. The more eighth-grade art students are encouraged to describe the physical properties of a Cézanne painting, the greater the chances that they will discover the
principles of "closure." Although the eighth-grade students need not be concerned with any of the terms within this hypothesis, a student teacher or an observer might. If a student teacher was being assigned this plan to teach, then a review of the key terms is imperative. The more attention the supervising teacher gives to the selection of the terms that make up the lesson objective, the easier it will be for the student teacher to follow it. In this particular example one could reasonably expect a student teacher to have a clear idea of what is meant by the terms "eighth-grade," "art student," "encourage," "describe," "physical properties," "Cézanne," "painting," "discover," and "principle."

In order for the student teacher to test this hypothesis with an eighth-grade art class it might be necessary for him to review just what is meant by the word "closure." Terms such as "and" and "are" are logical terms used to interrelate the naming terms and as such need not be defined. To summarize, words which are clear and unambiguous should be set forth as primitive terms.

**Defined terms** are set forth from the primitive terms or from a combination of primitive and other defined terms. If our student teacher needed to define the word "closure," then he would have one defined term in his teaching plan.
The defined terms in conjunction with the primitive terms form the statements of the teaching plan.

Statements are either simple or complex. The statement presently under consideration, "The more eighth-grade art students are encouraged to describe the physical properties of a Cézanne painting, the greater the chances they will discover the principle of 'closure'," is complex in that it may be presented as two statements:

Eighth-grade students can be encouraged to describe the physical properties of a Cézanne painting.

and

The chances are that eighth-grade students will discover the principles of closure.

This complex statement will be an instance of a more general statement in an example to follow. The general statement will be referred to as the major hypothesis of a teaching plan, and the less general statements will be referred to as the minor hypotheses of the teaching plan, or the key ideas of the lesson plans.

Major hypotheses of the teaching plan parallel the postulates of an empirical theory, as described by Maccia. These hypotheses are composed of primitive terms and defined terms which are interrelated through the use of logical and mathematical terms. In order to prepare for the rather
abstract ideas that are to follow, let us state the major and minor hypotheses of a sample teaching plan.

**Major Hypothesis**
The more students are encouraged to describe physical properties of artifacts, the greater the chances that they will discover "scientific laws."

**Key Ideas for Specific Lessons Deduced from the Major Hypothesis**

A. The more eighth-grade students are encouraged to describe the physical properties of Cézanne paintings, the greater the chances they will discover the principle of closure.

B. The more eighth-grade students are encouraged to describe the physical properties of Picasso paintings, the greater the chances they will discover the principles of closure.

C. (Etc.)

In this sample of a simple teaching plan the major hypothesis is characterized by independence, consistency, and fruitfulness. It is independent because it cannot be deduced from any combination of the minor hypotheses. It is consistent because it is impossible to deduce contradictory ideas for lesson plans from it. It is fruitful because a wide range of ideas for lessons can be deduced from it.

Ideas for lesson plans, or minor hypotheses, may be either immediately or mediately deduced from the major hypothesis. For example, from the major hypothesis stated
above there immediately follows, by simple principles of de-
duction, the hypothesis,

The more students are encouraged to describe paint-
ings, the greater the chances that they will dis-
cover the principle of closure,

and, by mediate inference, in accordance with the logical
principle permitting the application of a generalization to
its instances, the infinite set of minor hypotheses, A, B,
C, etc., as listed above. (Note that this teaching plan
parallels the simple scientific system cited by Braithwaite
and quoted earlier in this chapter.)

A complete statement of this simple teaching plan
may be presented as follows.

I. Primitive terms: students, encourage, describe,
physical properties, artifacts, chances, discover,
principle, tendency, separate, shapes, combine, form,
and unit.

II. Defined terms: closure--the tendency of sepa-
rate shapes to combine to form a larger unit.

III. Postulate, or key idea of the teaching plan:
The more students are encouraged to describe physi-
cal properties of artifacts, the greater the chances
that they will discover scientific laws.

IV. Theorem, or key idea of one possible unit plan:
The more students, whatever level they may be, are
couraged to describe the physical properties of
paintings, whatever they may be, the greater the
chances that they will discover the principle of
closure.

V. Key ideas of specific lesson plans:
A. The more eighth-grade students are encouraged to describe paintings by Cézanne, the greater the chances that they will discover the principle of closure.

B. The more eighth-grade students are encouraged to describe paintings by Picasso, the greater the chances that they will discover the principles of closure.

C. (Etc.)

In conclusion, art teaching plans which treat the artistic and teaching process from the point of view of the logic of scientific inquiry are ideally composed of a set of undefined terms, a set of defined terms, a major hypothesis, and minor hypotheses. The major hypotheses of the teaching plans for this second phase of the complete act of teaching in the arts must be independent, consistent, and fruitful—the major hypothesis of the teaching plan presented above is fruitful because a large number of ideas for lesson plans can be mediately deduced from it. It is important for the art teacher to take great care in eliminating confounding variables such as personal biases or unusual situations from this phase of our procedure. Theorizing, or hypothesis forming, is considered a necessary part of this phase and must follow the rules of formal logic. One must remain objective at all times during this phase and be as clear as possible about what he is doing and what he expects to teach.
CHAPTER IV

THE REFLECTIVE PHASE: PHENOMENOLOGICAL ANALYSIS AS A MODEL FOR INTERPRETING MEANING IN THE ARTS

The purpose of this chapter is to construct the reflective phase of teaching in the arts. The phenomenological method, as presented by Jean-Paul Sartre and Eugene Kaelin, will serve as the model for this phase.

A communication of aesthetic experiences is indispensable to teaching in the arts. The purpose of art teaching as being proposed in this study is to make this communication more efficient. The phenomenological method affords a model by which the significant meaning of aesthetic experiences may be made clear to the student and teacher at the same time, e.g., as the teacher describes his experience the student is motivated to have essentially the same experience. Language is the indispensable instrument in this process of wedding the aesthetic experiences of the art teacher to that of his students. Critics, for example,
perform this function of making meanings within specific art contexts clear. Such meanings allow us to understand more fully our own art and to attribute more value to our own aesthetic experiences. If the communication of aesthetic experiences is possible, then the refinement of a method for achieving this is a first requisite for teachers and researchers in art education. Phenomenology will help in this task.

Construction of the Reflective Phase

The function of this phase of art teaching is to explicate the meaning within specific projects to which the art class in question is attending. Knowledge of these meanings enables the student to achieve a more complete understanding of specific art projects, and consequently of himself. "Significance" and "meaning" are the fundamental concepts for the teaching of art during this phase and the achievement of that to which they refer is the fundamental aim.

A project in the art classroom is to be understood as a series of happenings in which the art student is attending to neither a physical object nor his own feelings and emotions, but to some endeavor which involves both.
An artist who is engaged in producing a painting becomes so absorbed in the painting that he attends only to the painting, not as a physical object or a feeling, but as a blend of the two. He does not attend to the canvas, the paint, rules of composition, or his body. He attends to the painting that is moving toward a close. If his attention is attracted away from the painting and onto a formula for a glaze that he wants to use, or onto the weariness of his hand holding the brush, he loses the painting. When he is forced to attend to a single part of the undertaking he is separated from the painting and is no longer a relevant part of it. In fact, if the weariness in his hand is great enough to cause him to stop functioning altogether, then the painting is destroyed, there is literally no painting. As soon as he can step back from the canvas and become a spectator instead of a creator, the painting is recreated. When the artist's attention is engaged neither by the physical objects of his craft nor the feeling events of his body, but is rather engaged in a project which entails both, he is a functioning part of a specific project.

A student who is attending to scientific laws (the universal connections between the physical features of his artistic medium, e.g. when a high intensity-medium value
green is juxtaposed with a high intensity-medium value red a
dissonant vibration results) is behaving as a physical sci-
entist and not as an artist. A student who is attending to
the specific connections between the feelings of his body is
behaving more as a sensualist than as an artist. This is
not to say, however, that both kinds of activities have
failed in themselves to produce significant works of art.
For the person doing a reflective analysis the ultimate goal
is the full meaning of the specific project under considera-
tion. Although the ultimate may never be reached, each
phase of the procedure is seen as a step toward the total
meanings. The process is to be understood as a continuous
series of approximations.

The series of approximations of the total meanings
uncovered during the reflective phase of teaching in the
arts will be taken to include all describing activities in
which the major purpose is to make clear the significance
and meanings within specific art projects. Such descrip-
tions allow one to understand more fully his own artistic
experiences and to attribute more significance to his own
artistic behavior. The primary goal of the reflective phase
is to take artistic experiences and describe them in such a
way that a synthesis of the self and objects can be directly attended to.

Meaning in aesthetic affairs always entails specific relationships between specific features within an experience. A description of these relationships is the most important aspect of the procedure for making them experiencable. If the description is not free from irrelevances and if the students do not have "open minds," then the meanings in question will not be revealed by the teacher. Teachers of art devoting the time necessary to describing artistic events must avoid simply following the dictates of a preconceived set of ideas. Since aesthetic meaning, then, is of first importance to this descriptive procedure, some components of this meaning will be considered next.

Words are the most elementary tools in the reflective phase of the complete act of teaching art. In order to avoid extended discussions about the meanings of words outside of a project, it is necessary to begin with words that can be accepted as reasonably clear and unambiguous. Although meanings in the art class do emerge from the use of words in discussing art projects, it is obvious that art students could not understand those meanings if the teacher uses strange and unclear words to express them. If
definitions become necessary during this phase, words being defined should not be defined in such a rigid fashion that their meanings are "set" at the beginning of the class and are not allowed to be recombined with other words in other descriptions to reveal other meanings. The words must be dynamic—capable of being adapted to different descriptions. For example, contrast the way the word "pick" is used in the first line of William Golding's book *Lord of the Flies*, with the way it is used in another statement.

The boy with fair hair lowered himself down the last few feet of rock and began to pick his way toward the lagoon.

Huck stepped right up and set about to pick that fight he had promised.

Without defining the word it has been successfully used to mean two different things. This flexibility of word usage is necessary to the creative function of the reflective phase.

Since the fundamental aim of teaching during this phase of the method is to explicate the complete significance and meaning of art projects, modifying words, action words, and naming words are all equally important to getting the job done. Although naming words were most important during the objective and subjective phases it should be
obvious that the explication of meaning is incomplete at the end of those two phases. The complete explication needs a technique by which the qualities and actions of objects and feelings can be uncovered. For example, a simple naming of the objective features of the Chirico painting, Melancholy and Mystery of a Street, see Plate I, and the subjective responses to the objective features afford only fragments of the total meaning. From this point of view the first and second phase of the complete act of teaching art are incomplete—each restricts the attention of the students to only one feature of experience. To avoid leaving the teaching project incomplete it is necessary for the art teacher to develop the power and range of his action words and modifying words to the level of his naming words. This can best be accomplished by actually making statements which are calculated to communicate specific meanings of specific aesthetic experiences. For example, consider the description in Time magazine of November 4, 1966 of two pieces of sculpture by George Ricky: (1) "Swaying in the wind like a wacky semifore, 'Three Red Lines' . . . soars 37 feet above the sculptor." (2) "A breeze sends carefully balanced 'Lumina' . . . spinning like a whirligig of flickering leaves." The verbs "swaying," and "spinning" combined with the similes
"like a wacky semifore," and "like a whirligig of flickering leaves" contribute to a communication of the specific meanings of the *Time* reviewer's aesthetic experience with these two pieces of sculpture.

Reflective statements are composed of descriptive words and are primarily concerned with projects that the describer has already experienced. Any system of teaching art which tends to fix the meaning of statements as to how they relate to future projects, such as the postulates and theorems of the deductive systems used during the objective phase, should be avoided here. Statements are composed of sets of naming, describing, and action words that are interrelated through the use of logical and mathematical terms, but their use is controlled more by the art projects that are to be described than by the rules of correct grammar or logic. No one statement or set of statements establishes the limits of the description of art projects that are to occur during this phase. Only the context of meanings, the art project, may be appealed to as criteria for evaluation. As long as the statements are descriptive of the art project in question, they will be independent and consistent. Only when art teachers begin to theorize about the nature of art, the state of the student's sensations and impressions, or
the physical properties of artistic materials do they become prey to inconsistency and dependence, i.e., reflective statements about drawing, painting, and sculpting projects are about things that do in fact exist, and are therefore not subject to these logical validating procedures that are appropriate to hypothetical statements or syllogisms. The fruitfulness of reflective statements about art projects depends upon the number of meanings that are uncovered through the combining of the statements into a reflective description.

Reflective descriptions are composed of reflective statements and like reflective statements always explicate projects that have already been experienced. There are three kinds of description that can take place: immediate, mediate, and mixed which is a combination of the first two. A knowledge of these kinds of description allows the art teacher to be more precise in his planning.

Immediate description entails the presence of the art project that is being described, e.g., the art teacher describing his own actions and feelings as he creates some artifact is doing immediate description. The same is true when a student describes his own artifact and his conjoined feelings. As long as the describer is in immediate contact
with the project being described it is immediate. When he is only recalling some past project he is doing mediate description.

Mediate description entails the absence of the art project being described, e.g., when the art teacher describes his actions and feelings while painting a picture last summer he is doing mediate description. When a student describes a Picasso drawing which he saw in a museum last summer, or a bullfight which he saw in Mexico, he is describing an event that he is recalling. One might claim that all description is mediate since the description necessarily lags behind the action of the event; that all description is description from memory. One might also say that description is mediate since the event being described and the person hearing the description are separated by both time and space and are joined only by words, i.e., words mediate the project and the describer as well as the project and the person hearing the description. This argument is reasonable and points to the fact that any separation between immediate and mediate descriptions is an arbitrary one and is useful only in those instances when teachers want to be more precise. When a student describes a project that occurred last summer he is obviously describing something
that is not present, and when a student describes a project in which all the components are observable while the description is transpiring, he is obviously describing something that is present. In some instances students and teachers will mix the two kinds of description.

In a mixed description, a teacher might be describing the process he went through to attain the artifact being described. Here the artifact is present but the actions involved in the making of the artifact are not. A student describing his first impressions of the Picasso drawing he saw last summer at the same time he is showing and describing a reproduction of the drawing is likewise doing immediatemediate description. If the distinction between the kinds of descriptions is clear the person hearing the description can be led to experience essentially the same project as the describer. Regardless of which of the three descriptions is being used the fruitfulness of any one depends upon the amount of meaning uncovered through the combining of the descriptions into a reflective analysis.

Reflective analyses are composed of reflective descriptions and entails the uncovering of specific meanings between the objective and subjective features of projects. A description of a single red shape on a grey ground; and
the relationship of the correlative feelings of the describer to that shape, would constitute an instance of the simplest kind of reflective analysis. The complexity of a reflective analysis of a single project increases as the number of objective and subjective components increase. The total set of objects and feelings constitutes a project; the appropriate referent for reflective analyses.

The use of descriptive words and statements can be illustrated by the following example from the first page of Lord of the Flies, where the two protagonists are being introduced for the first time. The first:

The boy with fair hair lowered himself down the last few feet of rock and began to pick his way toward the lagoon.

The second:

The owner of the voice came backing out of the undergrowth so that twigs scratched on a greasy wind-breaker.

The language used to describe the projects of the two boys does much more than just name the parts of the event. It also expresses two specific characters. The quality of the action as well as the quality of the readers' responses to the action and objects depends upon the specific language used. For example, notice how the quality of hair, "fair haired," in conjunction with the action, "lowered himself"
and "picked his way," contribute toward the development of a specific character in the first description; and how the quality of the action "backing out" and "twigs scratched" contribute to a different character in the second description. The first boy was in control of his actions as he "lowered himself down" and "picked his way toward the lagoon." The second, however, was not in control of his actions. The statement: "The owner of the voice . . ." suggests that the boy might not be in control of his own voice, and the description, "came backing out of the undergrowth," suggests that the boy's physical prowess might be something less than admirable. The underbrush, the rocks, and the path were the same for both boys, but the actions of the two boys were not the same. It is a dynamic use of language that allowed the author to express these specific meanings and the reader to understand them.

The weakness of the two descriptions comes in the fact that it is easy for the reader to identify the two boys as general types; the hero is generally an activist with "fair hair" and great physical prowess, whereas the "sidekick" is generally awkward both in speech and actions. When these characters are transformed into these general types the uniqueness and specificity of the experience is lost. A
psychologist using the method of the physical sciences and
treating these two performances as case studies might do
just this. He would, in such a case, ignore the specific
meanings of the descriptions and would attend to the general
meanings that might be understood as an instance of a sci-
entific law. He might be interested, for example, in the
physical and emotional development of the two boys, and how
their actions within this specific situation were typical of
a particular age group. An author using subjective tech-
nique and treating these two performances as material in a
novel might ignore the qualities of the "wind-breaker," the
actions of walking, the rocks, and the trees, in preference
to psychic events going on inside the body of the boy. He
might be more interested in expressing the privately avail-
able feelings evoked by the imagined characters, places, and
events. A phenomenologist using his method of describing
the two performances would be on the lookout for the rela-
tionships between the objective features of the experiences
and the subjective feeling evoked by those features.

This use of reflective descriptions (immediate in
this example) can be illustrated from the literature in art
by the following two examples from Viktor Lowenfeld's book,
Creative and Mental Growth, in which he skillfully describes
the specific meanings within a drawing by a six and one-half year old boy and a painting by a nine year old girl. First:

Arms and legs are expressed differently in the representation of the catching boy and the captive. Whereas the arms of the captive are omitted entirely, those of the captor are very much overemphasized, indicating the importance of the subjective experience of reaching out to catch. This finds its strongest expression in the exaggerated symbol of the grasping hands. . . .

Second:

The girls wear dresses. There even is an attempt to portray the flying hair of the running girls. Although unimportant details can be seen, there still is a clear overemphasis of the catching girl. . . .

Both youngsters painted the same subject but obviously both paintings did not have the same meaning for Lowenfeld, or for the reader of his description. The language used to describe these two artifacts is good because it not only squares with my own experience with the same artifacts, but it enriches my own experience, it uncovers aesthetic meaning that I did not have before reading his description. His language allowed me to experience this meaning, which is unique to these two artifacts. However, another example by

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\(^2\)Ibid., pp. 255-56.
Lowenfeld from the same discussion in his book is not a good example of the kind of description recommended for the reflective phase of our art teaching procedure. Here his language becomes general and he is explaining as a behavioral scientist might. Although the drawings produced by adolescents and discussed in the following quotation were obviously part of the same experimental study as those discussed in the previous quotations, the descriptions are entirely different.

When we turn our attention to the drawings of the secondary school students, we see first of all that only a very limited number of students voluntarily depicted this topic (35 per cent). Those who did, tried to represent it as naturalistically as possible: some by the real movement of running with "well-proportioned" figures, including a part of the campus; others with the emphasis on the figures only, stressing the muscles and function of the body . . .

Although Lowenfeld refers the reader to a reproduction of a specific drawing, he never describes that drawing or his feelings about it. The first two examples are appropriate to this phase because they are specific in describing the object and Lowenfeld's feelings, whereas the last one is not appropriate because the statements are general.

The creative use of language in reflective

\[3\]Ibid., p. 256.
description can be illustrated by another passage from Lowenfeld.

Its [a clay figure, "Youth Imploring," modeled by a girl who has been blind since birth] most striking characteristic is overemphasis on the imploring hands. We feel the strength of the elemental forces embodied in this figure when we observe the gradual increase in its proportions. It starts from the slender basis of the delicate legs and rising like a hymn to heaven finds in the great hands its mighty closing chord. The base has, as it were, been de-materialized: it is no longer earth-bound, and we have before us only the feeling "I implore!" . . . 4

Here the description begins with a statement of the most striking characteristic, followed by a description of the device used to achieve this emphasis, followed by a more detailed description of the parts of the figure which make up the device, and finally the analysis is closed by a description which makes use of metaphor in order to gain the desired degree of specificity. A juxtaposition of the expressions "like a hymn," "closing chord," "dematerialized," and "earth-bound" function to reveal the subjective uniqueness of this particular art appreciating project.

Lowenfeld could have revealed other meanings inherent in this artistic event but it is questionable whether such an extended analysis would be worth the effort it would

4Ibid., p. 265.
take. Although an infinite number of meanings are, in principle, possible, the fruitfulness of an extended explication is questionable. Just where and when the art teacher should bring the analysis to a close is a matter of concern to each individual, but for which there are no clear cut criteria. Regardless of whether an extended analysis is judged to be fruitful or not, each meaning revealed must be evaluated as relevant as long as it is a description of the specific relationships between objective and subjective features of specific artistic acts, or performances.

The steps in a reflective analysis are: (1) engagement in an experience which requires a non-analytic attitude; (2) reflection upon the engaged experience that is held as memory; (3) description of the engaged experience using some record of the context under consideration as immediate evidence; all of which leads to (4) the experiencing of a new meaning for both the analyst and the observer.

In order to apply the steps of a reflective analysis to the production of a work of art such as a painting, imagine a student beginning with a mark or marks upon a bare canvas. If no definite idea has been decided upon by the student, he may simply institute some relationships on the canvas to establish a context in which his imagination may
be allowed free play. If he has a definite idea about what he intends to do, the establishment of the context may come with greater confidence and decision than if he does not. As soon as the context, simple or elaborate, is established, the student has probably already had an engaged experience. It should be understood that the reflective analytic procedure is essentially the same for the creator as for the appreciator except that the appreciator does not have the freedom to change the artifact if he does not judge the parts to be appropriate.

It is necessary in the early stages of an art project to maintain an attitude of openness. This may not be easy for the artist who has a definite idea of what he expects to accomplish. He must make a special effort at times to bracket out, i.e. to hold in reserve his intentions, historical influences, and theoretical controls, in order to gain the perspective of the impersonal viewer. This stance simply allows for a comparison of his intentions with the probable interpretation of other people. When he is satisfied either that he is expressing his intentions or that he has discovered some new direction, the art project may be extended without entering the descriptive step (step three) of the reflective analysis.
When step three is necessary, it may come from the artist as silent soliloquy, or some form of overt verbalization, or both. Sometimes fellow artists in local cafes in the evenings become the audience for descriptions of projects that took place earlier in the day. After the description has been made (step 3), or even after the reflection (step 2) where description is not necessary, a new pre-reflective experience may follow.

When the art teacher is performing a reflective analysis as a means for assisting a student to create a work of art, it is necessary that both individuals have a pre-reflective experience with the artifact under consideration (step 1). The teacher's role might simply be that of listening to the descriptive step of what is essentially the student's own reflective analysis. When the student is open to the instituted qualities, i.e., has correctly "read off" the meanings between and among the features of the experience, the teacher may only need to reinforce the student's performance and delay any of his own description until a later analysis. When the student is "stumped," or can't attain the openness required for the description the teacher may describe the art object for the student. When the teacher is successful in describing how all of the objective
features "fit" together in his own experience, the student may learn enough about his art project to move on to the creating of a new one or an extension of the old one.

A successful description by the teacher means that the student follows the description in such a way that he has essentially the same experience as the teacher. When a teacher is not successful it means either that he misread the work of art or the student did not have a similar experience. At times, the unfamiliarity of the teacher's vocabulary may be involved in the failure of the student to share in the teacher's description. When this is the case, the teacher might best provide definitions of the key terms. After the definition of terms the teacher may or may not need to repeat the description. When he doesn't need to, the student returns to the job of creating an art project. When the student doesn't follow the description even after the teacher has defined his terms, the teacher may be forced to create an artifact of his own, e.g., make a quick sketch which parallels the artifact of the student. Once the teacher and student have had an engaged experience with this new context (step 1), reflected upon it (step 2), and described it (step 3), the student may understand his own art
project by analogy and be able to return to it with a new direction.

If the teacher has not been successful up to this point, there are a variety of strategies open to him, such as the following: He may refer to some famous artifact that is similar to the students, bringing in another student to describe his experience with the artifact in question, allowing the student a liberal amount of time to work out the problem for himself, and finally, suggesting that the student has been unsuccessful and should begin a new project.

When a college teacher is using a reflective analysis in teaching future art teachers, it is necessary that all parties have had an engaged experience in assisting students to create and appreciate works of art (step 1). The student-teaching context where the college teacher is following the experience of the student teacher is perhaps one of the most appropriate situations for reflective analyses. When the student teacher has completed a particular teaching performance, both he and the college teacher should reflect upon that project (step 2). Since a teaching experience is primarily a temporal affair (as opposed to experiencing a drawing, painting, or piece of sculpture, which is primarily spatial), the reflective process is quite difficult and may
run the risk of distorting the original engaged experience if some kind of record is not kept. The most ordinary procedure for such record keeping is the taking of notes during the process. However, with the development of tape recorders and portable TV cameras and video tapes, more accurate records are now possible.

A simple playback of the teaching performance may be sufficient to allow the student teacher to return to his teaching with a new direction. When such a playback is not sufficient a description of the meanings between and among the features of the project may be. When the student teacher's description cannot be followed by the college teacher, the college teacher may offer his own description with the expectation that the student will see his errors—or the teacher's errors—and thereby be allowed to return to his teaching with a new understanding of his art teaching project with the expectation of being more successful.

To understand that an art teaching project is successful or unsuccessful is to understand either how the various features of the teaching performance functioned to engage the attention of the students or failed to engage them. The perfectly engaged art teaching project may never be attained; however, it can be held as an ideal toward
which one can strive. When it is difficult for the student teacher and his students to avoid distracting influences it is the college teacher's job to make clear to the student teacher which features function toward engaging art students' attention and which ones do not.

When the student teacher fails to understand which features function to engage the attention of his students, the college teacher still has several alternatives open to him. He may recall a particular teaching performance of his own, or one he has observed that is similar to the one in question, and describe the features that functioned properly and those that did not. These may even be selected from a file of transcripts, tape recordings, or video tapes. If the student teacher does not understand this performance as being analogous to his own, the college teacher's job is to describe the similarities between the two. If the student teacher doesn't understand this description, then a third person may be brought in to view the recording of the original performance and give his description of it. At this point the college teacher may discover that he made mistakes in his first reading of the experience and may now be able more correctly to describe the meanings between and among the features, or the student teacher may see where he made
mistakes and may be able to give a more correct description of his own. When this doesn't work, the college teacher may still give the student teacher a liberal amount of time to work the problems out for himself. When this doesn't work, the college teacher may be forced to judge the teaching performance as being unsuccessful and suggest an alternative teaching context.

Relevancy in the reflective phase means that specific details have meaning within the context of the project being described. Relevancy has little to do with judgments of fruitfulness or importance of artistic events. Although reflective analyses of art projects are never required to be valid in the sense of having conclusions follow from premises with logical necessity, some analyses are more understandable than others. Those that are most understandable, and thereby more useable, are those that reveal meanings relevant to the context under analysis.

To find that the components of a particular reflective analysis are appropriate to the context being analyzed is simply to find that the components connect together in such a way that certain meanings are revealed, and this one does by experiencing the sorts of things the statements and descriptions do. One does not merely discover that certain
kinds of art projects consistently occur together, as might be the case during the objective phase; one discovers what specific characteristics specific projects have. For example, it is common knowledge among art teachers that drawings done by adolescents are characterized by a great deal of emphasis upon realism and are more rigid in execution than drawings by younger children, but in order to deal with individual students the art teacher is forced to note the specific characteristic of specific students. The art teacher who deals only with types of art projects, such as developmental level characteristics, or paradigm examples of professional artifacts, never succeeds in explicating meaning that is uniquely appropriate to any specific art student. To find what specific meanings are appropriate to specific students is simply to find what features of a specific student's artistic performance under analysis connect together. This is done by witnessing the sorts of things the different features do. As art teachers we are familiar with specific artifacts long before we arrive at such general propositions as: "Adolescent drawings are more rigid in execution than drawings done by younger children."

When it is said that a specific description of an artistic event is relevant to the art teaching context, it
is not meant that the description necessarily follows from general propositions or prescriptions. It means that the description has meaning when considered in this context. If this meaning cannot be described when we judged it to exist, then judgment is reserved until the meaning can be described to others, or it is discovered what spurious characteristic made it appear to be relevant when it was not. For example, if you had written *Lord of the Flies* and your description of the acts and actions of the two particular boys introduced on the first page contained only information concerning the characteristic that the two boys had in common—both were male, both had hair, eyes, ears, and both were on the same island and crashed in the same airplane, etc.—it could be said that your description had little relevancy to an analysis of the events engaging the reader's attention. If Lowenfeld had simply reported the number of fingers, hands, arms, eyes, etc. in the first drawing discussed above, it could be said that his description had little relevancy to the artistic event to which the reader attended. Such description would probably be dismissed as being unrevealing and uninteresting. In making this judgment general propositions are not considered and then put into practice. It is
simply found that general statements add little to the meaning of the specific art appreciating project.

Sometimes an art teacher's reflective analyses are judged as being skillfully executed. However, the idea of skillfulness adds little or nothing to the meanings revealed in the analysis, if the skillfulness is attributed to the teacher. A teacher who jokes with his students as a pedagogical technique can trip and tumble over some idea and his students will laugh at his cleverness. The students applaud his skill at appearing to be intellectually clumsy, whereas another art teacher can trip and tumble over a comparable classroom occurrence and the students will laugh at his stupidity. In the first example the teacher's actions were relevant to the context because they were seen to be an exercise of skill, whereas in the second the teacher's actions were not relevant because they were seen to be exercised without skill. The students found the specific degree of skillfulness in the meanings revealed by the respective contexts. It makes little difference whether the teacher intended to behave in that way or not, since the observers make the judgments concerning the skillfulness.

In discovering relevant meanings it makes little difference whether an analysis is done with foresight or
from habit. An art student may inadvertently describe two separate actions in his performance and the teacher may find enough meaning to direct the student's attention to a whole new repertoire of artistic performances that the student had never dreamed of. An art teacher may become so angry with a particular student that he describes a student's artistic behavior in such a way that the student finds new meanings about his behavior which he did not understand before, and which the art teacher does not understand even after the tirade. Neither of these descriptions are called irrelevant to the context simply because they were not done with foresight. As long as a description "squares" with and enriches our own experience within the context being described, it is relevant.

**Student-teacher contexts** consists of enrichment traveling in two directions. Although a description of the relevant features of an art project by the teacher is not exactly the same thing as the student following the description, the path is the same. The art teacher is originating, the art student is contemplating. But the specific language the art teacher uses and the rules of grammar he uses in constructing his descriptions are one with those which govern the meaning discovered by the student. If a student is
competent enough to understand the analysis by the art teacher, then the student is on the alert to detect mistakes and muddles, but so is the art teacher. The teacher is thinking along the same lines as the student, except that the student is finding what the teacher is revealing. The teacher is leading and the student is following.

If this explanation is paralleled with a performance of producing a drawing, it could be said that to produce a drawing is not exactly the same thing as to follow the execution of the drawing. The teacher observing a student producing a drawing is contemplating, whereas the student is originating. But the specific tools and materials the student uses and the rules of composition he follows in constructing his drawing are one with those which govern the meanings discovered by the observer. If a teacher is competent to understand the performance of the student artist, then in witnessing the performance the teacher is on the alert to detect mistakes and muddles, but so is the student. The teacher is ready to notice the advantages the student might take of a piece of luck, but so is the student. In a somewhat broad sense, drawing and understanding the drawing are merely different exercises of the tricks of the same trade. The student artist is thinking along the same lines
as the teacher, except that the teacher is finding what the student is revealing. The student is leading and the teacher is following.

Summary

It is possible to direct one's attention to properties of the objective world, to feelings of the subjective world, or to reflections of undertakings in which properties and feelings are subordinate to a goal. Our experiences may be objective, subjective, or reflective, depending upon that to which one attends. When one is attending to an apple falling from a tree he is attending to the objective world, and when one makes an occupation of observing falling objects he is behaving as a scientist. When one is attending to feelings and emotions he is behaving as a sensualist who places highest value upon subjective events. Although both ways of behaving are fruitful in allowing one to make predictions and have anticipations, both abstract from experience and are thereby incapable of revealing meanings that are inherent in a conjunction of objects and self. These meanings are experienced only from a stance which transcends both feelings and objects, i.e., only when one is caught up in a project and is not paying exclusive attention to either
pole of experience. When engaged in a project that is moving toward a close one experiences these meanings. When reflecting upon these projects by describing the subjective and objective features and the relationships among the many features, one is performing reflective analyses. Only through this kind of procedure can one approach a comprehensive analysis of the significance and meaning of any experience.

An art student, while engaged in a project of producing a work of art, is neither attending to the objective nor the subjective features of his experience. He is attending to some goal which he values. Since his attention is engaged in a project rather than in reflection upon a project, he cannot be expected to be consciously aware of all of the relationships between his feelings, actions, and objects through which he acts and feels during that project. It is only through a reflection upon the engaged project that he can bring those pre-reflective meanings to light. This is what the reflective phase of the complete act of teaching in the arts accomplishes.
CHAPTER V

CONCLUSION AND SUMMARY WITH SPECIFIC ATTENTION
TO THE PREPARATION OF ART TEACHERS

It is the purpose of this chapter to show what can be expected from the principle, "Be true to experience," when applied to the analysis of art-teaching endeavors. If used with care, this principle may lead to: (1) aesthetic art-teaching experiences, (2) a new art-teaching method, and (3) a new content for methods courses in the teaching of art.

The phases of the complete act of teaching will not be referred to in this chapter, except as they are part of the reflective method explicated in the previous chapter. Here, reflective analysis will be discussed as consisting of three steps, an adaptation of the four steps discussed in Chapter IV.

Aesthetic Art-Teaching Experiences

Teaching is like any other experience in that it contains features which when attended to separately require
little effort, but when attended to as a unit require great effort. When part of a teaching enterprise is "cut out" for special attention, the original experience is incomplete. Using the analogy of a herd of cattle, once a single cow is removed from the herd, a new herd comes into existence. It is impossible, however, to single out one feature of an experience for special attention and still maintain a complete experience. If one feature is singled out for special consideration, attention is attracted away from the original experience and is not free to move from feature to feature. When an analysis of an art-teaching experience is tied to one feature with the others going unnoticed, an abstraction is produced which violates the completeness of the original experience.

An ordinary art-teaching experience is not aesthetic because the component features do not fund into one significant meaning. Only in those instances where the teaching nears complete integration of parts will such meaning occur. The degree to which this happens is the degree to which the teaching is aesthetic.

Consider, as an example, an art teacher who has just given an outstanding performance in his classroom. As he sits on the corner of his desk, he slips into a state of
disbelief concerning the class period that has just ended. He recalls the plans he had made for this class and how anxious he was about presenting such a difficult topic to a somewhat unruly group. He recalls his surprise and delight resulting from the insightful response of the boy at the back table who usually does nothing except cause trouble. He remembers the enthusiasm of the students when he asked them for the first time to give the name of the Japanese artist who painted the picture being projected onto the screen. He can almost see the expressions of disappointment on the face of the art student when the bell rang to end the class. As he sits on the corner of his desk, just coming out of his reflective wonderment, he realizes that this particular class period marked the first time these students worked together as a unit, with one personality; not only with one personality, but with a personality that was inquisitive and perceptive—a personality engaged in an aesthetic experience. If he could measure the attitude and information about art in this class, he would probably find that both would show an increase. But regardless of whether the objective tests that are available show achievement or not, this class had radically changed, indeed, the teacher
now finds himself looking forward to the next class period with fond anticipation.

Is this the first time such a performance has been given by this teacher? Perhaps. But it is more than likely that this art teacher, like many other teachers, has not had the time nor the energy to reflect for a moment upon the class period that has just concluded. Not only that, but some teachers do not have the facility to open their minds enough to allow the reflection to occur without distorting it with theoretical expectation. Once a performance has been reflected upon and has been reborn, as this one has, the teacher is in a position to realize other aesthetic art teaching experiences as a result of deliberate reflective analysis.

It should be noted that the reflective technique may of necessity be used with a non-aesthetic art teaching experience. The reason for this is that aesthetic art teaching experiences are very difficult to achieve. With this caution in mind the following discussion will be presented with reference to the ideal art teaching experience as opposed to the more normal ones.
A New Art-Teaching Method

The reflective analysis referred to above may be summarized as containing one basic principle and three sequential steps.

"Be true to experience" is the principle. Although it was not deliberately applied to the above example the phenomenon occurred. The art teacher reviewed his recent experience as it occurred in spontaneous reflection. Such a feat may be difficult to perform. To do this on command requires a clear idea of just what is required and a great deal of practice; practice requires a method; method requires sequential action; thus, the priority of steps:

(1) Adopt an attitude of openness concerning some specific project. The art teacher described above almost seemed to be shocked into his attitude of disbelief. Because he had expected the worst but received the best, he was faced with an anomaly for which he had no theory to cloud his reflection. The events passed before his attention spontaneously. This is the ideal to which one strives when applying this rule.

(2) Describe the specific features of the project under consideration. The art teacher did not need to rely upon language in his reflection. The experiences were so
concrete and integrated that the different features presented themselves for viewing. Most art teaching experience, as explained earlier, are not so easily reflected. When the parts do not relate to each other, reflection must rely upon language to hold the parts together long enough for the significance and meaning to emerge. Most art teaching performances may not be worthy of extensive analysis because they do not contain features that promise greater significance and meaning.

(2) Describe the most significant relationships among the many features of the project being considered. The art teacher above realized that that particular class period represented a turning point in the career of that art class. The realization of a new class personality emerged from the teacher's reflection because that personality was so concrete its significance and meaning dominated the reflection.

The achievement of truthfulness to experience in the art-teaching episode presented above was a simple matter because the features of the experiences being reflected upon were so dominant and directive that attention of the person involved was swept away. The dangers of irrelevant evidence
entering the reflection were at a minimum in this ideal occurrence.

The deliberate adoption of the attitude of openness is necessary in the less ideal situations. Although the attitude is instrumental in achieving truth, it should be noted that all of the inquirer's knowledge is not significant to the experience being analyzed. Since reflection is the content of the method, that is, a review of a specific project, one must be on guard against entertaining evidence that either came before or after that particular experience to which one wishes to remain true. (A return to preceding evidence may be referred to as the fallacy of historicism and a return to succeeding evidence may be referred to as the fallacy of educationalism.) A diagram of an experience line similar to the one presented in the introduction of this dissertation might make these fallacies easier to understand.

\[
\begin{array}{c}
\text{BIRTH} \\
\text{irrelevant} \\
\text{experiences} \\
\text{[pre-reflective]} \\
\text{irrelevant} \\
\text{experience} \\
\text{reflective} \\
\text{experiences} \\
\text{experience}
\end{array}
\]

Consider the reflective experience as containing knowledge of everything that preceded it. Because the reflection of the pre-reflective experience is the experience to which the
inquirer wishes to remain true, reflections of other experiences must be held in suspension. To consider evidence which falls outside the brackets of the pre-reflective experience is to violate the principle, "Be true to experience." The attitude of openness, then, pertains only to one segment of the continuum of experiencing and the analysis must remain within that bracketed area.

Within the specific bracketed endeavor there are a multitude of subjective and objective features to which one could pay special attention. None must be overlooked in describing the reflection. Many details may be dismissed in private soliloquy as being insignificant (the result of the use of the reflective tool would be too big and cumbersome if every judgment was made public). All details should remain open to re-evaluation because new meanings are uncovered as the analysis continues. These new meanings effect the relationships of all the meanings to the whole endeavor. In some instances the art teacher will return to details originally dismissed in step two and discover that they have significance after all. This can only happen when attention is free to move from feature to feature searching for significant relationships. Within the bracketed multitude of features, then, there are specific ones that hold promise
for more complete meaning. The purpose of step two is to describe these meanings.

Step three consists of extending the significance and meaning discovered in step two. As these are extended a pattern of meaning begins to emerge. As this happens the inquirer is in a better position to evaluate those details that were originally discarded in step two. He may find at this point that certain of those features function to complete the emerging pattern of meaning. Thus, the promises of significance discovered in step two are fulfilled in step three.

The discovery of the new personality of the art class described in the art-teaching anecdote is an instance of a meaning that emerged from reflection. Such a meaning need not come as a shock or even a surprise to the inquirer because the meaning was implicit in the teaching experience. The implicit meaning on a pre-reflective level is made explicit in steps two and three. Once the art teacher realizes the new personality of the art class he is in a position to return to class the next day with this expanded meaning transformed into implicit meaning in the new pre-reflective teaching experience. The discovery of
significant meaning through reflection and description will function as implicit meaning in the lesson tomorrow.

The test of fruitfulness of a description comes in the re-experiencing of the teaching performance. If the new performance is not as meaningful as the original, then the art teacher either made mistakes in his description (mistakes, of course, are possible at any step) or the performance was not as worthy of attention as he thought. If the meaningfulness of the new concrete teaching experience is about the same as the original, then the inquirer probably realized the near-complete meaning before the description (in which case the experience was unworthy of the analysis). If the new experience is more meaningful than the original, then the teaching performance was worthy of attention (perhaps worthy of even more attention in the future) and can be recommended to others as a possible source of significance and meaning to them.

Once a more meaningful teaching performance has been realized through a reflective analysis the task of planning art lessons becomes easier. The success in achieving expanded teaching experiences through analysis should be accompanied by increased success in teaching. The analytical tool as outlined above can assist the art teacher in
achieving his own research goals better than strictly objective research procedures.

But what happens when art teachers are not capable of describing reflections of teaching endeavors? Since this will be the case with most student teachers in university art education programs, and if the ability to describe such endeavors is prerequisite to an expansion of one's own teaching, then the primary task of courses on methods of teaching art might best consist of preparing students to perform this kind of analysis.

Some applications of reflective analysis to teaching and research in the visual arts are discussed in the appendix.

A New Content for Courses that Prepare Art Teachers

A concerted emphasis upon experience in the teaching of art might require some college and university art education teachers to reconsider the content of their courses on Methods of Teaching Art. Since it would no longer be sufficient simply to teach future art teachers about child growth and development as manifested in child art, teachers of art teachers might want to look beyond these objective facts and prepare their students for a different kind of teaching.
The clue to this different kind of teaching is found in the principle, "Be true to experience." If art students are directed to their own artistic experiences and expected to learn from them, they might best be taught how to conduct such a learning. Art teachers who wish to prepare their students to learn in this manner can teach them to describe their feelings and emotions as well as the objective facts discovered while engaged in some creative or appreciative art project. The ability to use language in this describing process is the missing component and as such language becomes necessary subject matter in any art class. Although the use of language is part of the necessary content in the art class, it should be remembered that the learning of the language is instrumental only in describing reflections of aesthetic experiences. Expanded aesthetic experience is the goal to be achieved; language is a means to that end.

The assumption that most students in school have had aesthetic experiences when the art teacher gets them should be repeated here. As stated in Chapter I, the primary educational problem is not necessarily one in which the art teacher strives to find a way to aid students in acquiring the appropriate kind of experiences, rather it is one in which he searches for a means to aid students in
expanding the aesthetic experiences they are already capable of having. The expected outcome, of course, is an acquisition by the students of a capacity for richer and more rewarding aesthetic experiences in the future.

To return to the point concerning the primary content of an art class, the first task of the art teacher, and therefore, the first task of the university teacher preparing future teachers, is that of teaching students to use language in describing their own creative and appreciative endeavors. The person charged with the responsibility of preparing future art teachers must, of course, insure that his students can accomplish the task of describing their own artistic experiences before taking on the task of teaching them how to teach their students to describe artistic experiences. Once future art teachers are capable of using language in this manner, the university teacher is in a position to assist them in the task of describing art-teaching experiences.

All experiences, including art-teaching experiences, are aesthetic to the extent that the component features fuse into one concrete significant meaning. Such activities as playing basketball, teaching mathematics, or teaching art, are, therefore, capable of being aesthetic. If this is
true, then the new content of art teaching has significance for all areas of human endeavor. If the ability to reflect upon artistic and teaching experiences gained in the manner being recommended in this dissertation transfers to other life situations, then it would appear that this procedure has value which transcends the art classroom.

In sum, the new method of art teaching is description and the new content is reflection of experiences. A synthesis of the two in the form of reflective analysis, produces expanded significance and meaning in creative and appreciative art and art teaching endeavors. In those instances in the art classroom where the completeness of aesthetic experience has been hidden from view by such clichés as "You can't talk about art; if you could you wouldn't need to make it.", or "Art is all feeling.", or "If you can't tell what it looks like, it isn't art." there is need for the kind of analysis recommended in this dissertation. Any cliché or theory which directs attention exclusively to one feature of experience and expounds that feature as containing ultimate value, negates the complete aesthetic experience.
APPENDIX

SOME APPLICATIONS OF REFLECTIVE ANALYSES TO
RESEARCH IN THE TEACHING OF ART

The two main facets of art education are teaching and learning. The most comprehensive analysis of a specific teaching project can be done by the teacher because he has access to both poles of the experience of his own teaching, and in like manner the most comprehensive analysis of a specific learning project can be done by the learner. If we accept the simple premise that the more information one has concerning any project the more he will be able to control future projects of the same nature (other things being equal), and that the greatest amount of information about any project can be gained through a reflective analysis, then it would follow that the ability to control future projects can be increased through reflective analysis. Not only this, but the greater the number of reflective analyses of a specific project, the greater the amount of control over future projects of that kind. If a class of one
teacher and six art students wanted to do the most comprehensive analysis of that class, then each of the seven members would perform a reflective analysis. This would include six analyses of art learning in that class and one analysis of teaching. If each member of the group studied each of the other analyses, they would be in the best position to learn something about the group experience.

Although the most inclusive kind of experience that can be analyzed is a group experience, it can never have the same kind of realization as the individual experience, because the group experience must always be viewed from the perspective of the individuals that make up the group. There is one kind of human endeavor, however, in which the individuality of the members of a group is at least subordinated. This occurs when individuals participate in group projects. One group in which this kind of integration of objects, feelings, and individuals can occur is an art class. When this kind of experience occurs, what kind of inquiry would allow for a revelation of the meanings that entail an integration of objects, feelings, and individuals? The answer to this question was formulated in Chapter IV, a reflective analysis. Because reflective analysis has not
been discussed as a way of explicating group experience this will be a new direction expressed in the appendix.

**Research Projects Using Reflective Analysis**

**Research Project Number One.**--Most art students are encouraged by their art teachers either to attend to objects or feelings. It is being recommended here that art students be encouraged to attend to both, but that this attention is to come after the student has been engaged in some planned undertaking, as described in Chapter IV. The procedure a student would follow in using a reflective analysis would be as follows: (1) Become engaged in some art project; (2) reflect upon the project; (3) describe the subjective and objective features of the project (which includes a reduction of the description to its most essential meanings); all of which leads to (4) a new meaning of the original art project.

The role of the teacher in an art class would be to establish a context in which the following occurs: (1) The students become engaged in a project (this would entail helping the students develop knowledge of alternative tools, techniques, processes, and skills for producing, appreciating, and criticizing); (2) the students reflect upon their
art projects (this would entail helping the students develop knowledge of alternative tools, techniques, processes, and skills for describing the objective and subjective features of their art projects); and (3) the students reveal the essential meanings in their art projects (this would entail helping the students judge the relevance of different features of a project to the goals of the project).

To assist students in producing, appreciating, and criticizing, it is important for the art teacher to display and demonstrate each. For example, if students are to become engaged in a drawing project, the teacher can display drawing pencils, pens, charcoal, crayons, chalks, brushes, inks, and paper. He can demonstrate gesture drawings, contour drawings, chiaroscuro drawings, and perspective drawings. He can demonstrate etching, lithographic and block printing processes. It is important to have the students practice using the techniques, tools, and processes. Finally the teacher should encourage the students to complete a project in which they would use all they have learned.

To assist students in describing the objective and subjective features of their art projects, it is important for the teacher to display and demonstrate each. For example, if the students are to describe their drawing
project, the teacher will want to demonstrate how to:
(1) use language--words, sentences, and paragraphs--in describing the conjoining feelings and objects of a specific drawing project; (2) use outline, narrative, and expository techniques for describing a drawing project and (3) use spoken and written processes.

Finally, in assisting the students to judge the relevancy of the different features of a project to the whole project the teacher may need to explicate the meanings between and among objects and feelings.

One research project that could be done, then, would be to develop a teaching plan in which students at different age levels are taught in the manner just described. It would be interesting and worthwhile to know at what level of complexity different age groups of art students could perform reflective analyses of drawing experiences. Such a project would reveal meanings that would allow interested teachers to develop plans for objective, subjective, and reflective art teaching. It would develop skills of both teacher and students that could be used in projects other than drawing.

Research Project Number Two.—Students in art education methods courses could be encouraged to attend to
artistic experiences, which might more appropriately come after the student has been engaged in some planned art teaching project. This attention to artistic experience may proceed as follows: (1) The methods student would complete an art teaching project, (2) describe the subjective and objective features of the project, and (3) reduce the description to its essential meanings. The role of the methods teacher would be one in which he creates a situation where: (1) the students become engaged in an art project, describe the subjective and objective features of the project, and expose the essential meanings in the project; (2) the students become engaged in an art teaching project; (3) the students reflect upon their art teaching projects; and (4) the students reveal the essential meanings in their art teaching project.

The methods teacher in art education could adopt the same procedure outlined in part one of this appendix. In order to assist his students in their development of art teaching tools and skills it will be necessary for the methods teacher to demonstrate each. For example, if the student teachers are to teach drawing, the methods teacher might choose to do the following: (1) demonstrate how to use projectors, recorders, and teaching machines;
(2) demonstrate how to schedule art activities; solicit responses; reinforce behavior; empathize with, structure and promote values; structure, promote and explicate ideas; infer; evaluate; and justify; (3) demonstrate how to teach drawing, history of drawing, and criticism of drawing; (4) have his students practice using the tools, techniques, processes, and skills in teaching drawing; and (5) encourage the students to complete an art teaching project in which they would use what they had learned.

If the methods teacher is going to teach his students to describe the objective and subjective features of their art teaching projects, it will be necessary to demonstrate each. For example, if the students are to describe their art teaching projects, it will be necessary for the methods teacher to do the following: (1) demonstrate how to use words, sentences, and paragraphs in describing the physical qualities and feelings conjoined in a specific art teaching project; (2) demonstrate how to use an outline, a narrative, and an expository technique for describing an art teaching project; (3) demonstrate oral and written processes; (4) have his students practice using the tools, techniques, processes, and skills in describing an art teaching project; and (5) encourage his students to complete a
description of an art teaching project in which they would use all they had learned.

If the methods teacher is going to help his students judge the relevancy of the different features of a teaching project to the whole teaching project, then he should demonstrate how to explicate the essential meanings inherent in objects and feelings of one of his own art teaching projects.

A second research project that could be done, then, would be to develop a teaching plan in which students in a methods course in art education are taught in the manner just described. It would be interesting and worthwhile to know how well college seniors in art education could perform reflective analyses of their own drawing projects, and their own art teaching projects in which their students are being taught drawing. Such a project would reveal meanings that would allow interested art education theorists to develop hypotheses concerning the teaching of teachers that could be tested by an objective technique. It would reveal meanings that would allow interested teachers to develop plans for methods courses, in which systematic attention is given to aesthetic experiences.

Research Project Number Three.--Most art classes are
taught as if individual experiences were the only kind of experiences in existence. There is seldom any effort to induce the members of the class to participate in a group experience. Not only that, but students are led to believe that individual experiences are so different from each other that group experiences are impossible. It is being recommended here that art students and art education students be encouraged to attend to the experience of the whole class. As with the last two proposed research projects, this attention should come after the class has completed some planned art or art teaching project.

This research project is designed to be conducted with graduate art education students, and could proceed as follows: (1) The teacher may record on video tape three classes in which he teaches his graduate students, for example, a history lesson on Renaissance drawing, a criticism lesson on Rembrandt etchings, and a lesson on producing drawings. (2) The teacher and each of the students would individually observe a playback of the video tape and record on a dictaphone their descriptions of their feelings while participating in the lessons (the procedure would be similar to a sports announcer describing the play of a championship bowling match); (3) the dialogue of each video tape would be
transcribed into written form and given to each member of
the class, along with a written transcription of his re-
corded response to each of the playbacks of the video tape.
(4) Each member of the class would write a reflective de-
scription of each class, the teacher of the teaching and the
students of the learning. (5) Each member would write a de-
scription of the meanings between and among the different
features of each class. (6) Each member would write a de-
scription of the essential meanings in each of the classes.
(7) Each member would study each reflective analysis and the
essential meanings of the class project.

The teacher of these graduate students would follow
the same procedure outlined in part two of this appendix in
helping his students develop the knowledge of alternative
art teaching tools, techniques, processes, and skills.

To summarize, in this appendix, reflective analysis
has been proposed as a way of teaching classes in studio,
art history, art criticism, methods classes in art educa-
tion, and graduate seminars in art education. The last two
proposals are research in two ways. First, they are re-
search in that the students and teacher inquire into pro-
jects. Second, they are research in that the goal is to
acquire knowledge that can be used in their own art teaching
and could furnish hypotheses appropriate to be tested by researchers using objective research techniques. It should be understood, however, that the primary purpose of reflective analyses is to furnish a means for revealing meanings of projects that have already been conducted. Although the knowledge gained from reflective analyses does help in future projects of the same kind, prediction is not a part of the technique. The primary purpose is to achieve a body of knowledge that does not neglect relevant features of experience.
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