

1961

Basic Concepts and Audio-Visual Techniques Needed for Teaching Art Appreciation

Vera Ruth Ramsey
Eastern Illinois University

Recommended Citation

Ramsey, Vera Ruth, "Basic Concepts and Audio-Visual Techniques Needed for Teaching Art Appreciation" (1961). *Masters Theses*. 4490.
<https://thekeep.eiu.edu/theses/4490>

This Dissertation/Thesis is brought to you for free and open access by the Student Theses & Publications at The Keep. It has been accepted for inclusion in Masters Theses by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.

BASIC CONCEPTS AND AUDIO-VISUAL
TECHNIQUES NEEDED FOR TEACHING
ART APPRECIATION

A Thesis
Presented to
The Department of Art
Eastern Illinois University

In Partial Fulfillment
of the Requirements for the Degree
Master of Science in Education

by
Vera Ruth Ramsey
June, 1961

PREFACE

Science and technology have created a new way of life which has turned from the formal to the casual way of doing things. Merchants, for example, realizing this, developed the self-service idea--an idea which has been adapted by many libraries and other institutional services. Foremost in the developments are those in mass communication, particularly in television programs and magazines with their emphasis on visual communication augmented with the spoken or written word. All of this has had and is having an influence on what people expect and look for. They have become conditioned to the new ways of doing things and find it difficult to accept traditional methods and techniques. The teacher must realize this fact since traditional teaching is losing its effectiveness in the face of new innovations. Education must adopt some of the new mass communication techniques in order to keep up with the pace. At the same time it must deal with the recent population explosion. However both mass production and mass communication result in too much standardization and conformity. It has been left to the arts to save this

situation and to develop some new techniques that can be presented and learned in an artistic manner. This paper attempts to point out some of these techniques.

It must also be noted that science and technology have created new shapes and forms that have given us a new world of vision. Often these new forms conflict with what one has been accustomed to and thus the security of the familiar is upset. The conflict between the old and the new has, in part, become a visual conflict and must be resolved by new types of learning and experiences. One of the purposes of this paper is to explore various methods of learning the new language of vision. There is a great necessity for doing this if one is to understand and appreciate this modern age.

ACKNOWLEDGMENTS

The author of this thesis wishes to express appreciation for the guidance received from her advisor, Dr. Roland Leipholz of the Department of Art, Eastern Illinois University. My appreciation also goes to Dr. Calvin Countryman, Head of the Department of Art, Dr. James Roy of the Art Department, and Dr. Vernon Stockman of the Education Department.

Vera Ramsey

Approved: ~~_____~~
(Dr. Roland Leipholtz, Advisor)

Dr. Calvin Countryman

Dr. James Roy

Dr. Verne Stockman

TABLE OF CONTENTS

	Page
PREFACE	iii
ACKNOWLEDGEMENTS	v
INTRODUCTION	1
Chapter	
I. WHAT IS ART APPRECIATION	6
What is Art	
The Nature of Art Appreciation	
Concepts for Teaching	
II. THE DESIGN OF AN ART APPRECIATION TEXTBOOK	23
Authorities on Books	
Textbooks	
Evaluation of Books	
III. PERCEPTION AND ART APPRECIATION	35
The Nature of Seeing	
The New Language of Vision	
IV. COMMUNICATION AND TEACHING	51
Non-verbal Communication	
The Communicative Influence of Visual Objects	
Verbal Communication and Language	
Audio Visual Communication: Films	
Correlated Audio-Visual Techniques	
V. DESIGN FOR TEACHING	76
Traditional Methods of Teaching	
Education and Imagination	
Teaching as an Art Form	
VI. THE TEACHING OF ART APPRECIATION	107
Principles and Objectives	
Experiences	
Forty Days	
One Day	
BIBLIOGRAPHY	122

INTRODUCTION

This paper is based on a number of premises which are as follows:

1. All class experiences should approximate aesthetic experiences.
2. Teaching as a whole should be based on the principles of art.
3. Teaching should employ visual means since the subject, art, is visual.
4. Art appreciation cannot be taught until the student can "see." It is after the student develops a deep perception that he is able to appreciate.

This paper, as suggested above, is multi-purpose and therefore considers a number of things for investigation. However the primary purpose is to consider basic principles for teaching art appreciation and ways and means that could be used. Each part of this paper discusses ideas that the author considers essential for an art appreciation program and points out problems that the teacher must deal with.

The first chapter of this paper discusses various aspects of art appreciation. Ideas presented here are necessary for understanding art and for developing ideas about teaching appreciation. The second chapter points out

the fact that art appreciation suffers from the lack of good books that could be used as texts for the student or as methods books for the teacher. Some examples have been cited to show what has been done in developing an improved type of textbook. Ideas and suggestions are given by various authors on what improvements can yet be made as well as on the nature of the ideal book. The author of the paper analyzed some fifty to seventy-five books related to art appreciation that were considered to be representative of what is generally published before developing ideas for this chapter. The main point to be made is that if new theories and tested ideas are applied a new and better book can be developed which is more in keeping with the nature of art and art appreciation.

Since teachers of art inevitably deal with perception, chapter three is devoted to this topic. The area of perception is of vital concern since it helps explain the visual process and ideas related to it. Most of the latest ideas and research were considered and this chapter is a short summary of recent findings and ideas that should help the teacher.

The fourth chapter is devoted to communication because it is felt that all of teaching is a process of communication and further that all art communicates. Because the art teacher must deal with the spoken word and the visual object,

both are discussed as well as their interaction. It is the author's opinion that, especially in teaching, these two areas can hardly be separated. It cannot be denied that the teacher cannot teach if he cannot communicate. Likewise the use of the visual object is ineffective if communication does not occur. Further the communication of the visual object holds the indispensable message for the student of art. Therefore, the nature of these types of communication must be well understood by the art teacher.

Chapter five is concerned with the art teacher, the person who makes or breaks an art appreciation program. Methods of teaching are discussed and new techniques for teaching are introduced. Many opinions and evaluations on teaching are related from the writings of both educators in general and art educators. The latest research in education has been used. A basic philosophy for teaching art appreciation is developed here.

The last chapter is a synthesis of all ideas given and is an attempt to show how a practical program can be developed from the ideas previously suggested. It is not intended that anyone should use this program completely but the purpose is to show the teacher how he can use suggested ideas, methods, and techniques. Chart form is used in order that the reasons why certain things are done is clear to the reader.

It is not intended that this paper should be a "how to do it" manual but rather it is hoped that suggestions given can be adapted to each teacher's program in order to improve the process of teaching and learning.

"Art is the most complex, vitalizing, and civilizing of human actions. Thus it is of biological necessity. Art sensitizes man to the best that is immanent in him through an intensified expression involving many layers of experience. Out of them art forms a unified manifestation, like dreams which are composed of the most diverse source material subconsciously crystallized. It tries to produce a balance of the social, intellectual and emotional existence; a synthesis of attitudes and opinions, fears and hopes.

"Art has two faces, the biological and the social, the one toward the individual and the other toward the group. By expressing fundamental validities and common problems, art can produce a feeling of coherence. This is its social function which leads to a cultural synthesis as well as a continuation of human civilization.

"Today, lacking the patterning and refinement of emotional impulses through the arts, uncontrolled, inarticulate and brutally destructive ways of release have become commonplace. Unused energies, subconscious frustrations, create the psychopathic borderline cases of neurosis. Art as expression of the individual can be a remedy by sublimation of aggressive impulses. Art educates the receptive faculties and it revitalizes the creative abilities. In this way art is rehabilitation therapy through which confidence in one's creative power can be restored."

Maholy Nagy

CHAPTER I

WHAT IS ART APPRECIATION

It is a difficult task to determine exactly what is meant by art appreciation because there are no definite formulas or statements that define it. Yet, there are certain avenues of ideas that may be followed. First, it seems reasonable to attack the problem, "What is art?" in order to determine what is to be appreciated; then, ideas about art appreciation can be developed.

What is Art

Philosophers and writers down through history have developed various ideas about art. Plato described art as a form of play as well as imitation. (84, pp. 664-665) Aristotle viewed art from the standpoint of catharsis. (65, p. 1339) Art during the Middle Ages was used almost entirely for religious purposes: that is didactically, but the Renaissance writers insisted that art improve on the beauty of nature. Kant said that art must be the expression of truth, and that every volitional interest must be excluded

from it. Yet writers of the Classic period asserted that moral values alone made it art; Schiller, like Kant, declared that art was beyond moral restrictions. Delacroix thought that the most beautiful works of art were those which expressed the pure fantasy of the artist, and the Nineteenth Century Realists held that art should teach man to accept humbly Nature's manifest superiority. Actually, the seemingly contradictory ideas which have been expressed are right insofar as every one of them sheds a light on art from a different angle--an angle which always happens to be a viewpoint from which their time saw art and tried to create art. (9, pp. 11-12)

Helen Gardner states that a work of art is a form created by the artist out of human experience. She also says that art is a part of the culture which produced it. It exists in time, and its form reflects the forces of a particular time--social, economic, political, and religious. This is what gives art its particular form or style. A mode or style, however, like time, is never static so that a work of art may conform to the prevailing style, revert to a previous style, or look ahead to future or new styles. (31, pp. 1-2) But art is more than style. It has been said that "art is anything made by mankind that solves a problem in a way characteristic of the maker." (98, p. 3)

All too often the layman thinks of art as a recording of natural beauty or the imitation of natural appearances as accurately as manual skill permits. The critic who disagrees is concerned with more than surface appearances and is interested in the validity of human experience as it interprets reality. Goethe said, "Art is art because it is not nature," and Paul G. Konody has written that, "Art begins where the artist departs from strict imitation of nature, imposing upon her a rhythm (or order) of his own creation, according to his own sense of fitness." (7, p. 7) Clive Bell states that, "A work of art is an object beautiful or significant, in itself, nowise dependent for its value on the outside world, capable by itself of provoking in us that emotion which we call aesthetic." (11, p. 412) Nature is the artist's inexhaustible source of inspiration, but the laws which govern the work of art are wholly independent from the laws of nature. (29, v. 2, p. 441)

It can readily be seen that teaching appreciation of art largely depends on one's idea of art. Seldom do the ideas of the artist and philosophers agree, as revealed in such books as those by Gilbert and Kuhn, (33), Rader, (86), Myers, (74), Longman, (60), Collingwood, (20), and Parker, (79), yet a synthesis of their concepts often helps in aiding one's understanding of art. Such a synthesis has been partially

developed by Monroe (72) who listed the following six points in defining art:

1. As skill in making or doing
2. As skill in expressing and communicating
3. As a product of such skill
4. As main divisions of human culture
5. As an "art," such as music or painting, requiring a particular skill and technique
6. As a quality, particularly the design and compositional aspects, as related to planning and arranging. (72, p. 518)

To these may be added Dewey's idea of art as an aesthetic experience, (26, Ch. III) which is the seventh way in which art may be regarded.

The Nature of Art Appreciation

Many books have been written on the subject of art appreciation--all purporting to help one appreciate art; yet, having examined them, one has little idea as to what art appreciation is. Here, the stumbling block is the world "appreciation." It is the purpose of this section to develop a few ideas that can be resolved into a "working" concept of art appreciation.

Definitions. Webster defines appreciation as follows:

The action of appreciating...Awareness or perception especially of aesthetic value, or to be sensitive to the aesthetic values...Appreciate in discriminating use, implies sufficient understanding to admire or enjoy a thing's excellence but, in looser use, may imply merely warm admiration or enjoyment..." (104)

In analyzing this definition, a number of words and phrases come to the fore: "awareness," "perception," "aesthetic value," "sensitivity to aesthetic values," "discrimination," "understanding," "enjoyment," and "warm admiration." These indicate, in part, the nature of art appreciation.

Art appreciation, according to Pepper, is "...the liking of things for themselves." (83, p. 4) Langer explains that the aesthetic experience unites and transforms one's conception of feelings and conceptions of visual, factual, and audible reality into "forms of imagination" and "forms of feeling" which are inseparable. She further states that such an experience, which either gives rise to or is the result of appreciation, has the force of a revelation and inspires or engenders a feeling of deep intellectual satisfaction, although it elicits no conscious intellectual work. (56, p. 397)

Aesthetic satisfactions. Hungerland believes that a recipient's aesthetic satisfaction results from his becoming aware of the successful functioning of design principles. The successful or unsuccessful functioning of components cannot be determined without knowledge of the aesthetic objective which is accomplished by the process of critical evaluation. This determination is inevitable in the process of creating works of art as well as in response to art described as "appreciation..."

(45, p. 456) In this view design principles are an important part of appreciation.

Approaching the problem of appreciation from an analytical point of view, Munroe says that the movement toward a descriptive study of form begins whenever one makes an effort to perceive a work of art clearly and to explain his feelings toward it by tracing them to specific observable details in the object. This idea is a sort of middle ground between two extremes--that of broad evaluative terms such as "beautiful" or "ugly" to describe a work, or the other extreme of giving a rigorously objective account of a work of art.

(73, p. 18)

It is therefore necessary for aesthetics to observe and describe the various forms of art, not entirely apart from human responses to them, but in their own right as distinctive stimuli. The experimental way to do this is to take as starting points the affects of "tertiary qualities," roughly distinguished by critical terms; then to work gradually toward a more distinct recognition of those factors in the stimulus which helped to determine them. (73, p. 19)

The aesthetic attitude. Returning to Pepper, one notes that he speaks of the "appreciative attitude" and contrasts it to the "practical" and "analytical" attitudes. He points out

that to appreciate an object a delight must be found in it for just the thing it is in the observer's perception. The spectator must get away from thinking of the objects use; if these practical and analytical attitudes are kept off to one side and the emotional responses are kept keen, almost inevitably the object perceived will be appreciated. It will be either liked or disliked for itself; if it is liked, it is an object of appreciation. To a certain extent then, if the spectator brings some readiness to appreciate, it is within his power to find things beautiful or pleasing. (83, Ch. I)

This idea can be further illustrated by a story of an artist who tells about himself and two friends climbing a mountain trail. The artist pointed out a particularly massive and colorful boulder to his two companions. One, a geologist, was indifferent to his interests, but discussed the rock's probable history. The other, a student of German literature, remarked that Goethe had been keenly interested in rock formations. Each had carried his conception of boulders up the mountain with him and had it ready and waiting for use. These conceptions, moreover, were offshoots of a larger and continuing point of view. Throughout the ascent the geologist unconsciously described whatever he saw in geological terms, while the scholar of literature continued

to see the mountains and valleys through the eyes of poets and writers. For one, nature was illustrating science; for the other, it was illustrating literature. It is apparent then that this phenomenon of appreciation, just described, follows a universal pattern which has a direct bearing on creative activity. (7, p. 39)

Levels of art appreciation. Levels of art appreciation have been distinguished by Pepper. These so-called relative levels range from extreme subjectivism to extreme absolutism. They are: 1) individual relativity (in which one's likes and dislikes are purely a personal affair); 2) cultural relativity (in which one's taste is determined by his culture); 3) biological relativity (in which human likes and dislikes are relative to human nature); and 4) absolutism (beauty of an object is independent of man's response to it, as in the case of the Greeks). These four levels play an important part in the teaching and consideration of art appreciation. (83, pp. 5-8)

Comments by authorities in the field. Some writers like Van Loon (103, pp. 13-14) and Baldinger (8) believe that art cannot be taught, or as Baldinger states, "The appreciation of art cannot really be taught." (8, p. 3) Others, such as Max Schoen, feel that, "The first requisite for the aesthetic

enjoyment of a work of art is a proper respect for it, which is cultivated by an honest effort to understand it..." (94, p. 25) In between these two views are many ideas as to how one may acquire an appreciation for art.

Berenson simply believes that we should learn to "...admire and cherish the work of art for its intrinsic qualities and not because of its attributes..." (10, p. 100) Pearson holds that those

...who take time to see the pictures they look at and who then call on all their facilities of awareness actually perceive the full range of values which pictures have to offer. These people experience pictures. (82, p. 3)

This is comparable to Dewey's concept of art as experience. (26, pp. 35-58) Pearson continues that active participation in the arts is a necessary experience and one of the most effective ways to understand and appreciate art. (82, p. xvi) For McMahan, art appreciation should be considered at three levels: sensation, technique, and form. (66, p. 108) Riley believes that art appreciation is not so much a matter of appreciation in the usual sense of the word but one of discovery: "The discovery is in recognizing and understanding the underlying values so that we can enjoy those works for ourselves." (89, p. xix)

The philosopher Edman states that the ultimate purpose of art is to "...interpret, clarify, and intensify one's

experiences with art and through them one's experiences in life." (28, p. 23) To teach one this special language of appreciation, Kepes has written the book, entitled THE LANGUAGE OF VISION. (48) Other writers, such as Baldinger (8, Ch. 1,2), Taylor (101, Ch. I), and Pepper (83, Pt. II, Ch. 3, 4, 5, 6) express similar points of view.

Finally, to look at art appreciation from another point of view, Rusk feels that there is little doubt about it that we are obviously living in an age which poses great difficulty for art appreciation to take the place naturally and easily. As a result, society turns to education to help them, and it regards appreciation in general as a rare talent and not as something which is natural and easy. Perhaps one cause of the lack of appreciation and perplexity in general is the stagnation of thought or, to state it differently, a tendency to live in the past. In our age we are being called upon by the scientist and by the student of social relations, as well as by the creative artist, to look, see, and then to believe in novel ways, as sense experience is conceptualized and then given wings. (91, p. 38)

In summarizing, it can be seen that two general aspects of appreciation were mentioned: its basic nature and the various ways in which appreciation can be developed. Both are in keeping with the definitions cited at the outset, that art

appreciation involves understanding, feeling, attitude, and a special way of seeing. The basic question is how does one acquire these?

The basic problem. The basic problem, then, seems to be that of building certain attitudes that will enable one to develop an appreciative perception which is directly opposed to the practical or analytical perception. In other words, a new way of thinking about, reacting to, and organizing the world of vision is needed.

Concepts for Teaching

From time to time in the discussion, certain implications and inferences for teaching art appreciation have been made. The primary purpose of this section is to discuss some of these "implications" in respect to some of the facts relating to the nature of art and art appreciation as outlined in the concluding paragraph.

Likes and dislikes. Much of art appreciation, for example, the enjoyment one receives from looking at paintings, is determined by one's likes and dislikes which have been developed gradually through the years. In fact, by the time the child enters high school these likes and dislikes have been well established. This makes the teaching of art

appreciation difficult. Preferences have been strongly developed and the high school student has acquired a concept of art which is satisfying and which often causes complacency. According to Pepper, this is what needs to be changed, especially the likes and dislikes. (83, pp. 16, 26)

In Pepper's book PRINCIPLES OF ART APPRECIATION, suggestions and explanations are given as to how and why various likes and dislikes have been formed and how they can be changed by following certain psychological principles. (pp. 27-48) Here, the concern is not so much with the latter, but rather with the fact that the teacher must take into consideration these well established likes and dislikes and then develop his own method or way of dealing with this fundamental problem. However, a few suggestions as to how these likes and dislikes may be changed will be discussed in Chapter II.

Sensitivity to values. Closely related to the above is the matter of sensitivity; for obviously, if one has made up his mind as to what he likes and dislikes, he will not be sensitive to new artistic ideas and new forms. The student needs to develop a creative imagination that will enable him to do this.

In some ways inseparable from sensitivity is the awareness of aesthetic values. Students should be led to see

that there are ultimate values inherent in art. The teacher must help the student grasp new ideas about reality, new understanding, goals and horizons. Naturally a study of the principles and elements of art become essential but the instructor also needs to develop techniques which will make the student more aware of the art surrounding him.

The primary ability to be developed is to improve perception or "seeing." The instructor must be aware of the mechanics of perception and know what it means to see artistically. Students need to understand that there are different ways of knowing and thinking about phenomena. Techniques can be developed to increase students' imaginative perception.

Experience and understanding. Pearson (82, Introd.) and Dewey (26, Ch. III) feel that one knows very little until it is a part of one's experience. Therefore, one must provide basic experiences for students upon which they can build. Then, new experiences can create a genuine aesthetic experience as it relates to this background. Both understanding and feeling are important components of the appreciative experience. Part of the understanding might be thought of as an intuitive grasp of ideas but this intuitive is based on accumulated knowledge about such things as design principles.

Attitudes. Much of appreciation is determined by attitude; for if a man is being intensely practical or purely analytical about something, he does not enjoy the thing for itself. To appreciate an object, there must be a delight found for just the thing it is in one's perception. Therefore, students need to develop appreciative attitudes and become aware of what mistakes they are making when appreciation does not occur.

The relative levels of art. Students need to know the criteria used for judging works of art. In other words they need to establish a value system for measuring taste. There are different points of view concerning the value of art ranging from the idea that something is good according to whether or not one likes it to a theory of absolute values which, of course, does not depend on personal views. Four of these views, as taken from Pepper will be discussed here. (83, pp. 4-8)

Individual Relativity is the view that one's likes and dislikes are a purely individual affair. This extreme subjectivistic position claims that it is meaningless to say what individuals ought to like. Even if a majority of people agreed in their likings, it would mean nothing more than that they agree. Differences of opinion may be unpopular, but that does not affect them as likes or dislikes.

Another view called Cultural Relativity is a modification of the previous view. It calls attention to the existence of cultural institutions and the roles of these in shaping men's ideals and approvals and ultimately their most intimate likings and dislikings. It would deny that individuals are as independent in their tastes as the extreme subjectivists seem to think. On the contrary, men's tastes are determined by their culture. Styles in art are reflections of cultural patterns and the styles which best reflect the cultural patterns are regarded as most valuable. There can be no eternal or absolute values then, since values are relative to the life of the culture.

Biological Relativity is a still more modified view. It holds that human likes and dislikes are relative to human nature. We do not expect men to act like dogs and cats, which shows how much we expect men to act like human beings. This view holds that, apart from a small quantity of hereditary differences, most of the variations in men's likes and dislikes can be accounted for in accordance with psychological laws. Some of these laws are well understood; others are becoming so. It follows that our likes and dislikes are controllable. A man of shallow taste and enjoyment then can be helped to increase his taste: the better kind of taste is that which tends to give the greater amount of predictable satisfaction. On much the

same grounds, it is argued that one work of art is better than another if, relying on the constancy of human nature, one's work can be shown to be predictably richer than the other, once a person has learned to like it.

The constancy of human nature here referred to does not, of course, mean a belief that all men's likings and dislikings are the same for all men. It means that psychological laws governing human likings and dislikings are the same for all men; it means that his likes and dislikes can to a considerable degree be predicted and that consequently a man has some control over his taste and can develop it so that his life may have fuller satisfactions than before.

The development of good taste can be accomplished in various ways. One of the methods used is called the conditioning process. This process aims at changing bad habits or developing good ones. Through this process objects may come to take on value and become liked for themselves.

Absolutism is the view that the beauty of an object is independent of men's response to it. This abstract ideal is sometimes conceived as existing in the mind of God. This view insists that art values are inherent and unchanging. Certain principles or laws govern that are always and everywhere the same. (83)

The teaching task. Teaching concepts are definitely related to the view one takes towards value in art. In this paper the writer shall take the view of biological relativism since it is believed that the matter of taste or appreciation of art is something more than personal likes and dislikes or conformity to art styles or social cultures.

CHAPTER II

THE DESIGN OF AN ART APPRECIATION TEXTBOOK

The wisdom of this world is yet housed in books and if one wants to know something, the best place to look is still in books. In the visual arts the book serves different purposes than what is generally thought of for other books. Giving verbal information is still important but aesthetic or artistic presentation of visual data is vitally important since art is a visual subject. Because this is true, special consideration must be given to art appreciation textbooks.

It must be understood that for a really effective art program all parts of the program must be artistic. The textbook plays a significant part of most courses and often sets the tone of the course, although this may or may not be good. At any rate, it seems vitally important that it should itself be an art form. It should lend significance to the aesthetic feeling that the teacher is trying to produce and promote.

In other words a forward looking book is needed which follows the principles of art--that is, has a composition comparable to a fine work of art. It seems logical that findings from recent research and psychological testing as it relates to perceptual response to color, texture, size, symbols, materials should be considered.

Authorities on Books

In a book entitled GRAPHIC FORMS, containing a series of essays, edited by George Kepes, (47) writers, printers, and artists express their views on the nature of the book. Just as one needs to consider the nature of art and art appreciation, so it is necessary to look at the book from a similar point of view. Evaluating a book is a complex problem, but here we are mainly interested in the aesthetic nature of the book. Some of the comments made by the writers of the essays mentioned, especially that of Kepes, are pertinent. He feels that the book, as is true of all mass-produced items, suffers from the evils of standardization, a by-product of the developments in science and technology, and that there must be a return to basic aesthetic principles as far as the production of the book is concerned, taking into consideration such factors as basing book design on function; eye-appeal; the

clear, visual structure of the page; and the relationship of the pages to each other as well as their continuity. In short, "what book design ought to aim for is a rythical quality conditioned by appropriate technical and utilitarian limitations." (47, p. 13)

Dwiggins, a printer, warns that the "Modernist necessity to strike only for dramatic pattern and startling novelty can't quite be counted as playing fair with the function of the book or with the reader." (47, p. 27) Teague, on the other hand, states that book designers should emulate contemporary artistic ideas associated with architecture, painting, and sculpture; in other words, its concept and design should be dynamic and organic. (47, pp. 43, 50) Levit states that the book designer should incorporate some of the ideas of the avant-garde; if not in fact, at least in spirit. (47, p. 76) Peter Beilensen takes this one step further and advocates that the technique and ideas associated with the Bauhaus be applied to the book. (47, p. 93)

Finally, Armitage, a contemporary printer, who thinks that printing is made beautiful with skill, (47, p. 105) believes that books do not "dress the part" because they are not part of the "aesthetic explosion" which has taken place-- that instead, book designers have returned to the past for

inspiration and ideas. (47, p. 110) Further it should be remembered that books are in dire competition with other visual media and that this fact greatly influences the design and content of books. Also, one must not think that the "application of modern arrangements to book design is a remedy; rather, the design must develop out of function." (47, p. 113) He concludes that one aim should be "so to design a page that the reader will be consciously or unconsciously aware of its meaning before he has a word of the text." (47, pp. 111-112)

On the basis of the foregoing, the writer makes the following suggestions in respect to the designing of a book. A book should be so designed that it becomes a sub-conscious teaching device. This can be accomplished through attractive size, cover design, and lay-out of the contents. The printed page should be artistically contrived and executed in order to teach consciously and sub-consciously. There should be sufficient contrast between plates, illustrations, charts, analyses, photographs, copy, black and white and color, to create good design and interest. Likewise, arrangement of material should help produce clarity in the comprehension of ideas presented and there must be a sequence of logical thought in order to create understanding.

It is apparent, then, that art concepts cannot be completely taught by either visual or verbal means only. Visual and verbal information have varied purposes and must be used in multiple ways. A page of a book, therefore, may be a lesson in design principles by virtue of its layout; give verbal information on art; or illustrate principles immediately described. The verbal information should be artistically created also, or written as literature. Visual information should take precedence over verbal information since this is primarily a visual subject. The verbal aspects should be restricted to enhancing and making more clear the meaning of the visual material.

There must be a balance of information so that presentation will not become one-sided; that is, the book should move along in a coherent and unified fashion in which there is a rhythmic movement, an alternation, perhaps, between the printed page and the visual material.

These are some factors that one needs to consider in respect to the design of a book; this is one aspect, the informational features of the book need to be considered, how well does the book serve as a text? As in the case of design, do textbooks fulfill their function?

Textbooks

Textbooks form the basis of American education and are considered a boon for teachers, a headache for students, and an asset to publishers. Handlin states that about the only thing true in this statement, except for a few good textbooks, is the last part, in his article "Textbooks That Don't Teach," which appeared in the 1957 December issue of ATLANTIC MONTHLY. (110, pp. 113) It is obvious that the author takes a dim view of textbooks; for him they are "dogmatic and dull, an obstacle rather than an aid to learning. (39, p. 110)

Yet teachers at all levels of the educational system confidently day after day make textbook assignments, give tests, and believe that their students have learned something. For the most part, the textbook is accepted as written and the task of the student is to memorize what was assigned. This is a concept that still persists from the Middle Ages. In other words, "while the format has changed" (the so-called new book design) there has been no alternation in the basic assumption of the text that learning consists of remembering, and that the function of the book is to supply the material to be remembered." (39, p. 111)

Among all the indictments leveled at textbooks, perhaps this is the most significant and pertinent in respect to the teachers who are victims of the textbook situation: "actually

everything their (the teachers) course in educational psychology taught them about the learning process contradicts the assumptions under which the text is written." (39, p. 113) If this is so, why do teachers continue to use textbooks? Handlin believes that most teachers actually do not know any better, because they are not aware of the evils inherent in many textbooks; that teachers blissfully believe that "significance" will later be attached to the text; or that texts are an aid to grading because tests can readily be developed in terms of specific chapters; and finally, teachers regard textbooks as part of the great American tradition.

To this should be added, that textbooks are big business for publishers. (39, p. 113) Perhaps under ideal conditions they would disappear. It is up to the teachers who use them and the authors who write them to correct the situation.

What is the import of this discussion on textbooks to the general subject under consideration? Collectively, the comments made for book design in general and textbooks in particular serve as a basis for evaluating books on art appreciation. However, it is not intended to go into any great detail, as far as each book is concerned, but to look at them in groups, and then conclude by discussing a few books which the writer feels are good examples of design and textbook writing.

Evaluation of Books

Books on art fall into two large categories which are art history and art appreciation making the task of evaluation greatly simplified. Most of the art history books and related books in special areas such as art criticism and aesthetics, can be eliminated. But comment on one book, Helen Gardner's ART THROUGH THE AGES, must be made. It is regarded as one of the better texts on art history and is also used as a basic reference in many art appreciation classes. Helen Gardner introduces the student to the visual arts by the historical method, which is a common technique used by many teachers. Her book is intended for juniors and seniors in high school and freshmen and sophomores in college. Today, students find her book to be too comprehensive and detailed; rarely would a student actually master its content. To go even further and assume that the historical study of art results in appreciation of art is a moot hypothesis.

There are a number of other methods used to introduce the student to art: the comparative technique, as represented by Ralph Pearson's book, EXPERIENCING AMERICAN PICTURES; (81) the "picture gallery approach," as represented by Crane's A GALLERY OF GREAT PAINTING (22) and McCurdy (63); or the so-called simplified approach to the understanding and

appreciation of art, illustrated by John Sedgewick's ART APPRECIATION MADE SIMPLE. (95)

There are many more books in the field, but these are enough to indicate some of the related "historical" methods that are employed. Collectively, the books, either from the standpoint of design or as a text, do not meet the requirements discussed. The same thing can be said for most of the so-called art appreciation books. Rather than discuss those that do not measure up in one way or another, it is better to discuss briefly those that do, such as the METROPOLITAN MUSEUM ART SEMINARS; (15) THE COLUMBIA RECORD ART APPRECIATION SERIES; (19) Freedman's LOOKING AT MODERN PAINTING; (30) and Orvirk's ART FUNDAMENTALS: THEORY AND PRACTICE; (75) and one that is not an art appreciation book, but a psychology book by Smith and Smith, THE BEHAVIOR OF MAN. (99)

Collectively, these books represent a step in the right direction, both in respect to design and presentation of text. THE METROPOLITAN SEMINARS IN ART, which are sponsored by the BOOK OF THE MONTH CLUB, is made up of twelve portfolios, each containing a packet of fine art reproductions which can be removed from the portfolio and studied. Each portfolio deals with some phase of painting in which style, composition, technique, and interpretation are discussed. The purpose of the seminar is to present great paintings with text or

commentary which can be studied at home.

A further development of the same idea is that sponsored by COLUMBIA RECORDS in which the "portfolio" is supplemented with a set of slides and narrated records by Vincent Price and other outstanding authorities. (19) Here, the verbal symbol and the audio-visual are combined as they should be.

The next two items on the list, LOOKING AT MODERN PAINTING (30) and ART FUNDAMENTALS (75), are workbooks and are designed accordingly, primarily for the purpose of "getting the student into the act"; for it is assumed that he learns by doing. Both workbooks are unique in design and in their manner of presenting, discussing, and directly involving the student.

In the writer's estimation, the last book mentioned in the list, Smith and Smith's THE BEHAVIOR OF MAN (99) which is an introductory psychology book, most nearly fulfills the basic requirements. An art appreciation book that is written, illustrated, designed, and developed in terms of the underlying concepts described by Smith and Smith in the preface to their book would be a milestone in the publication of a new art appreciation book.

The author's own comments about the book best describe its unique qualities.

This book is the culmination of an idea about teaching...visual art and scientific writing can

be related, not only to illustrate facts and to make more precise presentation of material, but also to give meaning to abstract ideas, to stimulate the student's interest, and above all to motivate him to explore more deeply the details of the subject matter... One of our objectives...has been to reveal the unifying principles of a diversified field and to present with as much order and continuity as possible... With this end in view, we have tried to write the text in a simple straight forward manner with few distractions. There are no footnotes in the body of the text; superscript numbers refer to bibliographic references grouped according to chapters and at the back a Glossary has been included. All other aids to students--suggested supplementary readings, study questions, and projects--are to be found in the workbook designed for the text... From its beginning, this book was planned and written around illustrative drawings..." (99, pp.vii-viii)

"In order to bring education into a state of equilibrium of hand and brain, intellect and emotion, the task is to give the student enough opportunity to use his brain together with eye, nose, tongue, and fingers, and their transformation into controlled expression. The student must be allowed to find the facts himself by experiment with his materials. He should not be "led" in any certain direction; his brain should not be filled with plaster casts, nor at too early an age with books descriptive of second-hand experience ineffective for activating his thinking, or with books beyond the limit of his understanding.

"Education must be the opportunity to make ones own discoveries and to form one's own expression, providing the purposeful fusion and conclusions. The knowledge of historical continuity is one of man's most valuable steppingstones in his evolutionary progress. The purposeful accumulation of experiences can protect him from the repetition of mistakes, so that his creative power can gradually be saved for socially productive tasks. This productivity should be the alpha and omega of education, the translating of all the elements of learning into a creative sociobiological living."

Maholy Nagy

CHAPTER III

PERCEPTION AND ART APPRECIATION

The Nature of Seeing

Much of art appreciation depends on "seeing" things in a certain way, and this can especially be said about the visual arts. Therefore, it is necessary to investigate various aspects of perception in respect to its nature and process.

Definition. According to Victor D'Amico one must see not with the "outer," but with the "inner" eye. Productions made from seeing with the outer eye are only sheer imitations; they are photographic and mechanical operation with nothing of self in the experience. Seeing with the "inner eye" requires discrimination, putting down things which the artist feels are important to the expression of the idea. The inner eye sees with meaning and purpose; the outer eye sees only things as they are. (24, p. 5) Seeing refers to perception which is the process by which one becomes aware of the world and forms his opinions of it. Psychologists

explain the fundamentals of visual perception by distinguishing between the physical image which the eye's lens projects upon the retina and the mental image which this sensory impression induces. The first stage is called physical seeing to separate it from mental seeing. (7, pp. 38-40)

physical and mental seeing. In this two-part process the physical image under innumerable influences of environment and inheritance is transformed into a personal image by one's accumulated experience in life. Since experiences are different for every individual, no two people view the world alike. (7, pp. 38-40) Perception defined even more simply is differential response to environmental stimuli. (99, pp. 231-232)

The instant the optic nerves relay a sensory image to the brain, it is reconstructed into a personal image. If that image were then projected onto a screen, the difference between the original physical image and the revised mental image could be observed. Something very close to this happens when an artist observes some fragment of the world, such as a landscape or a city street, and then projects his mental image of it onto a canvas. (7, pp. 38-40) It can then be concluded that perceptual responses may involve detection, discrimination and ordering of stimuli. (99, p. 232)

Thus savoir, to know, is more important for art and human experience than voir, to see, because the brain differs far more than the eye. Opticians, who deal daily with radical variations in eyesight from 20-20 vision to astigmatism and near blindness, will challenge the statement that the retinal images of twenty artists who are painting a single landscape will be nearly alike. But differences between the mental images which result are far greater. As a general rule there will be similarity at the initial sensory stage and diversity at the interpretive stage. (7, pp. 38-40)

The New Language of Vision

Kepes describes the new language of vision as primarily a device of orientation, a means to measure and organize spatial events in which the mastery of nature is intimately connected with the mastery of space. Each new visual environment demands a reorientation. Seeing spatial relationships on a flat land is a different experience from seeing them in a mountainous region; walking requires a different spatial measurement than riding in a car or in an airplane; and the dimensions of streets, subways, elevated, and skyscrapers, requires a new way of seeing. Widening horizons and the new dimensions of the visual environment necessitates new idioms of spatial measurement and communication of space. The

visual image of today must come to terms with all this: it must evolve a language of space which is adjusted to the new standards of experience. The new language of vision can and will enable the human sensibility to perceive space-time relationships never recognized before. (48, pp. 12-14)

But what is Kepes talking about when he refers to the new language of vision and what is its vocabulary? An examination of specific properties of perception as related to design will be discussed to answer this question. (48, pp. 12-63)

Properties of perception. According to Gestalt psychologists, the elements of the objective world, which are the same elements found in art, are pigments (paint) which provide the sensations of light and color and outline (geometrical delineation) that denote areas and shapes--the visual forces of attraction in which a point, an area, a shape, a color are not perceived as separate qualities but in relation to each other. (52, 53)

The "laws" of perception. Seeing is not a mechanical process but a dynamic one which functions in accordance with four basic principles as postulated by Koffka:

- Proximity
- Equality
- Continuance
- Closure
- Forces of attraction

Proximity refers to the relative nearness of elements to each other, which is the simpler condition for organization. In visual experience the proximity of various elements makes it easy to organize the component parts into coherent patterns; for instance, letters into words, stars into constellations, or in looking at a painting, a line of print, a building, a sculptural piece, or a motion picture is readily related to the elements that are near to each other.

Equality. One is also able to organize elements into coherent patterns if they have common qualities such as the following:

Areas	Shapes
Colors	Sizes
Directions	Textures
Lines	Values

Thus, proximity and similarity compete with each other as processes of organization, which is an important factor in creating tensions within a picture.

Continuance. Continuance makes it possible to see the outline of an image or to follow the direction of a line. Every line tends to be continued in the same direction by the eye; for example:

- 1) Broken or dotted lines tend to be connected and continued.
- 2) Curved lines tend to be seen in their continuation as curved lines.

- 3) Straight lines tend to be seen in their continuation as straight lines.

Such linear continuation helps to outline images by creating groups of a similar order. Continuance is the most important force for binding together heterogeneous elements and reducing the picture image to the number of units which can be fully seen in one visual act. Continuance is also valid for the **graduation** sequence of hue, value, and area.

Closure. The principle of closure causes one to isolate objects from their surroundings, just as a picture frame isolates the picture from the wall and from other objects in the room. As in the case of continuance, any unbroken lines are "completed" and points are connected. Closed areas appear to be more formal and stable than those which are open and without boundaries. This is the reason why sculpture should be compact and different parts of a building should be united and coherent. The latter, incidentally, does not contradict the trend of open-planning in house design; the free space is still organized within the coherent whole-space and used to its best advantage as contrasted to the wasted space of ill-designed houses.

Implications for the visual arts. With certain variations and extensions, these four principles form the psychological basis for design. In any good work of art the various elements are

organized in such a way that they accommodate the perceptive processes as an analysis will reveal. There are many ways devised to analyze a work of art and various terms used to describe that analysis; however, all such terms may ultimately be equated to the four basic principles:

1. Proximity and Closure

- a. Opposition
- b. Proportion
- c. Sub-ordination

The sub-ordinate terms for each main heading are those commonly used in analyzing any work of art.

2. Equality

- a. Balance
 - 1) Symmetry
 - 2) Assymmetry

They are also basic principles of design. A good work of art is characterized by them.

3. Continuance

- a. Rhythm
- b. Transition
- c. Gradation

The figure and ground principles. In addition to the "laws" of perception, the Gestalt psychologists have emphasized the importance of the figure and ground principle which is basic to all perception. The principle is so obvious that it is often overlooked. It means that for maximum clarity of vision, a

figure should be silhouetted against its background:

- 1) In visual perception the ground on which the figure stands is always an extended mass of color.
- 2) An ordinary black and white checker board pattern illustrates the point.
- 3) On the other hand, the figure-ground relationship is a relative one, for what is ground for one figure is itself the figure.
- 4) A figure, then, is any object that stands out as a unit and without confusion against a background which means:
- 5) That a figure must be a unit of pattern or a type, for these are the only things that count as units in esthetic perception.

Most artists strive to show what is "figure" and what is "ground." It is customary to speak of the area of the figure on a ground as "positive space" and the areas of the ground in relation to the figure as "negative space." There is a tendency to place most emphasis on positive spaces (the figures) and neglect negative spaces (the areas of ground left between the figures). It is interesting to note, that the Chinese are particularly adept in emphasizing all the space as positive.

Learning and thought. Psychology also points out some facts about learning and perception as it relates to art objects. It tells us that the nature of perceptual organization is affected by past experience, learning and thought. Each observer's perception of anything is organized in terms of his own

behavioral history. Perceptions, therefore, are not exact copies of the visual world. (99, p. 232)

Learning and thought influence one in many ways. Perceptual training is a necessary part of the learning of an art or skill--important in refining observation, speeding up the rate at which it is carried out, increasing the overall scope of observation, and reorganizing what is observed. This training can involve detection, discrimination, or ordering of stimuli. Observations of form and space in the visual world depend on visual experience as well as on auditory, tactual, and kinesthetic, (99, p. 232) all of which play an important role in appreciation.

Kepes explains the appreciator's role as that of participating in a process of organization, a creative act of integration, as the visual image is perceived. Its essential characteristic is that by "plastic power," an experience is formed into an organic whole, which is a basic process of forming; that is, thinking in terms of structure--a discipline of utmost importance in the chaos of our formless world. (48, p. 3)

Perception and understanding. Bensch states that a work of art is understood correctly as soon as it is perceived correctly in the rhythmic, formal sense, and as soon as one feels its true emotional content through this correct formal perception.

When great art does not give one a "revelation" then the formal rhythmic-structure and composition is not seen correctly or one is making false connections. The essence or emotional content will dawn on the student when persons with insight point out the rhythmic-formal relations, or know how to bring the emotional content closer to the student by describing it. When the student understands, the form becomes clear, the content opens up, the work of art speaks to him, and he is able to appreciate it aesthetically and to take a philosophical attitude toward it. (58, p. 36)

Bensch insists, then, that a student should be helped in penetrating a work of art.

In ART AND VISUAL PERCEPTION Arnheim opens up the newer approaches of psychology concerning appreciation of art.

(5) With the laboratory results of Gestalt psychology at his disposal, he boldly enlarges perception to include aspects of judgment and speaks of "perceptual concepts." Perceptually, reality is a function of the cultural climate; that is, if visual perceiving and visual knowledge are integrated, geometric and realistic arts are still derivative from one experience; that the abstraction of Byzantine and of modern art is realistic once we attain a focus; and, similarly, that realistic art is meaningless to those not culturally conditioned to it.

perception and learning. Appreciation does not depend on reasoning, but many perceptions depend on different types of learning. One's observations of form and space in the visual world depend on visual experience as well as on auditory, tactual, and kinesthetic experience. (99, p. 232) Furthermore, in relation to works of art the perceptual patterns believed to be relevant have been established with a high degree of stability. Hungerland states:

This relative stability of perceptual patterns, which is a result of training and habituation, prevents, in most cases, much divergency. Therefore, the assertion that different observers see things differently and that disagreements over aesthetic values is simply two people talking about two different things does not seem to hold up. (45, p. 456)

Common fallacies. In order to help a student to see a work of art, it is expedient to mention some common fallacies which are generally considered to be true that are associated with seeing. The principles and fallacies are based on the findings of Buswell. (14) These will be presented as questions and answers.

1) What does a person do when he looks at a picture?

In looking at a picture, just as in reading, the eye moves on a series of quick jerks; the eye does not slide over the picture as many people think it does.

2) What is the effect of color or lack of color?

In general, in comparisons of the eye movements for the same picture in black and white and in color, somewhat greater attention is given to those sections where the color is most pronounced, but the differences are less than generally assumed. It is entirely possible that the effect of color is to be found chiefly in the quality of the mental experience when colored pictures are observed rather than in the pattern of the visual experience.

3) What are the main centers of interest in looking at a picture?

The character of the pattern of perception in looking at a picture changes rapidly from the initial fixation to later ones, and the nature of these changes varies considerably from individual to individual and from picture to picture. In other words, centers of interest, as defined by the picture, are not revealed entirely by perceptual patterns.

4) Does the pattern of the perception reflect in any way the manner in which the various elements of the picture are organized?

Several former assumptions are not supported by research findings: that the pattern of perception in design is influenced by the character of line and other design elements, that rapidity of eye movement in either direction is determined by the characteristics of the design, as in the

case of certain vertical, horizontal, and oblique lines, and that the satisfaction experienced in looking at the border design, for example, is due to the fact that the repetition of elements of the design produces a corresponding muscular movement of the eyes which produces the particular pleasing effect of certain types of border designs.

- 5) Does previous training in art or ability make a difference in the pattern of perception?

In general, comparisons of the pattern of perception for students who have studied art with those who have not, show some differences, particularly in the matter of duration of fixations. Specialists in art have a tendency to make shorter fixations than the untrained person; but, one is not to conclude from this that advanced art students will necessarily rank higher on various art appreciation tests.

- 6) Does Oriental perception differ from Western?

If one may judge from duration of fixations, children of the sixth grade level show substantially the same characteristics as adults. The same interpretation applies to Westerners and Orientals; there is no difference in the manner in which they see, either in the pattern or the duration of fixation.

- 7) Does the length of time one looks at a picture influence perception?

The length of time one looks at a picture does influence perception to a certain extent. Short fixations, for example, are apparently related to the more simple processes of visual perception, whereas the longer fixations seem to indicate a mental process of reflection. Wide individual differences are found both in the general pattern of perception and the duration, but the latter are more directly related to the characteristics of the individual looking at the picture than to differences in the picture being observed.

Implications. Such statements as the following may be found in many books. "...But you will notice, how large a stretch of empty space is left at the top of the lunette so that the eye is drawn upward and the dignity of the whole decoration thereby elevated..." (14, p. 80) or "The use of the easily transitional lines rather than the contradictory line leads the eye surely, but less harshly to the central figure." (23, p. 22)

But these are contrary to the facts; what generally happens is that one first surveys the entire picture, and detailed study, when it occurs, comes later. This observation is directly related to the problem of learning to see, which, as in the case above, is fraught with many misconceptions.

Learning to see. A great deal has been written about learning to see, particularly in respect to art. Below are summarized what cannot be learned and what can be learned.

1. One does not learn:
 - a. To accommodate, converge, fixate, and move the eyes.
 - b. To produce optimal images.
 - c. The space values of separate retinal points.
 - d. To associate retinal points so as to see form.
 - e. To interpret color and form sensations so as to see the third dimensions.

2. One does learn:
 - a. To identify the features of visual stimulation which correspond to the important features of the physical environment, including
 - b. To make discriminating reactions and judgments.
 - c. To move from indefinite to definite (not from sensation to perception).
 - d. To differentiate percepts, (not to have them).
It is in this sense that one learns to see.
(59, pp. 7-12)

Thus, if the teacher takes into consideration the above and what has been discussed previously, these can be formulated into concepts for teaching; in fact, the entire section dealt with concepts that could be related to the teaching of art appreciation.

Summary. This chapter, in its various ramifications, discussed the nature of perception and presented the most recent information on the subject for the teacher's consideration. It is believed that the teacher of art appreciation should be aware

of these facts since appreciation depends upon perception.
Thus, the various ideas presented can be integrated into the
teaching-learning process.

CHAPTER IV

COMMUNICATION AND TEACHING

In the sections thus far, various aspects of art, art appreciation, books, and perception, as they are related to teaching, have been discussed. All of the aforementioned are, in one way or another, a form of verbal or non-verbal communication. The major difficulty arises from the fact that the verbal and non-verbal are non-translatable. For instance, what one says about the work of art is not the same as the object. Yet, one is expected to teach art appreciation primarily by verbal means (the lecture) based on a text composed of verbal symbols (words). It must be remembered that art appreciation is a visual subject which involves perceptual as well as emotional and other subjective reactions.

Non-verbal Communication

It is hoped that in the discussion that follows a possible solution will emerge. Obviously, all phases of communication cannot be discussed but only those which have a bearing on the problems at hand. The ideas presented in this

section are taken, for the most part, from Ruesch and Kees book NONVERBAL COMMUNICATION. (90)

General considerations. In respect to communication two important conditioning factors should be noted. First, cultural determinants are responsible for the general nature and form that communication takes in any society. For example, the French philosophy partly reveals itself in the desire to display style and taste in word, gesture, and action which create refinements in human relations. Since many of these communicative devices were once based on court ideas of chivalry, intrigue, polished words, and accomplished formality, they have become outmoded and empty gestures, recalling past points out the role that education must take in preparing the individual to fit within the communication network of his culture. (90, pp. 15-95)

The second important factor to consider is that human expression and transmission of signals depend on motor development causing the communicative process to be dependent upon the developmental condition of the neuromuscular system. (90, pp. 15-95)

Art and communication. Art, including painting, sculpture, architecture, dancing, and acting, is a form of communication that must be understood from two angles; that of representing

non-verbal forms of codification and that of dealing with assumptions needed in order to understand the artist's statement. Therefore, the symbolic nature of art is more than a code since it always contains a comment, an interpretation, and a suggestion of how to understand its symbols. (90, pp. 15-95)

Communication through object and picture. The material environment contains signals which are used by individuals to guide, move, and direct people. These signals are objects ranging from household gadgets to architectural styles. The language of objects is most clear, perhaps, in commercial sales displays in windows and show cases; but, actually, all objects achieve effects through arrangement, variations of materials, shapes, surfaces, craftsmanship, and variety of selection. The order of these objects is partly determined by laws of physics, appearances, usage, human needs and agreements among the society on what is most acceptable. Objects may be personal and individual, society centered, or objects can become a kind of international language which is free of restrictions of race, class or caste, and may serve all men. (90, pp. 15-95) The following pages are intended to make the nature and influence of non-verbal communication more clear.

The nature of non-verbal communication. At this point a general theory of communication, which will provide some understanding in respect to the opposed forms of communication—teaching and art, is needed. The last chapter of Ruesch and Kees book, NON-VERBAL COMMUNICATION (90, 189-193) is paraphrased here, for it summarizes very well the general theory of non-verbal communication.

Non-verbal forms of codification fall in three broad categories which include sign language (use of gestures), action language (all movements not used exclusively as signals), and object language (intentional and unintentional displays). In contrast, verbal forms, sign, action, and object languages usually require a certain space that cannot be modified. Furthermore, the appreciation of objects and gestures is based less upon impressions that follow each other in serial order, but more upon multiple sensory impressions that may impinge simultaneously. (90, 189-193)

It is especially significant to note that verbal and non-verbal language do not appeal to the same sensory modalities. Silently executed sign language is perceived by the eye, much in the way that spoken language is perceived by the ear. Action language may be perceived by the eye and ear and--to a lesser degree--through the senses of touch, temperature, pain and vibration. Another factor that has some

importance in the perception of non-verbal language is the position of the participant in a communication network of any type.

The selection of a particular type of communication whether verbal or non-verbal depends upon the communication versatility of an individual and his ability to vary statements in keeping with the nature of the situation. Non-verbal language is particularly important in situations where words fail completely. Words are particularly inadequate when the quality of space has to be symbolized. For example, models or photographs must be used if one is to appreciate the distinctions between a Gothic cathedral and its Baroque counterpart. Moreover, even lawyers are aware of the necessity of supplementing their verbal arguments with courtroom reenactments and of documenting them with material and pictorial evidence.

It should be noted that the characteristic functions of each of the various types of non-verbal language are not necessarily interchangeable. Objects can increase the scope of our sensory organs or serve to extend or replace our muscles. Examples include the scientific recording instrument, the labor saving machine, giant calculators, computing machines, and so forth. (90, pp. 189-193) Further, non-verbal

language is frequently used to effect social control. Among other things, we all consciously look for non-verbal clues in buildings, landscapes, and interiors, for we know that these clues have something to say about the status, prestige, taste, and other values of those who own them. Such an awareness is used by architects, decorators, and owners to set the scene for social encounters. (90, pp. 189-193)

Object language not only allows for concise and economic phrasing, but is greeted with greater tolerance toward its redundancy than is the verbal language. (90, pp. 189-193)

Finally distortions of reality readily develop in the use of verbal and digital symbols if they are not repeatedly checked against the things for which they stand which non-verbal language seldom brings about. If human beings are to protect themselves against the onslaughts of modern communications machinery and the distortions of propaganda, they must ultimately learn to use words scrupulously and with a sense of integrity. Only by a renewal of emphasis on the individual, with all his personal and unique characteristics--and this involves to a great extent the non-verbal--can a sense of proportion and dignity be restored to human relations. (90, pp. 189-193)

The Communicative Influence of Visual Objects

It may not occur to the teacher of art appreciation that, aside from the aesthetic values under consideration, that the visual arts--a painting or a house--communicate many other things besides aesthetic values. The student is conditioned by these influences, even though he may not be aware of this; and this determines his attitudes toward the visual arts, and the entire visual world for that matter.

Similarly, how one perceives the work of art is largely determined by these subtle influences. In the paragraphs that follow, some of these influences will be discussed for the purpose of pointing out to the teacher, as well as to the student, the various forces that are at work, which partly explain why the student fails to appreciate as fully as he should. By the same token, these forces are those which make the teaching of art appreciation difficult.

Verbal and non-verbal commands. Commands can be made either verbally or non-verbally. The advantage of non-verbal commands is that they meet with less resistance and repetition is not as obvious or as boring. Non-verbal approaches used to command include: 1) exhibiting objects with an implicit appeal to perception; 2) arranging articles in such a way that they can be used or tried out, where the appeal is

essentially kinesthetic and muscular; and 3) controlling traffic lanes on the highways, sidewalks, and interiors of stores or houses. All three will be discussed further. (90, pp. 118-148)

Appeal to perception and kinesthetic response. Some institutions appeal selectively to customers who need their goods and services by identifying themselves with cues that serve as recognition signals for a particular clientele. Cues are also important to the motorist who is commanded, instructed, and warned by the shape of highway signs. (90, pp. 118-148)

Objects also elicit a kinesthetic response. For instance, when buying objects for personal use one usually thinks of the object in relation to his body image and may project himself in action or try out the object to see if it seems to do what he believes it will. Often the visual appraisal without the actual test suffices. (90, pp. 118-148)

Verbal Communication and Language

Verbal communication is the primary medium or method for transmitting ideas in the process of teaching. Yet for the teacher this method is in the form of the lecture; for the students, it is something to be endured. Later, after the lecture, the student reads about what he has "heard" in books; this is the inevitable assignment. Still later, he will

be tested on said material. The assumption is that he has "heard," "read," and "learned"; but has he? Even though he may have derived something, perhaps by the process of memorization, what has he "learned" about the visual arts? The alphabets are not the same; the language of words and the language of vision are different. It is the purpose of this section to discuss some of the theoretical and practical aspects of this disparity. Hayakawa, for example, analyzes the process quite thoroughly. (40)

Now, the primary consideration is with the word and the object.

Objects and words. Words and objects may take on symbolic properties but words are necessarily symbolic and referential while objects may or may not be. Objects may undergo energy transactions, move, or cause certain reactions such as pain or destruction. Consequently, words have a vastly different influence on humans than do objects; objects may appeal to the proximity receivers since they may have surface textures, weight, aroma, taste, or temperature while words are essentially perceived as sound signals or as visual signals. It is apparent then that words are perceived by one or two sensory modalities but that objects usually involve more. Furthermore, objects produce less perceptive

fatigue than do words since the human tolerance for repetition of words is limited. (90, pp. 96-108)

Characteristics of words. The relationship of verbal signs is studied in semantics. Similarly, there are certain relationships in object language expressed through the combination of materials, surface structure, color, and shape to produce an object that embodies the function of noun, adjective, verb, and adverb all in one. The idea of sequences of sentences is paralleled somewhat by the arrangement of several objects in space to produce a theme. Then too, written speech is broken up by punctuation and chapters and the spoken word is ordered by pauses, emphasis and loudness and softness. In contrast to the arrangement of the verbal, objects may be grouped so that the eye perceives imaginary boundary lines that are designed to break up space. (90, pp. 96-108)

It should not be forgotten that written material always has a material body, that is, it is more than print on paper but includes a particular typography, the quality of the paper, the margins and other features of format which guide and influence the reader. These non-verbal features or objects modify and help illustrate the words. The combination of words to object or object to words always results in some

modification making the meaning of the combined whole much different from that of its components. For example, bronze letters or numerals on a solid polished oak door convey a different impression than the same letters or numerals do on an aluminum door hand painted in red enamel. (90, pp. 96-108)

Verbal-object language is often used in making statements of value. Shoppers are aided by price tag labels and information labels which tell something about the object and aid in making comparisons between wares. Some stores dispense with the announcement of prices and depend on arrangement and relative position to present the message of value. The displays of multiple objects are usually less expensive.

Words, objects, and recognition. Because the material environment is interwoven with patterns of living it is possible to recognize and identify particular atmospheres and this in turn gives clues to the type of people to be found in a given area as well as other ideas about the area. It is easy to identify tough waterfront areas, refined wealthy areas, commercial areas or industrial areas by the material atmosphere. (90, pp. 96-108)

Objects, like words, can be highly symbolic, especially when people use them to announce what they are and what they

are and what they do. Objects can announce inequalities or individuality that for reasons of taste or conformity, cannot be expressed in words. Since objects are accessible to rich and poor, literate and illiterate and may operate effectively twenty-four hours a day they are of considerable importance as influential factors. This is why clubs have insignias, rings and pins. (pp. 96-108)

Symbolism. All words and most objects in the final analysis serve symbolic functions. Cassirer develops an entire philosophy of symbolic forms; given here are some definitions and ideas about symbolism that the teacher needs to keep in mind, and are quoted in full accordingly.

Ogden and Richards, writing as psychologists and critics of language and literature, define symbolism as follows:

Symbolism is the study of the part played in human affairs by language and symbols of all kinds... It singles out for special inquiry the ways in which symbols help us ~~or~~ hinder us in reflecting on things... Words, as everyone knows, "mean" nothing by themselves, although the belief that they did...was once equally universal. (76, pp. 1-17)

Sapir, an anthropological linguist, holds that:

It is best to admit that language is primarily a vocal actualization of the tendency to see reality symbolically. (57, p. 89)

Korzybski, a therapeutic "non-Aristotelian" semanticist, declares:

Man's achievements rest upon the use of symbols. For this reason, we must consider ourselves as a symbolic, semantic class of life, and those who rule the symbols, rule us. Now, the term "symbol" applies to a variety of things, words and money included...In the rough, a symbol is defined as a sign which stands for something... The abuse of symbolism is like the abuse of food or drink; it makes people ill, and so their reactions become deranged. (54, pp. 76-77)

Susanne K. Langer, philosopher of art, gathers together and develops a number of these concepts:

...Not only science, but myth, analogy, metaphorical thinking, and art are intellectual activities determined by "symbolic modes." ...Symbolism is the recognized key to that mental life which is characteristically human and above the level of sheer animality. Symbol and meaning make man's world far more than sensation... Man's conquest of the world undoubtedly rests on the supreme development of his brain, which allows him to synthesize, delay, and modify his reactions by the interpolation of symbols in the gaps and confusions of direct experience, and by means of "verbal signs" to add the experiences of other people to his own...

The development of language is the history of the gradual accumulation and elaboration of verbal symbols... The symbol-making function is one of man's primary activities, like eating, looking, or moving about... The fact that the human brain is constantly carrying on a process of symbolic transformation of the experimental data that come to it causes it to be a veritable fountain of more or less spontaneous ideas. As all registered experience tends to terminate in action, it is only natural that a typically human function should require a typically human form of overt activity; and that is just what we find in the sheer expression of ideas.

This is the activity of which beasts appear to have no need. And it accounts for just those traits in man which he does not hold in common with the other animals--ritual, art, laughter, weeping, speech, superstition and scientific genius... The great contribution of Freud to the philosophy of mind has been the realization that human behavior is not only a food-getting strategy, but is also a language; that every move is at the same time a gesture. Symbolization is both an end and an instrument. (57, pp. v-41)

Since symbols play such an important role in the educative process, as the preceding quotes have indicated, it is quite important that the teacher both recognizes and can make use of them. All aspects of communication must be well understood by the teacher who plans to get the most out of his teaching.

Audio-visual Communication: Films

Thus far, various aspects and problems pertaining to communication have been considered as they relate to art, books, perception, objects, and words. While there are still many problems to be solved, the conclusions reached, thus far, point in one direction: for effective teaching and learning the verbal must be thoroughly integrated with the visual. This obvious conclusion has been confirmed many times by exponents of the audio-visual techniques. Yet, this being so, many educators and teachers fail to realize the significance and implications of this so-called "obvious" conclusion. If the situation were otherwise, there would be no need for this paper or another book in audio-visual materials and

techniques or art appreciation.

The main idea is not to extol the virtues of audio-visual materials, but to discuss some of the basic problems and concepts involved as the latter pertain to the teaching of art appreciation. All too often, teachers are not fully aware of the various factors involved in teaching by the "audio-visual method." It is expedient, before discussing various audio-visual teaching techniques, to consider some of the theoretical aspects of the subject as revealed by recent research. GRAPHIC COMMUNICATION AND THE CRISIS IN EDUCATION summarizes most of the recent research in visual communication and will be referred to extensively in the following pages.

Two basic problems: motivation and attitudes. Problems of using mass media include the fact that one must impart knowledge and also influence motivation and attitudes. The latter is not easy since film motivation must usually be followed by immediate action if it is to be most effective and must be directed at behavior or attitudes that can be influenced and changed.

For example, the student generally expects a film to be entertaining or similar to a Hollywood production. This conception of the film can gradually be changed with good teaching and increased use of educational films.

Motivating students to learn from films. The teacher is probably the most important factor in influencing motivation since he or she can build interest and enthusiasm or dull it. Furthermore, tests about the film are often effective as a method of getting students to be more attentive and alert. Parents may also instill certain general attitudes toward films. This probably involves the social structure from which the students came.

Cues and learning. The film itself supplies cues which motivate (cause the student to want something), stimulate (cause the student to notice something), participate or respond (cause the student to do something), and reward (in which the student receives something he wants.) The motion picture is supreme in supplying visual cues and is especially important when used to exploit topics that lend themselves to visual presentation. Films also have the important advantage of being able to present relative motion. They can be discriminating since they can be so ordered that irrelevant material can easily be deleted which is often not the case with other teaching materials. Furthermore films can supply cues that will activate habits which the student already possesses.

Miscellaneous considerations. Other miscellaneous factors that the teacher needs to take into consideration are: specificity

versus generality; superiority of learning which is understood or experienced over rote learning; meaningfulness and organization of material; forgetting and review; and study habits for films.

Since films aim at specific information it is important to obtain films that provide what the student needs. Often the realism of the motion picture helps the student to understand how principles can be applied since it can provide a set of conditions which is very close to actual experience.

It is very important also that films be well organized and contain meaningful material for the student. Films lacking these two items are very ineffective. Immediate review of films is important.

One of the best types of reward that students can be given for responses are immediate ones (often these are grades). Delays may reduce the amount of retention.

Technique: practice tests, appraisal and evaluation tests.

Several techniques have been devised for use after students have seen films, slides, filmstrips or large prints. These are designed to get the student to do something about what he knows, sees, and feels. These might include creative projects which are outgrowths from the film, reports on personalities or art objects, theories, or philosophies introduced in the

film, comparison tests of the art viewed in the film, analysis of various types, preference and psychological tests, etc. These types of tests will not necessarily produce any pat results or answers as to whether or not the student appreciates what he has seen but they will provide the student with new experiences, new ways of looking at things and a new attitude about how other people see things.

Testing machines and practice tests. New teaching devices have been developed such as the "graphic response" machine and the "push button answer" machine which may help both the student and the teacher. New types can be developed and these may be very valuable in stimulating the imagination. However, practice tests must be considered as "practice" and so far measuring the student's appreciation is difficult if not impossible as yet from this type of testing. Their value lies in the direction and growth they can provide.

Other aspects of the film to be considered. The following ideas are well worth noting:

- 1) suspense building
- 2) problem solving
- 3) effects of early failure and later success
- 4) pleasantness and design qualities of the film
- 5) discussion of the film

As films are used correctly and come to be seen as something more than entertainment they can come to have a tremendous effect on learning. Benefits should snowball as recent studies have indicated.

Correlated Audio-visual Techniques

As will be pointed out later, the art appreciation course may be developed around a core of basic films. In the last section various factors related to teaching with films were considered. Here, similar ideas are considered in respect to the other audio-visual techniques for the respective virtues and problems associated with slides, filmstrips, bulletin boards, prints, recording, demonstrations, field trips, models, and mock-ups are well known. Recent books in the field amply describe the latter, such as those by DeKoeffler (25), Hoban (43), Wittick (105), Kinder (50), Backman (6), Dale (23), Brown (13), and Holland (44), so there is little need to repeat that information here. For purposes here there are two basic aspects that need to be considered: 1) the manner in which the supplementary materials are used; 2) the physical setting.

Principles of correlation. The guiding principles to follow are the same that apply to art or design. The films are the

theme* and the other audio-visual teaching-learning devices the variation. Observing this one principle of "theme and variation" provides the necessary "change of pace" in the over-all teaching sequence and at the same time creates interest and thereby avoids monotony; nothing is more dulling than seeing films day after day.

In other words, no one "device" is to dominate; rather, a logical pattern or sequence is established in respect to their use, keeping in mind, the fact that collectively, they work harmoniously together so as to create a unified whole as one turns from one medium to another. In this manner, a proper balance as well as contrast is maintained, for example, between films, filmstrips, and slides.

The words which are underlined are the self-same principles that are observed by the artist; these principles serve as his guide as he creates his work of art. For him, the elements of art are his "materials"--color, line, form, space, and texture--these he manipulates in terms of the principles of art and in terms of the limitations and potentialities of the particular medium in which he is working.

(*) Underlined words are the principles of art which are derived from a number of authorities: Graves (34), Parker (79), Smith (98), Anderson (3).

The net result is a work of art. For the teacher, the elements of medium, in this case, are the audio-visual tools and their use he organizes in terms of the principles. This idea is discussed at length in the next two chapters.

Then, too, just as the work of art expresses the artist's own creativity; so the manner in which the various "media" are combined is a reflection of the teacher's personality--or, the resulting form varies from artists to artist and from teacher to teacher.

Correlation and integration. Two other principles which are at work in this organizational process are correlation and integration. The correlation refers to the particular relationship of the different types of presentations to the logical development of the course in respect to the subject matter, visual materials, and textbook. The integration is a further refinement of the correlation process, in which all aspects of the course, materials, procedures, and techniques are so organized and articulated that they function as a unified whole.

For example, if a film presentation is followed by a bulletin board discussion, slides, and a demonstration, the informational and visual content obviously should be related to that of the film. By the same token, the four are related

to the general development of the course; the former process is a matter of correlation and the latter of integration.

The physical setting. A fact that is often overlooked is that architecture is not only the setting for teaching and learning but it sets the mood. Contrast, for example, the buildings found on the Harvard campus, which are Georgian, with those designed by Frank Lloyd Wright for the University of Lakeland, Florida, which are quite contemporary and informal. The apparent difference in setting and mood is obvious. In passing, buildings can be nostalgic or forward looking, inviting or uninviting, warm or cold, open and free or closed and prison-like. The same holds true for classrooms; for rooms, obviously, are part of the building. The room in which one teaches may either facilitate or hinder the teaching-learning process; this is particularly true in the case of the teaching of art appreciation. Actually, for our purposes, a special room is needed, generally described as an audio-visual room. While it seems obvious that such a room should be used in the teaching of art appreciation, all too often such is not the case. Frequently, the so-called audio-visual rooms are inadequate and thereby decrease the effectiveness of teaching and learning. Thus, it would be well to describe some of the special features that need to be incorporated in that room.

The special features may be summarized as follows:

- 1) Seat at least one hundred students thereby allowing for increased enrollments and eliminating sections; the teaching of art appreciation does not necessarily demand small classes, except for discussion sessions.
- 2) The room should be large enough to allow free circulation; grouping of chairs for discussion purposes; a platform large enough to accommodate small dramatic presentations, musical groups, panel discussions, demonstrations, etc.
- 3) Ceiling should be high enough to accommodate large screen and placed high enough so students can easily see the bottom of the screen. Since the comparative method is used screen should be large enough to accommodate two good-size pictures.
- 4) Projection and audio equipment, which should include: 2 automatic slide projectors; 2 filmstrip projectors; 2 motion picture projectors; 1 opaque projector; 1 tape recorder; 1 turn table, 1 film splicer, to eliminate noise and damage to the equipment it should be housed in a separate room commonly known as the projection room.
- 5) The projection room should not only be large enough to house all the equipment, but serve as a storage and work room where films, filmstrips, slides, prints, and other audio-visual materials can be stored and where one can work.
- 6) The audio system should be stereophonic through which the projectors, record player, tape recorder and public address system (larger classroom and various classroom activities may require a P.A. system.). Speakers should be mounted in the corners of the room and sound projected downward toward the back of the room.

- 7) Automatic projectors should be wired so that they can be controlled from the lectern at the front of the audio-visual room. Switches and buttons should be provided for signal purposes in the projection room. Also, controls and switches for classroom lights, special lighting and "spots" should be mounted on the lecturn. (In other words, the controls should be at the teacher's fingertips.)
- 8) There should be adequate bulletin and chalk board space all around the room. On one side of the screen there should be a chalk board, on the other a bulletin board, and directly behind it another chalk board; this makes it possible to draw diagrams or write words on the black board and display prints that are related to what is being projected.
- 9) There should also be glass-enclosed show cases for purposes of displaying ceramics, jewelry, and other art objects. Another such case should be provided outside the classroom; perhaps at the entrance to the room. Both of these could be built in the same manner as a storage wall or bookcase with sliding glass doors (that can be locked) and adjustable glass shelves.
- 10) Adjacent to or near the classroom should be a study area, consisting of: audio-visual study room, lounge, conference room, and office.
- 11) The audio-visual study room should include a variety of equipment: stacks for art books, study tables, print racks, filmstrip and slide viewers, various audio-visual display devices, tape recorders, record players, a number of listening booths, study machine booths, projection booths, and the like (the booths occupy one area within the audio-visual room).
- 12) Ideally, there should be a small display gallery adjoining the audio-visual room and the classroom.

Architecturally speaking, the basic idea is to create an attractive and efficient center for teaching, a place that is congenial, informal, inviting, and non-institutional. If the total project seems too expensive, the implications of the various ideas, concepts, and prerequisites that have been presented should be considered, if the ideal cannot be attained perhaps adaptations could be made. While it is true that many of the suggested features are frequently incorporated in audio-visual centers, libraries, classroom buildings, and even the student union, the idea here is to provide such services in the art center, not elsewhere.

In other words, the teaching-learning center is specifically designed for the art building where teaching and study materials are readily available to teachers and students alike. Obviously, if such materials are not available, one phase or another of the total art appreciation program suffers; all too often, such is the case at many institutions of higher learning that still cling to out-moded teaching.

In concluding this section, it is expedient to comment briefly on the phrase "institutions of higher learning." At the outset, it was stated that architecture is suggestive of certain moods and responses. The words "institution," and "institutionalism," or "institute" as applied to various types of buildings is replete with many undersirable responses.

The sheer bigness, formal and over-powering qualities of such buildings have their effect on most students. Institutional buildings and the ideas inherent in the word "institutionalism" to them are often cold and forbidding. This is a natural reaction since the latter are incompatible with present day thinking and concepts, and a way of life which is casual and informal.

Many architects and educators are fully aware of this fact. The architect Eero Saarinen, for example designed an entire college (Concordia College, Ft. Wayne) which is based on the premise of "human scale in architecture." To reflect this concept in the total design of the campus, as well as the individual buildings, Saarinen went back to the Northern European village style of architecture for inspiration and ideas. The Lakeland University, designed by Frank Lloyd Wright, though contemporary in style, nevertheless is based on the self-same premise: that architecture should consider the human scale, or as Walter Gropius puts it, "the human stride." This digression was made to point out that architecture, in a very real sense, is part of one's environment and influences him, accordingly. In short, architecture determines how one learns, works, thinks, and plays. Why not, then, design and erect buildings that administer to the contemporary needs of man. This is the question that Frank Lloyd Wright posed and tried to answer in his books and buildings. (107)

CHAPTER V

DESIGN FOR TEACHING

Traditional Methods of Teaching

There are three main methods of teaching and combinations and adaptations of these methods. They include the subject centered program in which subject matter follows divisions of research and methods are lecture, question and answer and so forth; the student-interest centered program in which common learning follows common interests and methods mainly involve problem solving; and the core program in which social or cultural values are emphasized and subjects are organized in social areas in which student-teacher planning guidance and problem methods of teaching are used. (97, pp. 243-335)

No matter which methods are used preparation is needed which should provide some type of structure for the entire year even though this may pose some problem in certain types of programs. This is necessary because one of the chief aids to learning is the sense of purpose it gives and the sense of achievement it produces. Intellectual foresight and

coordination coupled with artistic harmony will result in a program that has strength.

Requisites for planning. Some of the requisites for planning include cutting down monotony and varying the types of teaching so that the class should not always expect the same task. Highet has the following to say about planning:

It is the structure of the whole course that matters most. The teacher who comes into a room without introduction and begins to talk about his subject without presenting it to the class as a whole composed of parts, each of which demands different treatments, is behaving like a newspaper editor who should print all the news just in the order in which it arrived, half a column of grain prices, one cartoon, and editorial, ten reports of fires...

To undertake to teach a complex subject without organizing one's treatment of it so as to bring out its structure, and to discuss an artistic subject without giving, in one's own teaching, a semblance of the order and harmony which are essential attributes of art, is to neglect an important opportunity of teaching something greater and more important than any set of facts, to discourage one's pupils, and to falsify one's own true appreciation of the subject.
(42, 89-90)

It might be well to point out in relationship to planning that two primary defects of teaching are those of impracticality and repetition. Life is a process of constant change and no one should become static in his teaching. The last point to be made concerns the communication of knowledge. Highet says that if a teacher fails in this he has failed

as a teacher. Even a mediocre scholar if good at communication may become an excellent teacher. (42)

Educators on Teaching. This section is not strictly devoted to comments by educators and teachers on teaching but individuals writing on art and art education are included as well. Perhaps, to set the general tone of the discussion, this statement by Michael Grosser, from his book on art and artists--THE PAINTER'S EYE--is appropriate. He writes in respect to college and university teaching:

Not that the universities are capable of teaching painting (art appreciation) well. The only subject they are properly equipped to teach are subjects which can be learned from books. (37, p. 142)

This statement calls attention to the fact that little teaching employs any aids beyond the lecture notes and text. The university, education, teaching, learning, books, and the students are thought of in terms of their traditional context and setting. In respect to teaching, it means that the methods used are orthodox--and it is not necessary to spell out what orthodox teaching is--which, to say the least, is unsuitable for teaching art appreciation. Cantor and Carey in their recent book, THE TEACHING LEARNING PROCESS, (16, pp. 59-79) in a series of statements believe that orthodox teaching is based on false assumptions to begin

other words, "the most important job of the teacher is to encourage the pupil to want to learn. It is the process of learning and not the answers to questions which constitute the core of education.)

- 9) ...that education is primarily an intellectual process. (Every vital experience is itself, perceived, and understood as a whole... The dilemma of education, declares Lawrence K. Frank, arises from belief in man as a rational being in whom emotion can be controlled by reason and intelligence. Educational programs shrink from frank acceptance of the underlying personality make-up and emotional educational situation be cause to do so would bring a widespread collapse of the whole educational philosophy and an undermining of approved pedagogy.) (16, p. 59-79)

Now, these nine assumptions are leveled at all that is held sacred; in other words, hallowed ground is being treaded upon; but this is only the beginning; the time honored lecture system is singled out for attack by a number of educators and researchers. Alcorn, Houseman, and Schunert state in their book, BETTER TEACHING FOR SECONDARY SCHOOLS that "the chief indictment against the lecture method is the fact that the teacher, not the student, is one who is most active. He is the one who is doing the learning." (p. 221)

Returning to Cantor, momentarily, he finds that students really have little interest in the teacher's knowledge--this is the substance of the lecture--and when students fail to understand or assimilate what has been taught, as a consequence, the teacher has failed to communicate.

Actually, what happens is that the student is listening, primarily in the frame work of the forthcoming test, to a series of facts which he hopes that he can memorize, and thereby answer the teacher's questions. Thus, the information and battery of facts which the student has gathered--which he neither understands or assimilates--is related to answering quiz questions, and not to the students' needs and interests. (16, p. 46)

This, of course, completely ignores the fact that the most important aspect of obtaining knowledge and imparting facts is to raise the proper questions, state problems for which answers are available, and to understand what is involved. (16, p. 45) Yet, in spite of this, teachers believe that somehow, by means of their profound lecture, which is based on the contents of their notes--sometimes out of date--that the facts are transferred by means of a pencil or fountain pen to the students' notebooks and they thereby know what has been said even though the significance of the lecture has passed right over the student's head. This, according to Miller (69, p. 250) is the status of the lecture system.

It is little wonder, then, that students do so poorly on examinations, if such is the state of affairs in respect to teaching and learning. Simpson, in a comprehensive study of various teaching methods, found that lecture classes received the lowest rating for learning regardless of the size

of the class be it large or small, while discussion classes and experimental classes received the highest mean "Total Learning Quality Score." (96, p. 68)

It should be apparent, by now, that, in general, lecturing is not the most effective way of teaching, communicating, or as Cantor effectively puts it:

Talking is not teaching and listening is not learning. The teaching-learning process is an organic whole characterized by communication, which 'involves language' but which 'is more than language...'

Cantor then goes on to describe and define the teaching learning process in its proper communicative context, thus:

It is the teacher as a person, who uses, and the student as a person, who perceives, the language; together they determine the quality of communication. (16, p. 42)

In actual practice what this means is that teaching begins where the student is and not where the teacher thinks he should be. New knowledge, facts, or information cannot merely be added by making a series of statements and definitions; rather, the latter must be "explored" in light of what the student already knows and understands, then gradually integrated into new modified facts, concepts, and definitions. (16, p. 50) Thus, the teaching method can be considered as an "interacting process of pupil and teacher" and thereby involves what the learners and teachers do. (2, p. 18)

What has been said indicates what should be done to improve the lecture system; but it is doubtful if such changes in technique would prove successful. In general, the lecture demands something more drastic than postulating a few changes, which in the final analysis may be ineffective.

If this is true in respect to imparting factual information which in part is related to a textbook, the situation in respect to the teaching of art appreciation is chaotic to say the least. What needs to be done, as far as art appreciation is concerned, has been implied from the outset: the nature of art and art appreciation demand a different approach in terms of aims, goals and objectives; dissemination of so-called "factual" information as well as visual information. A new kind of textbook is needed--as yet, such a book is not available, except for the BEHAVIOR OF MAN--(99); and a type of classroom activity which works both inside and outside the regularly scheduled class is needed.

Embodied in the above is an underlying conception which seriously needs to be considered by educators and teachers in general; a basic fact which Alfred North Whitehead states in his book, THE AIMS OF EDUCATION AND OTHER ESSAYS: that the attempt to educate by reason without understanding and dealing with emotional contexts is "...one of the most fatal,

erroneous, and dangerous conceptions ever introduced into the theory of education." (106, p. 85)

What is implied is that not only should the mind be trained but the senses as well. This, of course, is where art appreciation comes in, which, if to be effectively taught, requires an entirely different approach--in fact, a complete re-orientation in one's thinking about the total situation.

Creative Teaching. Education and teaching should be approached from a creative point of view regardless of what is taught. This approach will raise the traditional academic subjects above the level of mediocrity and dullness to something that is vital and meaningful in which classroom experiences will approximate the aesthetic experience. For the teaching of art appreciation the utilization of the creative approach should be obvious: the arts are the product of creativity--and thus the arts are often referred to as the "creative arts."

The word "creative" sets the direction teaching should take as well as the context of art appreciation. Art appreciation is not a subject matter course in the usual academic sense of the word having as its primary concern information about art; rather, as Viktor Lowenfeld insists "...it is much more important to make the individual sensitive to its art's) 'values'..." (61, p. 33) These follow in due time only after

the student's sensitivity has been developed and expanded. Creative teaching will administer to this end.

Victor D'Amico voices a similar opinion in respect to the contrast between traditional and creative teaching. A statement from the Preface is pertinent in respect to the place of the arts in education:

The arts are not thought of or dealt with in any classic or orthodox sense, but (are thought of) as serving to arouse in the individual some desire or need for creative experience and as opportunity for its cultivation. (24, p. viii)

It was pointed out earlier that creativity (creative teaching) and art appreciation have many factors in common. According to Klausmeir, the factors which they have in common are these: 1) physical and mental potentiality; 2) motivation; 3) skill in use of materials and tools; 4) self-expression; 5) imagination; 6) discrimination; and 7) emotionalized feelings. (51, p. 350) Most of these factors have been discussed before; here, understanding the relationship is of importance. It can be inferred that when students learn how the arts function in their daily lives their will be more appreciation for and understanding of the visual arts. (51, p. 372)

The reason for the latter being so is that in a totally creative situation the individual is given the opportunity to choose those values in art which have significance and meaning for him; this is the essence of appreciation, according to

Bossing. (12, p. 216) The aesthetic experience that ensues is a composite of sensory, feelings, emotional, and intellectual responses. (12, p. 217)

It follows, then, if all the senses are involved besides the intellect that appreciation type learning deals with values inherent in the arts which is the factor which sets art appreciation as well as teaching and learning apart from pure motor or ideational learning. (12, p. 213) Creative teaching, then, can technically be defined as:

...sensitive insight developmental guidance which makes learning experiences (art experiences, too) optimally educative and conducive to the development and fulfillment of the creative potentialities of individuals and groups. (p. 217)

or in respect to the visual arts in particular, the aesthetic experience may be described as the satisfactions that result from experiencing the beautiful in a situation--"harmony of color and sound, symmetry of shape, and rhythm of motion."
(108, p. 36)

Fostering the creative abilities and potentialities of the student is rarely done. Although method cannot accomplish miracles--the dull classroom routine kills any creative spark that might slowly be emerging. Creativeness is part of human growth; there is not progress apart from this: all civilization is based on it. Looked upon in this light the basic problem in education--let alone art appreciation--does not derive from

the attempt to make so-called uncreative individuals into creative ones. This is quite common everywhere and the blame can be laid at the doorstep of orthodox education. (108, p. ix)

Turner, the great historian and student of culture and civilization, sums up the case for the importance of creativity as follows which serves as a fitting close to this aspect of the subject before going on to the specifics of creative teaching:

When one stops to realize where man began, one realizes what Turner, the great historian meant when he said: 'Creativity is the central theme of human history.' We cannot but agree with Turner when we realize that every structure, every social development, every achievement of man, every step in human advances since the beginning of time had to be creatively envisioned and conceived, before it could be projected and realized, and that the process goes on and on, as individuals in successive generations contribute increments along myriad lines of advances. (108, p. 271)

The specifics of creative teaching. Creative teaching implies using a variety of methods and techniques (12, p. 219)--techniques which are different from those used to teach skills and knowledge--learning activities and resources which will have varied appeal for all students who are not equally interested in the same thing. (1, p. 201) But once the methods and techniques have been developed they should not be reduced to patterns and formulas; (108, p. 40) the only

"rules" that one should follow religiously are the principles of art. There is no room in art or creativity for patterns and formulas nor should there be room in the educational-teaching-learning process. This is why, that with some reluctance, the following general and specific procedures are suggested that may help the teacher to begin to teach creatively.

In general, the stages in planning teaching and classroom activities are these: 1) pre-planning; 2) organizations of units and sequential activities; and 3) emphasis of major details. (51, p. 194) At this point it is doubtful if the creative process will be hampered, and it is believed that the following nine suggestions will prove to be a practical and helpful thereby giving a fitting close to this section on creative teaching. These suggestions, coming from Bossing, are as follows:

- 1) The teacher must genuinely appreciate that which he wishes others to enjoy.
- 2) The appreciation lesson should be so presented as to stimulate the student to further activity.
- 3) For general appreciation, analysis should be restricted to those essentials directly contributory to understanding.
- 4) Whatever is offered for appreciation should be presented in as striking a manner as possible.
- 5) Appreciational teaching should be governed by the appropriateness of the situation.

- 6) The materials for appreciation should be within the range of the student's understanding.
- 7) Memorization (poetry) is often an effective means of teaching appreciation.
- 8) Participation and expression are very effective means of developing appreciation. (Learn by doing) (pp. 231-237)

Education and Imagination

Imagination plays an important role in the educational process and in its relationship to other aspects of individual growth and development. In respect to education and the imagination, Ralph Gerard states that education, means "leading out"; but wonders sometimes if it is not more a "leading to" and should be called, "aducation." Certainly he says,

...it is not a stuffing in; at best it might be a building up of the capacities of the student, a maximizing of their use even if they cannot be actually made greater. And this, of course, means active, not passive, experience in the educational adventure. (55, p. 11)

Thus, education is not one thing but many in which "the education in early childhood is concerned with building up of the instrument of mind and with acquisition of the basic concepts with which humans operate."

Later is a long period of lower education, in which the objective is pretty clearly indoctrination, enculturation, acquainting the new member with the

smell of his nest, teaching reading, writing, and arithmetic. These things are absolutely necessary, and although this stage may involve some imagination it is mostly filling great masses of detail into established rubrics. Then comes higher education which should be, but rarely is, devoted to questioning rather than inculcating the culture. Now the student should try to get outside of his mold, to do something different and creative, and therefore to question the existing culture. This is the only proper goal of general higher education as well as technical, specialized, professional higher education which would be more like the enculturation process and involves learning new specialized facts, acquiring new specialized techniques, entering a particular subculture." (55, p. 14)

Education, in the final analysis, is concerned with life, a life that in itself is creative. Activity in the creative arts and art appreciation help foster the creative faculties of the individual. It is

...the search that matters; the hunt and not the kill; the process and not the product. In respect to art appreciation the same conditions hold; 'for the intent in appreciation must be to secure the action of the life as a whole. To this end, the two sorts of imagination work together. Appreciation is required for that understanding of the tradition without which the mind is dwarfed. Appreciation of those works for which it has most affinity is the ground of much of its special development. But limitless absorption of the influences of the past will hinder the growth of the spirit; it must enjoy the plenitude of experience in the less structured world of actuality, that imagination master.' (55, p. 30)

Someone may well state that artistic creativity is too special a goal, but 'there are many other ways of being creative, and many other ways of being related to art. Art is not only a solemn engagement for the person wholly involved in creativity; the

roots of art draw from everyone's potential, from his seeing, and hearing, and imagining. Every genuine expression is an element of art. Education in art should, therefore, have as its basic purpose the opening-up of this prospect. It should make forms and fantasies viable to the student, according to his gifts and inclinations. Art education does not aim at producing artists at once, but at making its students aware that art is in them as well as outside them; that art does not exist exclusively in its certified productions, but in the unhampered relishing of sensory perceptions, and in the free interplay of the imagination.' (55, p. 71)

Finally, in respect to experience and imagination,

...it is one of the oldest principles of psychology that the imagination is controlled by the limits of one's own experience and when the question comes of stimulating the imagination, clearly one of the things that could be counted upon to widen its scope would be to widen those limits. You cannot imagine anything you have never experienced or the parts of which you have never experienced. That is a very old story. And most of the fictitious monsters, such as centaurs, are, as you all know, combinations of bits of experience we have had in the past. The educator who is interested in extending the imaginative processes of his students must do everything he can to see that the frontiers of experience are not closed. (55, p. 74)

Implications. On the basis of the foregoing, one can conclude that for effective, interesting, and stimulating teaching it must be based on the principles of design. Such teaching, as pointed out, is generally described as creative. Creative teaching is not just confined to the arts, but is applicable to all areas of the curriculum--social sciences, biological sciences, physical sciences, mathematics--to mention only a few of those that are in the lime-light today.

Unfortunately, in many instances, there is little creative teaching to be found in the aforementioned areas. In fact, there is great need for creative teaching in these fields since national survival is dependent upon the advances made in all scientific areas. Here, the creative efforts and imagination are taxed to the limits. Creative teaching would stimulate the imagination and foster creative thinking. At this point, it would be well to consider some comments in respect to education and the imagination.

In this sense art is the realm of emotional communication, inspired by the subconscious as well as the conscious existence. Its imagery is inherent in and connected with the sensory experiences which express a concept beyond the intellectual grasp, often the imponderable relationship of man as a biological and social species. This language of art has to be learned by frequent exposure to it. But even if psychological research should one day uncover the creative mechanics and the rich motivations of art, the aim would not be that everyone can or should become an "artist." Art cannot be taught, only the techniques to express a concept. This can lead to "art," namely, to an organization of the elements of expression directed toward communication and social coherence.

Maholy Nagy

Teaching as an Art Form

Many may not consider that teaching is an art form; still less are aware that Plato, in his REPUBLIC, (Bk. III) based his entire system of education on art. Sir Herbert Read, writing today also believes that education should be based on art. (88) Mortimer Adler holds a similar view. (41, p. 209) A quotation from each accompanied with some further comment will, perhaps, indicate what is implied and set the stage for the discussion that follows. It is not intended, at this point, to become involved in various philosophies of education.

Plato: art and education. It is in Book III of the REPUBLIC and Book II of the LAWS (84) where Plato develops his unique theory of education. In essence, the basic ideas may be summed up as follows.

Plato's concept of music, poetry, and gymnastics play one of the primary roles in education. It is his doctrine of the "Inherence of soul in music," which is not only important in Plato's philosophy of aesthetics, but is the basis of his elaborate system of education. For Plato music partakes of the soul in which music is a part, is a "mimic presentation of manners, with all variety of action and circumstance..." (84, Bk. III) The "manners," in turn, are

related to the morally good and the "good" to the eternal or ideal good; therefore, it is the essence of music to express this disposition. In other words, good music expresses a good temperament. For Plato, then, "The goodness of music waits upon the ethical inquiry into the goodness of men"; a theory "which declines to separate the pleasant" (the enjoyment of art) "from the just." (good) (84, Bk. III)

This being so, Plato then applied the entire range and pattern of all the musical arts to the malleable substance of the child's soul. Plato conceived of the learning process in children as involving a large measure of immediate and unconscious absorption of form and habit--the form referring to the organizational qualities of the art form and the habit as the same responses to the art object: the form of the music and the habits are the same.

Thus, in the program of education which Plato describes at length in the *REPUBLIC* and *LAWS*, he relied heavily on this possibility of the unconscious assimilation of manners and good taste. "Rhythm and harmony find their way to the inmost soul and take the strongest hold on it." (84) Further, "it is...inevitable that a man should grow like whatever he enjoys, whether good or bad..." (84) Good art is uplifting; bad art degrading.

This should be enough to indicate Plato's thinking on the subject. Translating, for purposes here, the qualities in art--unity, harmony, grace, poise, rhythm, order, balance, contrast--are the same ones needed to mold the individual into a coherent whole, that make his experiences vital and meaningful, and that make all of life worthwhile. While this is a broad and all-encompassing statement this is precisely what Plato had in mind in the following discussion between Socrates and Glaucon. It is quoted and continues:

"...good and bad rhythm naturally assimilate to a good and bad style; and that harmony and discord in like-manner follow style; for our principle is that rhythm and harmony are regulated by words" (poetry) "and not the words by them."

"Just so," he said, "they should follow the words."

"And will not the words and the character of style depend upon the temper of the soul?"

"Yes."

"And everything else on style."

"Yes."

"Then beauty of style and harmony and grace and good rhythm depend on simplicity of rightly and nobly ordered mind and character, not that other simplicity which is only euphemism for folly."

"Very true," he replied.

"And if our youth are to do their work in life, must they not make these graces and harmonies their perpetual aim?"

"They must."

"And surely the art of the painter and every other creative and constructive art are full of them,-- weaving, embroidery, architecture, and every kind of manufacture; also nature, animal and vegetable,-- in all of them there is grace or the absence of grace. And ugliness and discord and inharmonious motion are merely allied to ill words and ill nature, as grace and harmony are the twin sisters of goodness and virtue and bear their likeness." (84)

This beautifully written dialogue gives a good insight into Plato's conception of art and how it is related to the education of youth and man. Simplicity is the first great principle, and a principle which is found widely spread in nature and art; secondly, children and youth must mature, grow and develop amidst impressions of grace and beauty only, and, thirdly, the power of imparting grace is possessed by harmony.

In essence, the principles of art must be applied to all the activities of man; only then will the "true," and "good," and the "beautiful" be simultaneously realized. This is one of the reasons why, among others Haggerty insisted that art be regarded as a "way of life"; (38), why Read based his system of education on art; why Dewey defined art as an experience; why Adler referred to any of the activities of man, including teaching, as "artistic enterprise." (41, p. 209)

Yes, dwelling among the arts will eventually make differences, affecting the very soul of man, his attitudes, outlook on life, and the way he lives. If art has such power why not apply it to teaching and education; if for no other

reason than this, art education and art appreciation are justified--this is one of the reasons why, as courses, they are part of the curriculum and regarded as the primary link in the educational process. More than two thousand years ago Plato saw that this is so; now, two thousand years later, man is just beginning to realize the import of his wisdom--better late than never! Need any more be said.

Read: education through art. This particular paragraph from Read's book, EDUCATION THROUGH ART, (88) serves as the springboard for many of the ideas developed in his book. At the same time, for purposes of this particular section, it indicates the relationship between art, teaching, and education.

He begins by defining education:

Education is the fostering of growth, but apart from physical maturation, growth is only made apparent in expression--audible or visible signs and symbols. Education may therefore be defined as the cultivation of modes of expression..."

This is similar to Adler's concept which will be discussed shortly. Read then elaborates upon what he means by "modes of expression."

It is teaching children and adults how to make sounds, images, movements, tools and utensils. A man who can make such things well is an educated man." (88, p. 11)

Thus, according to Read, if an individual does any of these things well, he is a good speaker, musician, poet, painter, sculptor, dancer, workman, or craftsman. Further, all of one's faculties--thought, logic, memory, sensibility, and intellect--are involved in the process, processes which involve art; that is, the various qualities of art related to creativity and design. Thus, in this sense "...art is nothing but the good making of sounds, images, etc..." and the "...aim of education is therefore the creation of artists... of people efficient in the various modes of expression." (88, p. 11)

Adler: education as an artistic enterprise. The very nature of this sub-title indicates Adler's concept of education. To fully appreciate his definition, one would have to become involved in its philosophical development; but for purposes here, just the definition is sufficient. Adler defines education as follows:

Education is the process by which those powers (abilities, capacities) of men that are susceptible to habituation are perfected by good habits, through means artistically contrived, and employed by any men to help another man or himself achieve the end in view. (41, p. 209)

Here education is conceived as a process; the "good" refers not to any kind of habits but to those traditionally

regarded as the virtues and associated with values; "means artistically contrived--and this is the key phrase in the definition--which makes the process of education an "artistic enterprise," that is, a process that involves the principles of art or is similar to the creative process; which is the best means to achieve the desired goal, the good habits that ultimately lead to the satisfaction of the basic needs and desires or promotion of the human values.

Thus, any man that "helps" another or himself to achieve this goal is engaged in the teaching or educational process; "help," in this case, is another word for teaching. The latter, however, must conform to and partake of the creative or artistic process: the "artistic enterprise," as Adler calls it.

Creative teaching. While there are many varying ideas as to the nature of creativity, it is important, at this point, to consider some of the "facts," since the latter have a direct relationship to creative teaching.

In recent years a considerable amount of research has been devoted to creativity in an effort to discover its basic nature. On a large scale is the Ten-Year Study of Norman C. Meier (68); also that of Portnoy (85) and Schaefer-Simmern (83) who have written at length on the subject. In an effort to put

more light on the subject, Brewster Ghiselin has edited a series of descriptions of the creative process by artists, scientists, inventors, writers, and poets. (32) However, for immediate purposes, the findings of two reports are relevant, that which appeared in a bulletin, an article by Harold H. Anderson, "Creativity and Education" (3) and another which appeared in a yearbook, Robert C. Wilson's account of the research done in the field, simply entitled "Creativity." (41)

In respect to the first mentioned, Anderson postulates nine basic propositions delineating the nature of creativity as related to the educational process; they are: 1) creativity as product and process; 2) process of creativity exists only in the moment of now; 3) the product of creativity exists only in the past; 4) creativity, however, is based upon an awareness of the past; 5) creativity as a quality of protoplasm; 6) creativity as harmonious interacting; 7) creativity as a development process; 8) unlimited scope of creativity; and 9) creativity as a function of the unconscious.

These propositions, or the manner in which creativity may be considered, directly influence the teaching of art appreciation; so they will be commented upon briefly for purposes of clarification. In respect to the first proposition, "creativity must be thought of as a process of planning,

experiencing, acting by the person who is creating the product." (3, pp. 1-5)

The next three propositions are related. Obviously, a work of art can only be described after it has been completed for creativity is unpredictable; further, the "products of the sciences and the arts not only belong to the past--they take on the characteristics of the crystallized closed system of the past." (3, p. 2) While this is true, most creative individuals indicate that they owe a great debt to past creators and their accomplishments.

The last several propositions are also related. A fact that is often overlooked is that all of life is in the process of creation; that therefore, man, himself, is a result of this process and by nature is creative: in short, creativity is the essence of life. (3, p. 3) The last proposition is, perhaps, the most significant because of its implications for teaching; the role of the unconscious and the truth within one's self.

Here the world uncovered by Freud is brought into play. It has been found that, upon re-examination, that the concepts of Freud are basic to the primary elements in the universe-- love, life, growth, communication, harmony, evolution, and cosmos. It is on these elements, which are deep-seated in

the subconscious, upon which the creator draws; or, at least, they feel that they cannot produce a thing of beauty, harmony, and truth unless they draw on this well-spring because the conscious and cultural world of the adult is intolerant of truth and beauty as the creator sees it. (3, p. 4)

In other words, all the elements making up the objective world are in conflict with the creative process. While the MICHIGAN STATE REPORT considered broad propositions, the YEARBOOK is more concerned with definition and specific process. Although there are a multiplicity of meanings and no particular agreement on the various steps involved, in respect to the latter, it is felt that this much can be said: creativity generally involves the following stages-- 1) preparation; 2) incubation; 3) illumination; and 4) verification. This view is supported by artists, scientists, and researchers who have described their creativity. (4, p. 111-113)

In attempting to define creativity, it is suggested to take the following ideas and terms into consideration; primary mental abilities; sensitivity to problems; associative fluency; ideational fluency; flexibility of ideas; adaptive and spontaneous flexibility; originality; redefinition; and ability to improvise. In other words, these are elements which characterize the nature of creativity and at the same time indicate what needs to be fostered in the individual. (4, p. 113)

Viewed from another standpoint, these characteristics are objectives toward which the teacher should strive; an individual instilled with these qualities would surely be a good appreciator. Thus particular methods and conditions for achieving such goals need to be considered. Significantly, environmental conditions are most influential. One aspect of this was touched upon in conjunction with the physical setting; here, it is the all-encompassing effect of the environment that is considered. It is generally agreed that environmental conditions which foster creativity and appreciation are those which encourage independent thought, which are permissive of new ideas, and allow for self-evaluation not imposed evaluation. In respect to the first two, the methods and techniques developed by Osborn apply, such as "brainstorming" and various types of problem solving which are intended to help develop or foster sensitivity, ideational fluency, originality in thought and action, re-definition ability, understanding of creativity, and art. (77)

On the basis of all of the foregoing one can safely conclude that the orthodox, traditional, and academic approach to education and teaching would fall far short of achieving the above objectives; teaching must be creative and visual, not traditional and verbal.

The form and design of teaching. The form that teaching takes is precisely the same as found in any great work of art; that is, the manner in which the elements are organized determine the resultant form which the art object assumes. The form or pattern of creative teaching therefore, reflects the same organizational procedures as those used by the artist. The rules which govern those "organization procedures" are, of course, the principles of design. These have been discussed previously so that information will not be repeated here, except to list them again. In other words, the teacher must keep the design principles in mind when she plans her course or his course. The classics called these principles unity, clarity and order; Janet K. Smith speaks of them as emphasis, balance, and rhythm (98), and Pepper (83) talks of them as theme and variation, gradation, restraint, and contrast. For practical purposes of illustration Pepper's principles have been used in this paper, but actually they all have about the same meaning. All too often teaching lacks these ingredients which could transform a dull lesson into an exhilarating experience. Many teachers fail to realize that the "forms" that they create must resemble a work of art.

In the final analysis, what this means is that the form of education, likewise, should assume the same resemblances

thereby, the goals and objectives will not only be realized, but meanwhile, the ensuing experiences will be most satisfying and rewarding. Putting it another way, neither the form or the process--teaching and learning--need be dull and boring. All it takes to transform the latter is creative teaching and designing; of course, this is easier said than done. The final section will suggest one practical way in which this can be accomplished; there, all the concepts that have been developed, thus far, in respect to the teaching of art appreciation, will be utilized--the transformation of theory into practice.

Before doing so, a few points in this section need to be clarified; for one thing, the relationship between teaching, planning (designing), education, experience, and art. The common denominator between all of them is that their respective structures are based on the same principles. Thus, by employing these principles of art, teaching is transformed into creative teaching; planning into designing; education into something that is satisfying and rewarding; experience into an aesthetic experience--all of which have something to do with art.

The second point to be explained is that the teaching of art appreciation was purposely omitted, so that it could be shown that the ideas presented apply to all forms of teaching and subject matter and are not necessarily confined to the art

field. The concepts apply equally as well to the teachers of physics, chemistry, biology, mathematics, and all the other academic areas that could be mentioned. Here, believe it or not, creative teaching could perform the miracle that would develop the creative scientists that are needed to compete in the titanic struggle for the dominance of space.

The question can be raised: when will the teachers of science let art perform its miracles? They have the answer in the snow crystals and the countless other forms that are found in nature; yes, the expanding universe, itself, exhibits all the qualities in art. This they could readily see, if they would only learn to look.

CHAPTER VI

THE TEACHING OF ART APPRECIATION

Principles and Objectives

In this chapter previously given ideas and theories have been welded together in an attempt to present a practical day by day plan for teaching-learning activities. Whether this planning is for one day or the entire course the same principles of art apply; this, as pointed out many times, will make each classroom experience more vital and meaningful and the course, as a whole, will be more unified and coherent, thereby approximating the aesthetic experience.

Besides the use of the art principles it is necessary to establish some objectives or goals that are to be achieved through art education. Listed are some of these objectives, most of which have been discussed in the paper.

The following unit was designed for a general college course called ART IN HUMAN AFFAIRS. Students taking this course seldom have had previous training in art. Nine of the films which serve as springboards for the course are presented from the television series "The Arts Around Us." These are

from the Hoefstra College under the direction of Dr. Malsom Preston. Textbooks which could be used, but which are not perfect, are Pepper's THE PRINCIPLES OF ART APPRECIATION and Joshua Taylor's LEARNING TO LOOK. Both of these are listed in the Bibliography. Any course could have been chosen and there is no particular significance attached to the material presented here but the comments will serve the reader with the really important ideas. The reason for including the course was to illustrate how the principles and ideas given could work

Major or ultimate educational objectives. The major objective is promotion of the basic human values. The arts, not only serve these, but enrich and ~~lead~~ to integrate them, as well. They are aesthetic, economic, intellectual, psychological, physical, and social.

Specific objectives: art appreciation. The specific objectives are listed below:

Seeing
sensitivity
Satisfactions and enjoyment
Understanding
Information

Experiences

What is meant by experience, here, is everyday class experiences which are broader than skills, activities, etc.

The experiences that are aimed for here are those that approximate the aesthetic experience. Actually these experiences listed apply to an introductory course in art appreciation.

The experiences which are indicated on the chart which follows are suggestive of the type of classroom activities that the teacher could develop; the comments on the left indicate how ordinary "lesson plans" are transformed into vital experiences. In an ideal situation these classes would not meet every day but might meet every other day giving the student time to read, look at pictures, etc.

Day	Experience	Comments
1	Introduction; student essay: "What is Art"	Looking at the "Forty Days" as a whole one will notice that the experiences, for the most part, are varied from day to day which is in keeping with the art principles.
2	Film: "What is Art" Introduction; pre-sentation; discussion. Film quiz.	Theme: The theme is set the first day in the form of an introductory lecture and immediate student participation. The variation as well as contrast is secured by the film and related activities.
3	Bulletin-board-lecture-discussion: What is Art? from other points of view	As one moves from day to day he will note that an interesting series of experiences have been planned that logically lead one into another. This is another principle that is observed. This

<u>Days</u>	<u>Experience</u>	<u>Comments</u>
		is also related to graduation which avoids monotony, progressively increases interest, and comes to a gradual climax.
4	Display and discussion of many different kinds of art as possible.	Another principle that is kept in mind is that of Balance: a balance between films and lecture-discussion or between visual and verbal presentation--between a well-lighted and dimly lit room, etc. This, too, avoids monotony, sustains interest, and provides a certain amount of coherence and unity.
5	Film: The Elements of Art. Introduction; presentation; follow-through.	This also re-enforces another principle that of Restraint, which prevents one aspect of a subject or experience from being over-emphasized or repeated over and over again at the expense of the whole. These are the basic art principles which are "at work" in this forty day program; principles which are not only applied to the design of the forty days as a whole but to the activities of each day as well... A work of art is designed in the same manner... Now, for a closer look at these principles.
6	Discussion of line and form using blackboard diagrams, and variety of examples: objects, slides, prints, etc.	Contrast: In teaching one of the most frequent mistakes made is that of "boring the students to tears" simply by failing to vary techniques. For example television commercials capitalize on dramatic contrasts as an attention-getting device; teachers, likewise, can

<u>Days</u>	<u>Experience</u>	<u>Comments</u>
7	Procedure as above except as related to color, tone, and texture. New types of exercises will be introduced.	<p>use the dramatic effects of contrast in their teaching and classroom activities to sustain interest and foster learning. Thus, methods and techniques producing contrast involve different teaching procedures. These are described in the next section which takes a "closer look" at a particular segment of the forty-day sequence.</p> <p>Gradation or sequence:</p> <p>This principle is best exemplified in terms of the over-all development of the course or a particular segment. In either case, it is the gradual movement from one idea or segment to another or the progression from the simple to the complex or as one activity leads into another. In sum, it is a gradual unfolding of logically related classroom activities, an additive process of various experiences: intellectual, emotional, and visual.</p>
8	Procedure as above except as related to mass and space. Test.	<p>Theme and variation:</p> <p>In painting, for example, it consists in the selection of some easily recognizable pattern, such as a group of lines or shapes, which is then varied in any manner that the imagination suggests. This creates interest and thereby avoids monotony. Similarly, as the outline of the course reveals, there is one dominate idea, which is related to the primary objective; then, there are various deviations, only to return to the main theme.</p>

<u>Days</u>	<u>Experience</u>	<u>Comments</u>
9	Film: Art as Order; Introduction, presentation; follow-through.	By the same token, there is one dominate method of presentation--the motion picture film; the variations, of course, are the other audio-visual techniques and procedures that are judiciously interjected.
10	Blackboard diagrams examples, etc. and discussion of order, balance, rhythm, etc. and their relationship to the elements of art, man, nature, and the universe. Students take written and drawn notes.	Restraint: This was commented upon before, but needs clarification. In art especially painting, it is the recognition of the necessity for economizing the expenditure of interest so that it will be adequately distributed over the whole extent of a work of art.
11	Various practice tests pertaining to "material covered thus far.	The same factor is taken into consideration in respect to the development of the particular course line in question. In actual practice what this means is that the teacher does not dwell too long on one particular area and thereby lose the interest of the students. When this occurs, it is difficult to "push on." Thus, the teacher who keeps this principle in mind will not expend the interest of the students all at once.
12	"Graves Visual Design Test" time permitting, discussion of "practice tests."	Finally, while the principles of art remain the same, their utilization varies from artist to artist and from age to age. This is self-evident from glance at art history; furthermore the elements that all artists work with are the same. Teachers, too, work with similar elements--in this case the audio-visual materials, techniques, and

<u>Days</u>	<u>Experience</u>	<u>Comments</u>
		procedures--and have the same principles at their disposal; but, as in the case of every great artist, the teacher must learn to use the principles in her own way.
13	Film: Art as communication; introduction; presentation; follow-through.	This calls for creativeness, inventiveness, imagination and ingenuity on the part of the teacher. Each teacher must work with the visual and factual materials he has at hand or finds possible to get and use. Any good collection of visual and written information may be used and presented according to the principles just given. The plan cited here may serve as a practical guide or something quite different which still follows the principles may be used. The main idea is always to provide for the aesthetic experience.
14	Discussion of symbols, signs, etc. with illustrations as related to verbal and non-verbal communication.	Team teaching could be used effectively many times in the art appreciation program. Visiting artists could be called upon to discuss or demonstrate their work.
15	Four or five students report on artists and how they "communicate" their ideas through their work; painting, sculpture, architecture, etc.	Students should be given an opportunity to express their views and discuss them with the instructor as well as with one another since more learning takes place when the student takes an active part in the course.
16	Analysis Practice Tests--Principles elements, communication.	Film Guides: To facilitate maximum learning from the films and other audio-visual materials, a Film Guide should be prepared. It

<u>Days</u>	<u>Experience</u>	<u>Comments</u>
		should contain an outline of the film; a synopsis of the film; related readings; assigned written or creative work; picture study and miscellaneous information.
17	Film: The Psychology of Art; introduction; presentation, follow-through.	Film Presentation: Before presenting the film the student is requested to turn to the film outline upon which the instructor will make appropriate comments relative to the film; such as,
18	Lecture-discussion on contributions that psychology has made to art, especially commercial art.	what to watch for, what is particularly important, and pointing out that this outline serves as a guide to note-taking in respect to the film; even though the student has a synopsis of the film for reference purposes, note-taking keeps one alert and observant. Thereby one "sees" the film and does not merely "sit through it."
19	Visual Haptic Tests. Explanation of the test.	
20	Miscellaneous psychological tests concerning color, line, advertising, etc.	Tests: Tests may be the traditional type of essay and objective test but should be supplemented with other types. Tests can be sketched, visual, essay, or objective concerning something visual or they may be visual analysis, drawn analysis, or oral.
21	Film: Creativity.	
22	Discussion of the creative process and creative activities. Reports on some creative people.	Creative activities: It is always a good idea to let students try out what they have been learning. They need to know how the imagination, original thinking, creating really feels and how it works. Always looking at other people's work does not always bring this understanding. Appreciation often follows doing.
23	Creative project.	
24	Creative project. Class activity.	

<u>Days</u>	<u>Experience</u>	<u>Comments</u>
25	Film: Changing Styles in Art; introduction; presentation; follow-through.	Terms differ as different people talk about art principles. The classics often used the terms unity, clarity and order. Janet K. Smith classifies them as emphasis, balance, and rhythm.
26	Definition and explanation of styles; bulletin board, slides, prints; discussion of style in other fields such as music, literature and dancing.	In this discussion the principles have about the same meaning. If possible students should attend galleries and art shows to extend their knowledge and appreciation. Often the student can develop new and better attitudes about works of art after seeing them in different contexts and realizing that other people enjoy what he has not.
27	Review of styles using different visual materials.	
28	Various practice tests relating to style.	Projects, activities, and tests should serve various purposes. Some should be aimed at getting the student to "see," "feel," "imagine," or "create." The
29	Film: Art and Science introduction; presentation; follow-through.	practice derived in doing these things will help the student understand the work of art.
30	Lecture-discussion of influence of science and technology on art; appropriate examples, etc.	An example of how this could be done might be as follows: Each student might be asked to create from a photograph or illustration four new pictures in four different styles. This would force the student to find
31	Film: "Donald Duck in Mathamagic Land" introduction; presentation; follow-through.	out something about styles, scrutinize artists' work in various styles carefully, and use his imagination in creating his styles which are developed from the original illustration or photograph he has selected. He will also begin to see how the

<u>Days</u>	<u>Experience</u>	<u>Comments</u>
32	Lecture-discussion-demonstration on the Golden-Section with appropriate examples.	artist works and views his subject matter. Other methods might include tests to determine students' sense of touch, color preference, color distinction, design preference, ability to arrange objects, color association, reaction to symbols, ability to analyze for various elements, discrimination tests, etc.
33	Varied practice tests and creative exercises pertaining to preparation.	Although results of these tests may not be definite they can be useful as indicators and in offering students varied experiences and ideas.
34	Film: You the Beholder; introduction; presentation; follow-through.	
35	Panel discussion of various aspects of the film.	
36	Student discussion on What is art appreciation.	
37	Student discussion on What is art.	
38	Lecture giving other people's ideas on art and appreciation.	
39	Practice tests: Which of those works of art do you like or dislike--really appreciate.	
40	Student essay: What is art and What is art appreciation?	

Now look at one day in detail to see how the art principles can work in an everyday situation. The tenth day has been chosen as an example. It should be noted that on the ninth day the film "Art as Order" was shown. Each student has been supplied with a film synopsis and also has his notes on the film. The film synopsis includes textbook assignments, suggested outside readings, and specific assignments concerning the film and filmstrips to be shown. This work which will involve picture study as well as reading and writing and perhaps some creative work is all to be done outside the class.

The film "Art as Order" dealt with the following ideas or principles: order, form follows function, balance, theme and variation, dominance and subordination, unity, rhythm and sequence. These principles can be discussed and demonstrated in various ways. The following is a list of a few ideas that can be used.

Bulletin board discussion. The bulletin board display might include a vocabulary list and particular quotes related to the film as well as prints and illustrations that can be used as supplementary instructional material. Material may contrast with or enhance the film. The instructor should explain and point out the importance of various illustrative and factual material related to this bulletin board.

Prepared Demonstrations. The essential quality of order can be demonstrated in the use of the following: a sentence, a stanza of poetry, a bar of music, a brief dance, architecture, painting, sculpture, a ball game, a flower arrangement, furnishings, a college program, a church service. The students can also be shown what happens when order is lacking in some of these things. For example the instructor could bring some flowers and show the class the difference between an ordered arrangement and flowers stuffed in a bowl. A paragraph which lacks order could be used, as well as tones or notes without structure or an example of a college program that lacks direction. Many other similar examples could be used according to the instructor's taste.

In order to demonstrate that form should follow function the instructor might select some manufactured items which follow this principle and others which do not for class comparison and discussion.

Balance could be illustrated by using the human body and natural phenomena as well as man-made materials. The uneasiness and disturbance caused by unbalance could be discussed.

Blackboard drawings or examples. Students should be asked to sketch these simple examples in their notebooks.

Examples of order versus chaos.
Examples of types of balance.
Examples of contrast and lack of contrast.
Examples of dominance and lack of dominance.

These various teaching ideas that have been discussed are suggestive of things that could be done for one day and by no means exhaust the possibilities. Here again the intent is to avoid having a monotonous teaching situation. Also the purpose was to elaborate in some detail various techniques that can be used during the year which can aid in developing an artistic program.

Summary. In summary basic principles and ways and means for teaching art appreciation have been considered and a basic philosophy for the teaching of art appreciation has been developed. This pointed out that the teaching of art appreciation should approximate an aesthetic experience since this type of experience is considered most pleasurable and is also remembered the longest. Furthermore all aesthetic experiences are based on the principles of art and these principles should be used in the teaching of art appreciation. A chart was included to show how this idea could be carried out in a practical program.

Various aspects of art and art appreciation have been considered since it was felt that the teacher must know a

great deal about the nature of art and art appreciation. Also since art is a visual subject and the teacher must employ visual means of teaching, perceptual processes were discussed. It was stressed that the student must be able to "see" before he can possibly appreciate.

Expanding knowledge and a faster pace of living have placed an increasing amount of responsibility upon today's teacher. The use of teaching aids seems almost indispensable if the student of art is to develop an appreciation that encompasses the visual world in which we live. Teachers must be able to adopt new techniques and methods if they are to help the student increase his scope and realize all his potentialities. This calls for a versatile teacher who can sense the weaknesses and strong points of his pupils and who can provide experiences that will foster appreciation. It is hoped that this paper will help the teacher understand how to provide these experiences.

Implications of this study. Aside from the first chapter an entire book could be written upon new criteria for setting up a better program from each chapter. For example, each chapter could provide the basis for a master's thesis. However, one of the purposes of this paper was: 1) to set down the basic

ideas to develop, on the one hand a philosophy for teaching upon which techniques and procedures are based and 2) basic concepts for a syllabus or textbook on the other. 3) As an offshoot for this, many ideas were indicated for developing different types of practice tests to stimulate and foster appreciation of art. 4) This paper should make one aware of the problems associated with teaching art appreciation.

BIBLIOGRAPHY

1. Alcorn, M., Houseman, R., and Schunert, J. BETTER TEACHING FOR SECONDARY SCHOOLS. New York: Henry Holt and Company, 1954.
2. Alexander, W. and Halverson, p. EFFECTIVE TEACHING IN SECONDARY SCHOOLS. New York: Henry Holt and Company, 1954.
3. Anderson, Donald M. ELEMENTS OF DESIGN. New York: Holt Rinehart and Company, Inc., 1956.
4. Anderson, Harold H. "Creativity and Education," COLLEGE AND UNIVERSITY BULLETIN, XIII, No. 14 (May 1, 1961).
5. Arnheim, Rudolph. ART AND VISUAL PERCEPTION: A PSYCHOLOGY OF THE CREATIVE EYE. Berkeley and Los Angeles: University of California Press, 1954.
6. Backman, John W. HOW TO USE AUDIO VISUAL MATERIALS. New York: Association Press, 1956.
7. Beam, Philip C. THE LANGUAGE OF ART. New York: The Ronald Press, 1958.
8. Baldinger, Wallace S. THE VISUAL ARTS. Middletown, Connecticut: Holt Rinehart and Winston, Inc., 1960.
9. Beigel, Hugo C. ART APPRECIATION, Third Edition. New York: Stephen Daye Press, 1949.
10. Berenson, Bernhard. ESSAYS IN APPRECIATION. London: Chapman and Hall, 1958.
11. Bell, Clive. SINCE CEZANNE. New York: Harcourt Brace and Company, 1928.

12. Bossing, N. TEACHING IN SECONDARY SCHOOLS. Boston: Houghton Mifflin Company, 1952.
13. Brown, W., Lewis, R., and Harclerod, F. A-V INSTRUCTION MATERIALS AND METHODS. New York: McGraw Hill Book Company, Inc., 1959.
14. Buswell, G. T. HOW PEOPLE LOOK AT PICTURES: A STUDY OF THE PSYCHOLOGY OF PERCEPTION IN ART. Chicago: The University of Chicago Press, 1935.
15. Canady, John. METROPOLITAN SEMINARS IN ART. New York: The Metropolitan Museum of Art, 1958.
16. Cantor and Corey. THE TEACHING LEARNING PROCESS. New York: The Dryden Press, 1953.
17. Cassirer, Ernst. THE PHILOSOPHY OF SYMBOLIC FORMS. New Haven: Yale University Press, 1953.
18. Citron, Minna. "Communication Between Spectator and Artist," COLLEGE ART JOURNAL, XV-XVI (Winter, 1955), pp. 147-152.
19. COLUMBIA RECORD APPRECIATION SERIES. New York: Columbia Records, 1960.
20. Collingwood, R. G. THE PRINCIPLES OF ART. London: Oxford University Press, 1938.
21. Courier. "The UNESCO Newsroom: Three Dimensional Textbooks," UNESCO PUBLICATION, No. 4 (April, 1961), p. 34.
22. Crane, Aimee. A GALLERY OF GREAT PAINTINGS. New York: Crown Publishers, 1944.
23. Dale, Edgar. AUDIO VISUAL METHODS IN TEACHING. New York: Prentice Hall, 1954.
24. D'Amico, Victor. CREATIVE TEACHING IN ART. New York: International Textbook Company, 1942.
25. DeKoeffler, R. and Cochran, L. W. MANUEL OF AUDIO-VISUAL TECHNIQUES. Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1955.

26. Dewey, John. ART AS EXPERIENCE. New York: Capricorn Books, 1958.
27. Dudley, L. and Faricy A. THE HUMANITIES, APPLIED AESTHETICS, Second Edition. New York: McGraw Hill Company, Inc., 1951.
28. Edman, Irwin. ARTS AND THE MAN: AN INTRODUCTION TO AESTHETICS. New York: New American Library of World Literature, Inc., 1949.
29. ENCYCLOPAEDIA BRITANNICA. "Art" Vol. II. Chicago, London, Toronto: Encyclopaedia Britannica, Inc., 1953.
30. Freedman, L. (ed.). LOOKING AT MODERN PAINTING. Los Angeles: The University of California Press, 1957.
31. Gardner, Helen. ART THROUGH THE AGES, Fourth Edition. New York: Henry Holt and Company, 1956.
32. Ghiselin, B. (ed.). THE CREATIVE PROCESS. New York: The New American Library: A Mentor Book, 1955.
33. Gilbert, K. E. and Kuhn, H. A HISTORY OF ESTHETICS. New York: The Macmillan Company, 1939.
34. Graves, Maitland. THE ART OF COLOR AND DESIGN: New York and London: McGraw Hill Book Company, Inc., 1941.
35. Gray, H. ANATOMY OF THE HUMAN BODY, Twentieth Edition, New York: Longman, 1954.
36. Gropius, Walter. REBUILDING OUR COMMUNITIES. Chicago: Paul Theobald, 1945.
37. Grosser, Maurice. THE PAINTER'S EYE. New York: The American Library of World Literature, Inc., 1955.
38. Haggerty, M. ART AS A WAY OF LIFE. Minneapolis: The University of Minnesota Press, 1934.
39. Handlin, O. "Textbooks that Don't Teach," ATLANTIC MONTHLY (December 1957), pp. 110-113. (An ATLANTIC MONTHLY Supplement: Mass Communication, Vol. 200, No. 12.)

40. Hayakawa, Samuel Ichiye. LANGUAGE IN THOUGHT AND ACTION. New York: Harcourt Brace and Company, 1949.
41. Henry, N. (ed.). EDUCATION FOR THE GIFTED, THE FIFTY-SEVENTH YEARBOOK FOR THE STUDY OF EDUCATION, Part II. Robert C. Wilson, "Creativity." Chicago: The University of Chicago Press, 1958.
42. Highet, Gilbert. THE ART OF TEACHING. New York: Alfred A. Knopf, Inc., 1952.
43. Hoban, C., Jr. and Zisman, S. VISUALIZING THE CURRICULUM. New York: The Gordon Company, 1937.
44. Holland J. C. and Skinner, B. F. THE ANALYSIS OF BEHAVIOR. New York: McGraw Hill Book Company, 1961.
45. Hungerland, Helmut. "An Analysis of Some Determinants in the Perception of Works of Art," JOURNAL OF AESTHETICS AND ART CRITICISM, XII (September 1953-June 1954).
46. Johnson, F. E. MODERN ALGEBRA. Washington D.C.: George Washington University, 1944.
47. Kepes, Gyorgy. GRAPHIC FORMS: THE ARTS AS RELATED TO THE BOOK. Cambridge, Massachusetts: Harvard University Press, 1941.
48. Kepes, Gyorgy. LANGUAGE OF VISION. Chicago: Poole Brothers, Inc., 1951.
49. Kepes, Gyorgy. THE VISUAL ARTS TODAY. Middletown, Connecticut: Wesleyan University Press, 1960.
50. Kinder, James S. and McCluskey, Dean F. THE AUDIO VISUAL READER. Dubuque, Iowa: Wm C. Brown Publishing Company, 1950.
51. Klausmeir, H. PRINCIPLES AND PRACTICES OF SECONDARY SCHOOL TEACHING. New York: Harper and Brothers, 1953.
52. Koffka, K. PRINCIPLES OF GESTALT PSYCHOLOGY. New York: Harcourt, Brace and Company, 1935.

53. Kohler, W. DYNAMICS IN PSYCHOLOGY. New York: Liveright Publishers, 1940.
54. Korzybski, Alfred. SCIENCE AND SANITY, AN INTRODUCTION TO NON-ARISTOTELIAN SYSTEMS AND GENERAL SEMANTICS. Lancaster, Pennsylvania and Grand Terminal, New York City: The International Non-Aristotelian Library Publishing Company, The Science Press Company, 1933.
55. Kaufman, Irving (ed.). EDUCATION AND THE IMAGINATION IN SCIENCE AND ART. New York: Museum of Modern Art, 1958.
56. Langer, Susanne K. FEELING AND FORM. New York: Charles Scribner's Sons, 1953.
57. Langer, Susanne K. PHILOSOPHY IN A NEW KEY: A STUDY OF THE SYMBOLISM OF REASON, RITE, AND ART. New York: Penguin Books Inc., 1942.
58. Langer, Susanne K. (ed.). REFLECTIONS ON ART. Baltimore: The Johns Hopkins Press, 1958.
59. Leipholz, Roland. "Art and Human Values," unpublished Ed.D. dissertation. Department of Art, Michigan University, Unit XXII, 1954.
60. Longman, Lester D. HISTORY AND APPRECIATION OF ART, Fourth Edition. Dubuque, Iowa: Wm. C. Brown Company, 1953.
61. Lowenfeld, Viktor. CREATIVE AND MENTAL GROWTH, Third Edition. New York: The Macmillan Company, 1957.
62. Malraux, Andre. THE VOICES OF SILENCE. New York: Doubleday and Company, Inc., 1953.
63. McCurdy, C. (ed.) MODERN ART: A PICTORIAL ANTHOLOGY. New York: The Macmillan Company, 1958.
64. McGrath, Earl J. (ed.) COMMUNICATION IN GENERAL EDUCATION. Dubuque, Iowa: Wm. C. Brown Company, 1949.
65. McKean, R. (ed.). THE BASIC WORKS OF ARISTOTLE. New York: Random House, 1941.

66. McMahon, Philip A. THE ART OF ENJOYING ART. New York and London: The University of Chicago Press, 1957.
67. Meier, Norman C. ART IN HUMAN AFFAIRS. New York and London: McGraw-Hill Book Company, 1942.
68. Meier, Norman C. MONOGRAPHS: TEN YEAR STUDY. Iowa City: The State University of Iowa, 1935-45.
69. Miller, H. CREATIVE TEACHING AND LEARNING. New York: Charles Scribner's Sons, 1927.
70. Miller, Neal E. GRAPHIC COMMUNICATION AND THE CRISIS IN EDUCATION. Washington D.C.: Department of Audio-Visual Instruction, National Education Association, 1957.
71. Mock, Ruth. "Fostering Appreciation," THE JOURNAL OF EDUCATION (London), LXXXIX (April, 1957), pp. 154-156.
72. Munro, Thomas. THE ARTS AND THEIR INTERRELATIONS. New York: The Liberal Arts Press, 1949.
73. Munro, Thomas. TOWARD SCIENCE IN AESTHETICS. New York: The Liberal Arts Press, 1956.
74. Myers, Bernard S. UNDERSTANDING THE ARTS. New York: Henry Holt and Company, 1958.
75. Ocvirk, Bone, Stinson, and Wigg. ART FUNDAMENTALS, THEORY, AND PRACTICE. Dubuque, Iowa: Wm. C. Brown Company, 1960.
76. Ogden and Richards. THE MEANING OF MEANING. New York: Harcourt Brace, 1944.
77. Osborn, APPLIED IMAGINATION: PRINCIPLES AND PROCEDURES OF CREATIVE THINKING. New York: Scribner's Sons, 1957.
78. Owatonna Art Ed. Project. ART UNITS FOR THE HIGH SCHOOL. Graphic Arts No. 9. Minneapolis: University of Minnesota Press, 1944.
79. Parker, DeWitt. THE ANALYSIS OF ART. New Haven: Yale University Press, 1926.
80. Parker, DeWitt. THE PRINCIPLES OF AESTHETICS, Second Edition. New York: F. S. Croft and Company, 1946.

81. Pearson, Ralph M. EXPERIENCING AMERICAN PICTURES. New York and London: Harper Brothers, 1943.
82. Pearson, Ralph M. EXPERIENCING PICTURES. New York: Brewer, Warren, and Putnam, 1932.
83. Pepper, Stephen C. PRINCIPLES OF ART APPRECIATION. New York: Harper Brothers, 1943.
84. Plato. THE DIALOGUES OF PLATO. Translated with notes by B. Jowett. New York: Random House, 1937.
85. Portnoy, J. A PSYCHOLOGY OF ART CREATION. Philadelphia: University of Pennsylvania, 1942.
86. Rader, Melvin M. A MODERN BOOK OF ESTHETICS. New York: Henry Holt and Company, 1935.
87. Rasmusen, Henry N. ART STRUCTURE. New York, Toronto, London: McGraw Hill Book Company, Inc., 1950.
88. Read, Herbert. EDUCATION THROUGH ART. New York: Pantheon Books, 1946.
89. Riley, Olive L. YOUR ART HERITAGE. New York: Harper and Brothers, 1952.
90. Rusesch, J. and Kees, W. NON-VERBAL COMMUNICATION. Berkeley University of California Press, 1956.
91. Rusk, William Sener. "New Ways of Seeing," COLLEGE ART JOURNAL, IXV-XV (Fall 1954).
92. Samuelson, Paul Anthony. ECONOMICS: AN INTRODUCTORY ANALYSIS, Second Edition. New York: McGraw Hill Book Company.
93. Schaefer-Simern H. THE UNFOLDING OF ARTISTIC ACTIVITY. Berkeley and Los Angeles: University of California Press, 1948.
94. Schoen, Max (ed.). THE ENJOYMENT OF THE ARTS. New York: The Philosophical Library, 1944.
95. Sedgwick, John P. ART APPRECIATION MADE SIMPLE. New York: Made Simple Books Inc., 1959.

96. Simpson, R. H. and Brown, E. S. COLLEGE LEARNING AND TEACHING. Urbana: University of Illinois, 1952.
97. Smith, B., Stanley, W., and Shores. FUNDAMENTALS OF CURRICULUM DEVELOPMENT. New York: World Book Company, 1950.
98. Smith, Janet K. DESIGN: AN INTRODUCTION. Chicago-New York: Ziff Davis Publishing Company, 1946.
99. Smith, K. U. and Smith, W. M. THE BEHAVIOR OF MAN, AN INTRODUCTION TO PSYCHOLOGY. New York: Henry Holt and Company, Inc., 1958.
100. Taubes, Frederick. YOU DON'T KNOW WHAT YOU LIKE. New York: Dodd, Mead and Company, 1942.
101. Taylor, Joshua C. LEARNING TO LOOK. Chicago: The University of Chicago Press, 1957.
102. Thurston, Carl. THE STRUCTURE OF ART. Chicago: The University of Chicago Press, 1940.
103. Van Loon, Henrik W. THE ARTS. New York: Simon and Schuster, 1937.
104. WEBSTER'S NEW COLLEGIATE DICTIONARY. Springfield, Massachusetts: G. C. Merriam Company, 1953.
105. Wittick, W. A. and Schuller, C. F. AUDIO-VISUAL MATERIALS THEIR NATURE AND USE. New York: Harper and Brothers, 1957.
106. Whitehead, Alfred North. THE AIMS OF EDUCATION AND OTHER ESSAYS. New York: The New American Library of World Literature, Inc., 1949.
107. Wright, Frank Lloyd. IN THE NATURE OF MATERIALS. Henry-Russell Hitchcock (ed.). New York: Horizon Press, 1941.
108. Zirbes, L. SPURS TO CREATIVE TEACHING. New York: G. P. Putnam's Sons, 1959.