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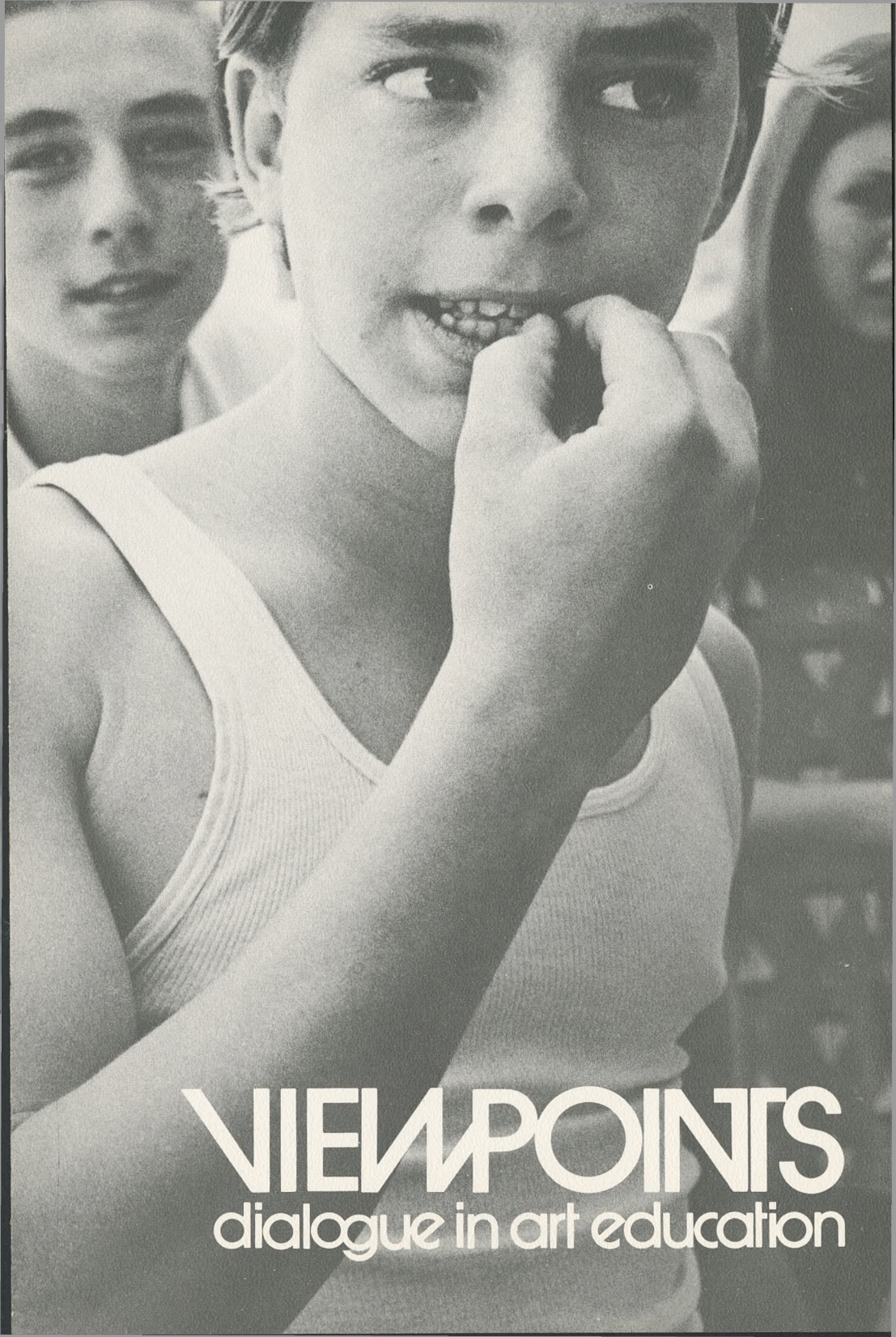


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Recommended Citation

Hobbs, Jack Editor; Hentz, Richard Graphic Consultant; Miller, Merle Managing and Layout Editor; Amster, Susan Associate Editor; and Harris, Otto Associate Editor, "Viewpoints: Dialogue in Art Education, 1973" (1973). *Faculty Publications – Wonsook Kim School of Art*. 4.
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VIEWPOINTS

dialogue in art education

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Volume 1•Number 1• 1973

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VIEWPOINTS is designed, edited & published by students and faculty in the Department of Art, Center for the Visual Arts, College of Fine Arts, Illinois State University, Normal, Illinois 61761.

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VIEWPOINTS welcomes manuscripts and reactions pertaining to Art Education. Submit materials, preferably in duplicate, to the Editor, VIEWPOINTS, Art Department, Illinois State University, Normal, Illinois 61761.

welcome to Viewpoints!

Here is your forum for new ideas (your soapbox, if you like), your clearinghouse for fresh information about today's teaching of art.

So let's hear what's on your mind! You know things that we and other art teachers don't—so tell us.

And by the way, dialogue is a two-way street. Our journal will have helpful information for you, information that can pertain to your situation.

Take *research*, for example. Maybe that's a dirty word because it has always seemed so foreign, so impractical.

We happen to think that educational research doesn't always have to read like Sanskrit. More important, we believe that some of it can be very useful. In fact, there are some kinds that you yourself can carry on in the classroom, that can directly help your teaching. One article in this issue is about an example of that kind of research.

But research is only one of several topics we'll be dealing with. *VIEWPOINTS* is a new leaf, a fresh sheet of drawing paper. Let's see what we can do with it—*together*. It belongs to the beginning teacher, the experienced teacher, the college student and the college professor.

There are as many ways of teaching art as there are art teachers, and maybe that's the way it ought to be, since creativity is our business. Each situation has its own special problems. (What are yours?)

Tell us about it! We want to hear from you!

Sincerely,
the EDITORS

Viewpoints • is designed, compiled and printed by students and faculty of the College of Fine Arts Center for the Visual Arts of Illinois State University. Its primary purpose on campus is to give our students experience in the inception and completion of an important part of the visual arts—the creation of a printed journal.

Fred V. Mills, Chairman of the Art Department

in this issue:

Our guest editor, *Brent Wilson*, professor of art at the University of Iowa, just returned from England. Jeanette and the four Wilson children accompanied Brent on a year's leave which included travel on the continent as well. Wilson is in charge of developing the art component of the *National Assessment* testing program. He has written a chapter for a recent book edited by the University of Chicago educator, Benjamin Bloom, and has had articles in *Studies in Art Education* and *Art Education Journal*. In addition to his leadership in art education Wilson has achieved recognition as a metal sculptor (his current passion is making animated movies).

James W. Davis teaches painting in the art department of Western Illinois University. Davis has had his art works shown in over forty major American museums. He has also distinguished himself as an author having had articles published in *Sculpture International*, *Studies In The Twentieth Century*, *Focus*, *Southwestern Art* and *Artforum*. Prior to Western Illinois University, Davis taught studio art, art history and seminars at the University of Arkansas.

Nancy Lindstrom has been the art instructor for the past four years at the New Holland High School in New Holland, Illinois. Nancy has also coordinated art for the grades in New Holland and taught at Lincoln Junior College. She has managed all the while to combine these occupations with those of wife and mother of three children.

Betty Polites is one of the two art teachers at the Bloomington (Illinois) Junior High School, a school enrolling 1100 seventh and eighth grade students. In her fourth year at Bloomington, Betty taught previously in public schools in the state of Virginia. She has two girls.

Jackie Wagner is the other half of the art faculty at the Bloomington Junior High. Before that she taught all levels of art in the Chicago suburban area. Jackie is now in her third year in Bloomington. She has two boys.

Sonja Phillis teaches art in grades one through twelve in Bement Community Unit Schools in Bement, Illinois. Previously she taught in Pleasant Valley, Iowa and Forrest, Illinois. Sonja, along with her husband and their three children, has lived in Bement for three years.

How are you really coming across—
have you looked carefully at your
classroom lately?

A Plea For Another Kind Of Imitation In Art Education

Brent Wilson

In art education our goals are in a continual process of subtle re-emphasis and change. Currently, there is an emphasis on refining aesthetic experiences and I see the possibility, in the future, of much greater use of art to express sub-cultural differences, perhaps a greater recognition of the role art plays as a diversionary activity and as a means for giving form to things which are repressed individually and culturally. Regardless of the precise directions our goals are heading, change is inevitable because we constantly refine our ideas about what our students are like and how they learn in art. Art itself also changes rapidly and as art changes new goals arise.

In spite of continual changes in art educational goals there seems to be a surprising constancy in our teaching practices, methods and facilities. Surely, new goals require corresponding changes in strategies for and the environment of art teaching. But change does not occur readily, even in art classrooms where innovation is prized. And then sometimes what passes for change is only a superficial refurbishing of old practices. Seymour Sarason maintains that deep and effective change occurs only when the usually unnoticed regularities—those everyday school and classroom occurrences and appearances such as classroom organization, time, structure, and relationships between students and their teacher, and their classroom and environment—are altered markedly. Sarason warns that any attempt to change schools without changing regularities will ultimately fail.

As a way of facilitating change I would like to propose the altering of one regularity occurring in a surprising large number of art classrooms. This regularity is *the way art rooms look*. The more one visits art

classrooms in the United States and in Europe the more one is impressed by their striking similarity. They tend to look alike, contain the same things, function alike, and consequently, play similar roles in affecting or not affecting art learning.

To cite an extreme example of what many art rooms are like, last year I observed a classroom which was absolutely immaculate, with four long rows of high desks and tall stools which contained immobile bodies of twelve and thirteen-year-olds. Both stools and students were aligned in the best military tradition. There was a blackboard in front, along with display space in the front and back showing paintings as stiff as the rigid desks. A slightly more open space at the back contained a kiln and one work bench, and the storage space was around the sides. Of course, other art rooms contain different things, but think about how many collections of bottles, driftwood, dry weeds and other still life materials we have all seen. Some rooms substitute tables for desks and in other rooms students move around more freely, nevertheless, one can infer from the look of most art classrooms that the art activities are primarily the making of such things as paintings, drawings, prints, collages, pottery and clay sculptures which can be done at tables and desks. The looks, contents and arrangement of the art room seem to determine the activities of art classes at least as much as the activities determine the design of the room.

I have asked myself what is the relationship between art classrooms and the places in which I personally make, enjoy, study and live with art—places such as my studio, museums and galleries, and my home. There is little relationship. It is little wonder that things learned in art rooms are seldom repeated outside the art room. There is simply too little connection between the space in which art is taught in schools and the places in which art is made and experienced outside of schools. I think that often students are unable to transfer their art behavior from one situation to another.

Social psychologists and anthropologists have observed the power of imitation as a means of learning. In cultures where schools do not exist, imitation is the primary means for learning; and, of course, the situations in which young people imitate their elders are identical to the situations in which they will function the remainder of their lives. There is little or no discrepancy between the education and the use of that education. We cannot, nor would we want to replicate the style of education of non-literate people, but we could learn something from them about the kind of situations and environments we could create for educating.

Currently, the only thing art rooms look like are other art rooms. They imitate nothing but each other. One of the first steps in changing art education would be to change what art rooms imitate and what they are modeled after. But what could art rooms imitate? Upon what could they

be modeled? The school year might begin with an empty space and no preconception about how the space ought to be organized. Then this space could be formed and reformed in light of the requirements of various projects and objectives. Or, why couldn't parts of some art classrooms be modeled after a comfortable, well-designed living room of a museum? Last year in England I studied in great detail an art room that combined these very features. If it is an art studio that the room is to be modeled after, why not look closely at print and pottery shops and the studios of painters and sculptors and then allow students, as far as it is possible, to create similar spaces for themselves? Art rooms could be modeled after advertising, photography, film or television studios. Each of these seems to be a distinct and viable model for an art room.

Since Plato's time we have been told that judging art works by how closely they imitate something else outside themselves is quite inadequate. Of course, works of art are realities themselves and need not correspond to some other reality, but art rooms are not necessarily works of art, and especially they are not ends in themselves. They are only instrumental to the objectives of art education. When it comes to judging the quality and merit of art rooms we would do well to consider *what they imitate* as well as *how they imitate*. When art rooms begin imitating much more than they do now the places (outside of schools) in which art is produced, studied, and experienced, then desirable change will have already begun in art education.



Sexual sharing and artistic experimentation are uniquely united.

SYMBIOTIC DRAWINGS

James W. Davis

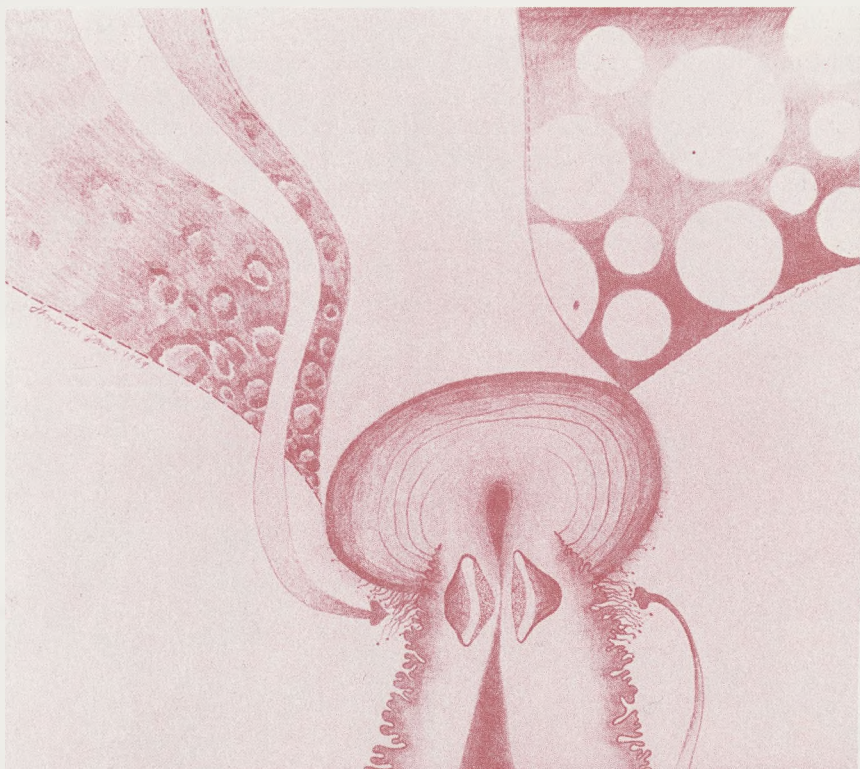
Illustrations by the author and his wife

The phenomenon of symbiosis in nature offers fruitful possibilities for artists. It may be defined as the process of the living together of more than one organism. Symbiosis is a sharing experience and is most pronounced when some basic interchange occurs between the participants of a given experience. It is more than the simple accumulation or mere simultaneity of gestures between parties.

One precedent in art that comes to mind is the *exquisite corpse* drawings of the Dada artists. These works involved the alternating contributions of several artists in each example. The contributions of each person in these drawings may be considered "chance additives," for there was little inherent cognizance of what the other participants had done when each individual's turn came. A "stratification" of imagery resulted even though a slight continuity was achieved by leaving a minor "clue" where the paper was folded.

A more complete level of visual dialogue may be reached in works developed by more than one artist when each part, or addition, is in terms of both the self (what one "wants" to put down) and the "other" (what is already there). Under these circumstances an interaction is possible between the individuals working on the piece.

In nature this responsiveness to other beings takes two distinct, and one might say contradictory, forms; one parasitic (*antipathetic symbiosis*) in which one or more of the participating organisms eats upon the other(s), and the other an enduring and *unifying symbiosis*. As is often the case, nature's dualities provide choices for human action. In the first, a given participant is aware of the presence of the other(s), but in effect acts in spite of, or even against it. It cannot be said that this is a wholistic act of sharing, one that brings the engaged parts together in an affirmative condition. Nor is this simply a matter of various organisms doing *anything* together. The nature of what is done is an emergent



INNER-OUTER MOVEMENTS

1969 14" x 18"

ink, prisma pencil, graphite

feature of the conditions that brought them together in the first place. As a consequence, the activities in nature are co-extensive and continuous. The second form of symbiosis is affirmative to life, and all participants tend to grow from their mutual act of sharing.

It is well established that certain internal, unifying principles (balance, transition, etc.) have for centuries been essential to composition. The forces, or resultant expressive relationships, caused by these often convey more than compositional prowess. For instance, intense manifestations of spiritual love involve symbiotic relationships linking several, or even all, of the senses in the experiencing of art works after they are completed. The artists who developed Gothic cathedrals and, later, Baroque churches constructed their forms on the basis of fluctuating interchanges and continuums between lights and solids, voids and solids. Through stained glass or undulating volumes, the material and the immaterial were united. Entities and the spaces between entities

were physically combined through the movements of light patterns upon the material surfaces as well as the smells and sounds of the high mass.

Between a man and a woman similar forces may blend the physical and the spiritual into a wholeness. This blend can be expressed in visual form. The accompanying drawings are selected from a series created during the past five years and are by both my wife and me. Each drawing visually possesses indications of what we feel as one. By using a method of alternately working on each drawing until it was "complete" (a relative state in light of the process), we each were able to better explore the nature of our co-extensiveness. Total acceptance of what the

TO LICK A CANDY CANE
1969 16" x 14"
ink, prisma pencil, graphite



other person "gave" to each drawing and accordant visual response were essential to the success of the process.

"Our individual styles as artists merged as we as beings united."

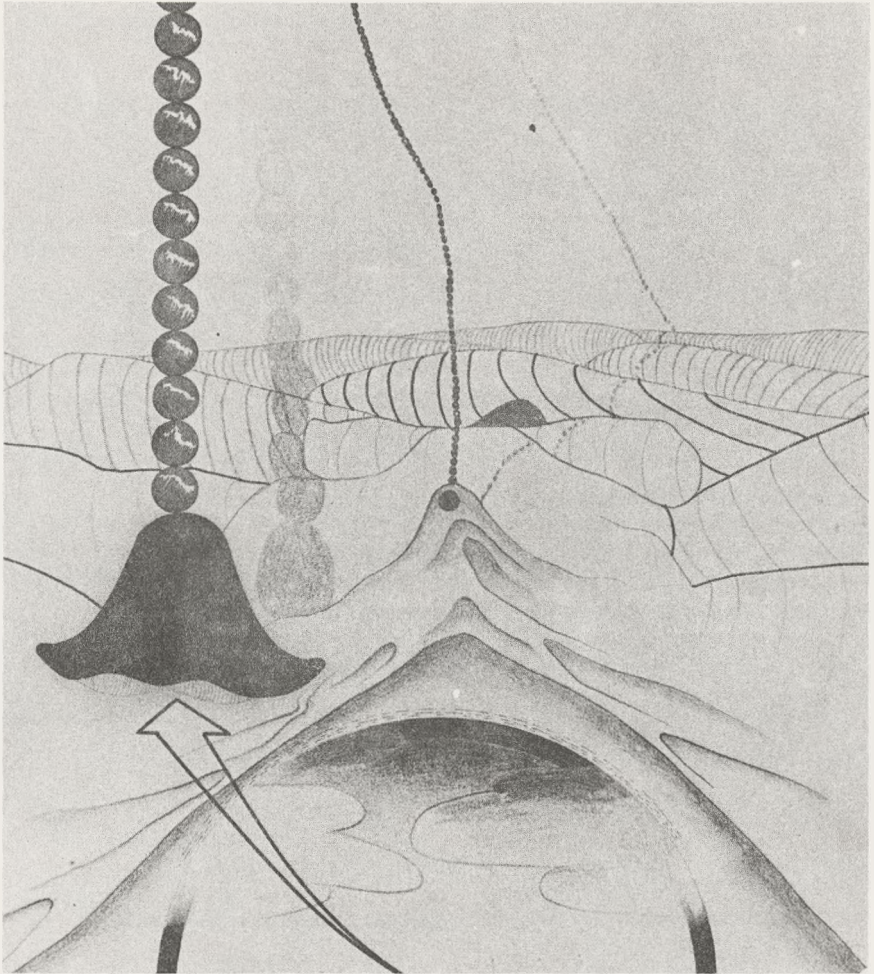
Our individual styles as artists merged as we as beings united. We have found that there are no bounds and no barriers in the fulfillment of integrative acts between beings. There may be many possible reasons why the development of art has lauded "individual expression" and yet inhibited a *coming together* during the creative act. The experience has been a sensual one, and the existence of this is often attested to in the nature of the drawings (cf. all Figures). But then again, sensuality is a natural outgrowth when an act is a direct extension of the feelings behind it.

Several of our drawings have evolved into sensual, invented landscapes of soft folds that "caress" their adjacent parts. Others involve whimsical combinations of female "lips" or small "protuberances" and male "projections". And, in a few cases, the "exterior" of a depicted image became an outgrowth of its "internal" characteristics where the drawing was usually begun (especially cf. Fig. 7). A convergence of the external and the internal in art may in itself be viewed as sensual in nature.

Western Art in general and modern art in particular have traditionally favored a singular source of control and inspiration, invariably stemming from the individual artist. Many artists "teamed" up to create architectural monuments during Medieval and Renaissance periods, but a basic hierarchy was maintained. The ideas were those of the master mason.

"The American art scene has...been consistently susceptible to competitions of artists against each other, rather than with each other."

In contemporary criticism, personal expression and individuality are commonly assumed to be synonymous. The unique types of originality that grow from collective contributions are usually overlooked. Even recent group "happenings" done as art forms often had an overseer with pre-determined goals. The now typical cooperation between artists and scientists to develop technological works may be more to facilitate efficiency and economic expedience than to invoke a real union between people. The American art scene has, along with its European counterparts, been consistently susceptible to competitions of artists *against* each other, rather than *with* each other. The referees of these absurd contests, including gallery directors, curators and critics, are all too often tied to the monetary factor of selling their particular preferences.



THE WORLD BENEATH OUR SKIN

1969 18" x 14"

ink, prisma pencil, graphite

The structuring of certain intentional goals can be an effective means for an artist in his search for personal meaning through his work. But it may also be that the freest situations are conducive to a more convincing development of such meanings. The most exciting visual structures evolve within, and in terms of, the immediate act more than in accordance with prescribed notions as to what *should* happen.

In the "conversational" drawing described above we found more freedom, rather than less, in reciprocally dealing with each other. I could

“Art is not the exertion of personal power, but the expression of love.”

not say, “don’t do that because it doesn’t fit my style” without destroying the visual dialogue. A mutual knowing emerges when we are able to erase the invisible boundaries that surround our wills. Art is not the exertion of personal power, but the expression of love.

The highest form of sensuality in Eastern (and especially Tantric) thought is a union in which there is a merging of dualities. What all beings have been, are and will be is conceived to be an interminable oneness that is most explicitly expressed in its final, indivisible state: “At the time of final dissolution I am neither male nor female nor neuter” (Devibhagavata).

I am full
awake now when fully asleep.
I see myself in her eyes
for that is where I am.
Confirmed as I am
I am us.
Everything I do grows from what I am
and it is her.

FOOTNOTE

1. A more extensive discussion of the technique of drawing with more than one individual appeared in my previous article: “Visual Dialogue Through ‘Conversation Drawing’”, *Leonardo*, III / 2 (April, 1970), pp. 139-47.

2. Some of these are revealed in the articles of Maurice Tuchman, such as “An Introduction to ‘Art Technology’”, *Studio International*, 181 / 932 (April, 1971), pp. 173-80.





This is another example of attempts to break down the subject-matter compartmentalization in our public schools. What is new is that it seems to be working in Bloomington.

ART is on the team!

Betty Polites

Jackie Wagner

This is half-time in mini-schools at Bloomington Junior High. And now for the instant replay...

During the 1971-72 school year teachers met and pondered the problem of how to improve junior high education in Bloomington, Illinois. After brainstorming and a year of examining different approaches to teaching, the decision was made by the teaching staff to try the mini-school, schools-within-a-school, plan which had been scouted at Glen Ellyn Junior High, Glen Ellyn, Illinois and U.S. Grant Middle School, Springfield, Illinois. Eight mini-schools composed of four team teachers and two independent subject teachers would each work with a group of about one hundred and thirty-five students. From its beginning in 1959, Bloomington Junior High has given its students a semester of art at seventh and again at eighth grade. Last spring when the original plan sheets for the mini-school were distributed art was to be a required, independent, semester course at each grade level. However, the art teachers proposed a new strategy and spoke out on the premise that through studying art as a coordinated subject, the student would be able to better realize the major and vital role of art in his own development. Soon art was placed on the team with English, math and geography at the seventh grade level and English, math and history in the eighth grade. During the semester when students do not participate in art classes they study science. The independent courses are: physical education, which lasts all year, and semester courses in music and home making or industrial arts. Additional options for eighth grade students are in speech, algebra and crafts. These independent course teachers are called co-team teachers and are assigned to work with two or more teams each. The important point is that in spring training (workshops) ART MADE THE TEAM. After team assignments were made, workshop time was allotted for pre-game warm-ups.

• FIRST DOWNS

Yardstick

+1 With team positions finalized, it was time to organize the game plan and the bonus benefits came into the spotlight. Team teachers are the administrators of their mini-schools, operating, of course, under the jurisdiction of the school administration and in conjunction with department chairmen. Thus far the teams' plans have been supported by the administration. For example, one team is experimenting with report cards. They give no letter grades. At the end of the first quarter each team member contributed a full-page check-list on each student. The four page report, with written comments, was mailed to parents. Items on the sheets were written in behavioral terms. The art section included statements from "citizenship" and "responsibility" to "accomplishments" and "skills."

+2 Plans are team made in 100-minute planning periods each day. The team is not required to plan together for the entire 100 minutes. Individual teachers spend portions of that time working in their own subject areas. The arrangement has been working for most of the art teachers. Some team planning sessions are necessarily long, however this is determined by balancing need for individual work with team work. Ample time is normally allotted for the art teacher to grade student work and take care of the many chores of checking and preparing supplies, as well as slipping down to the library to collect, and plan for the use of printed, visual, and audio materials.

"Teachers instruct not only students, but fellow teachers as well."

+4 During discussion, a team can coordinate units of study and rearrange its time schedule at will. No class bells ring. Students can move from one class to another without going through the office. Many of the mini-schools had completely reshuffled all students by the end of the first quarter, so that every student would have the opportunity to work with all teachers in their mini-schools. It is not possible to plan for effective education without the students in mind, and for best results the planning could be done with their cooperation. This year teachers really know their students and share information. Resource teachers and counselors, as well as co-team (independent subject) teachers round out the

Yardstick

adult portion of each mini-school. Grouping (which includes special education students) is heterogeneous in all classes. Teachers are striving toward more individualization in all subject areas. Individualization was already the rule in art studies.

+ 8

+ 9

One forty-five minute period a day is called co-team time and is shared by team-teachers, co-team teachers, the resource teacher and students in a given mini-school. During co-team time every student is initially assigned to one of his team teachers, but he may study in any subject area, go to the library, or participate in special activities. The art room is frequently a studio area where students may choose to work. Co-team time is skillfully planned to coordinate either with the team's curriculum or to extend the curriculum; it is highly productive.

+10

"Flexibility is one of the greatest assets of this system."

Art has used the time successfully for committee work in coordinated activities. The availability of extra time with selected students has caused teachers to approach activities more ambitiously. For example, during the recent national election, co-team time in one mini-school was spent by students making voting booths, posters, campaign cartoons, gathering and presenting information about national and state candidates, and explaining the electoral college. Another recent week's activity was to present a Thanksgiving program which included a dramatic play, humorous skit, vocal and guitar groups, making costumes, and serving refreshments prepared in school. These activities, as well as numerous others involve the co-team teachers as well as the team teachers. Visiting artists have met with entire "large" groups during co-team time, and, because of flexible scheduling, guests can confront the group at almost any time of the school day. One guest who demonstrated her artistic skills for students set up a work area in an art room, and all students of a mini-school came and left as small groups on a rotating basis. Other guest speakers from foreign countries, the peace corps, and the community have given their time to speak to students during co-team time.

+ 11

Additional bonus benefits include the enthusiasm of many teachers who can see great possibilities through the inherent flexibility of the system. Field trips are a huge bonus. An entire mini-school can be pulled out of the

+12

+13

Yardstick

+14

building to tour the museums in Chicago, taking English, math and social studies teachers as well as the art teacher. In this way the humanities approach could easily be structured into the curriculum as the varied subject teachers point out content which relates to their own subject area. The humanities approach has not been required in the mini-school concept, although it seems to flow together naturally at times, not only enriching but also reinforcing the interrelationships of the curriculum.

+ 15

Teachers instruct not only students, but fellow teachers as well. Other subject area teachers have more opportunities to observe their students working in the less formal environment of the art rooms. Flexibility is one of the greatest assets of this system. One class can spend an entire afternoon in a subject area while the other classes rotate among remaining areas. That class can involve parents in a preparation period, tour a local gallery and return to the classroom for a follow-up, unwind activity, parents included. Parents are showing great interest in the game progress.

+ 16

+17

Co-curricular activities are big at BJHS. One hour a day is devoted to non-graded activity, composed of students from two eighth and two seventh grade mini-schools. The art teachers offer a program of nine week art activities: pottery, macrame, batik, sculpture, sketching, printmaking, stage scenery and poster making. The groups are smaller, sometimes as few as twelve to fifteen students, a far cry from the regular classes of thirty-five.

• PENALTIES

- 1

Some teachers who may not be tuned in to flexibility and team work consider the mini-school system a setback. Most athletic teams experience losses and mini-school teams are discovering losses too. One of the losses is in communication with other members of a department. The grapevine moves messages at a slower pace. Ideas that would have circled the school, or at least a department, in a few minutes last year now may require a week for circulation. Established daily schedules minimize contact with half the teachers in the building. The same teachers always cross paths and others never do. Two seventh grade art teachers worked closely last year, exchanging students and sharing equipment. This year the only time they talk is outside of school hours.

- 2

-3

The eighth grade teachers are sharing a large classroom. This system has its positive and its negative sides. On the positive side, one teacher has four classes in the morning while the other has planning and co-team time. In the afternoon they change places. Space and equipment get full use. Storage is a problem. During part of the day both teachers meet classes simultaneously. One teaches a co-curricular group in the hall. They take co-team groups to another room. More time is allotted for co-curricular activities than for a regular class period.	+18
	-4
	-5
	-6
Here are two major losses to the smooth working of the mini-school arrangement: since art and science still remain semester courses in the new mini-school game plan, they will exchange students and teams at the semester. This is unfortunate because the teams, teachers and students believe that both art and science should be year round members of the team. As yet finances make this provision impossible. The biggest loss of all is the inflexible egg crate building which forces classrooms into over-crowded boxes. This situation demands that teachers call upon such extra resources, for example, as expanding into the halls. With four six by thirty-foot murals (on paper) in process at once, hall expansion is obviously necessary. There are no adequate rooms available for large group classes.	-7
	-8

SCOREBOARD

It is half-time with the score 18 to 8 in favor of art and the mini-school. Even though the winners cannot yet be named, the future looks promising for education of BJHS students. In the mini-school, students' sensitivity to art may be heightened. Art has already gained prestige as a member of the team and has become a necessary and integral part of the curriculum. . . Education is progressing, and the clock is running.



reactions to:

ART is on the team!

Al Hurwitz

Coordinator of Arts
Newton Public Schools
West Newton, Massachusetts

I think the mini-school idea, in general, has great validity. (We call them "clusters" here in Newton.) I'm for anything that humanizes instruction, and working for smallness is certainly a move that kids understand. We, here, have not been able to integrate our own art programs to the extent that you have done, and our art teachers are not too happy about being on the periphery of things despite the fact that they have the autonomy to plan their own art programs as they see fit. However, "the Lord never gives but he takes away"—of course you are going to have some losses to go along with the gains. It's a matter of balancing one against the other and making a choice in behalf of the client—that is, the student.

I think the basic issue evolves around two philosophies of art education. One says, "Isolation of the art program from the mainstream of the school may be bad, but at least I can think of curriculum in terms that are primarily art oriented. At least I know that these kids are *mine* for so many periods a week, and I owe no obligation to dilute the nature of the art experience by making it serve some other area of the curriculum. I can work sequentially or I can have an "open" studio—the choice is mine!"

Philosophy No. 2 says, "Of greater importance to me is the possibility that youngsters can see that art need not be an academic isolate. Art can permeate the entire curriculum much as it pervades all levels of society *outside* the school. Art is more than the making of objectives for aesthetic contemplation; it is a way of dealing with and looking at a problem. Using skills and processes of the artist can make a problem solving enterprise rich in sensory gratification. In any case, art should be closer to life."

I think this is where you stand. Of course, I do worry some about the gifted or high interest students, but you have taken them into consideration in your planning. If it is true that field trips and visiting artists

are part of your scheme, then I don't see how anyone can accuse you of neglecting talent.

You have spent the bulk of your paper describing school organizations which I find a bit of a bore (being an administrator, I'm entitled to this). However, it is obvious that the staff has devoted a lot of time to thinking through a system that will allow you to carry out a philosophy. This is really great. As Socrates, or somebody, said, "The unexamined life is not worth living." I like to substitute "curriculum" for "life" and you have added "administrative structure". A schedule, after all, is a vehicle for facilitating a process.

As for lack of communication—certainly there must be ways of getting personnel together; auditorium presentations, school exhibits, group art events are some of the ways we have gone about this. In any case, be sure to ask the students what they think. I hope you'll give some thought to a May questionnaire that will give you some sense of how the participants feel about the change. When this happens, please let me know what feelings emerged. I'll be thinking about you. I'll even buy you a glass of mountain dew at San Diego to facilitate further discussion.

Phil James

Art Supervisor

Office of the Superintendent
of Public Instruction

State of Illinois

It is refreshing to hear of art teachers taking the initiative and having a part of the 'action' centered around organizational changes in the schools. These kinds of changes will continue to be made as pressures for accountability and individualization are maintained. This emphasis is evident in Illinois' *Action Goals for the Seventies* and in almost every publication concerned with education.

The benefits of the mini-school concept include the closer associations of smaller numbers of students and teachers. With more than 1,000 students in one building, these social concerns deserve attention. However, the important feature of the Bloomington plan is that art is associated with those subjects considered by many as the core of the curriculum. This continued association of the art teacher with other teachers promotes a better understanding of the value of art in the school.

Many art teachers have expressed to me their desire that art be made an elective on the 8th grade level so that only those interested are participating. I believe that those not interested under the usual

organizational structure will become more involved when the art activities are supportive of those areas within the curriculum that do attract their interest. The mini-courses at Bloomington appear to have this potential. The students in the mini-courses should develop a better understanding of the relationships between art and their favorite subjects as they work on their art projects.

Some teachers have expressed a legitimate concern about the failure to meet certain art objectives when art takes a supportive role with other subjects. When these objectives concentrate on the principles and elements of design, it is questionable if the teacher is successful under any organization pattern. With the limited time available for art, it seems more reasonable to stress the concepts of what art can do and be actively doing them, rather than emphasizing the technical information of how to make art. The Bloomington students are actively doing.

While art teachers make a claim for individualization, it is questionable if most programs allow for individual interests or the systematic progression of learning experiences that characterize many approaches to individualization. Although the author's discussion about individualization is too brief for a clear explanation, the Bloomington plan may have the flexibility required for this type of program.

The mini-schools at Bloomington appear to be heading toward success. With the current demands being made upon education, alternatives to curricular organization should be explored by many other schools. We can all learn from the process.



A high school art teacher would like to see art educators use more of the hard sell.

Ads For Art

Nancy Lindstrom

This paper is a plea for the art world, from which big business and advertising draw their ideas to sell their products. The fact that big business usually bases its advertising layout on basic design principles and frequently uses the colors of contemporary hard edge painters demonstrates that art is, in a way, present in every day life. Business often uses the finest ideas in art to sell its wares. But the consumer, who looks at an airline ad, is unaware that he is in fact encountering recent trends in art. This is bad! Why? Because we in art are not getting the credit for our ideas, and the consumer is unaware of the source of much of his visual environment. But what does our profession do about it? Nothing! We allow our ideas to be plagiarized and stand passively by, wringing our hands, grieving over the fact that the American public is "aesthetically illiterate."

L. L. Golden who covers public relations for the *Saturday Review* is a person, outside of our profession, from whom we may get some ideas about taking our case to the public. Although his weekly topics run the gamut from educational TV to the new advertising culture and big corporations, some of his writing is devoted to the task of convincing big business to back art and openly promote it. From these emerge three broad areas in which those of us involved with the arts could help ourselves to be better understood. First, we could use advertising techniques to launch a campaign for the general education of the public in the arts. Second, we could use the creative talent indigenous to the art community for our own betterment and hence society's. Third, we could accept the obvious, that art operates in society and public relations is a necessity to all other phases of society; therefore it is a necessity for the arts as well.

For example, we could start with T.V. Richard Tobin, also writing for the *Saturday Review*, says about T.V., "It has been botched, butchered, its program content sunk to a dismal average, its splendid audience patronized, its potential for public good barely scratched." Art educators could mount a campaign to do something about the level of programming and the maddening interruptions by moronic commercials. Not everything about T.V. is bad, however. It has worked for the anti-pollution, ecological movement, and it can work for us. The arts council could sponsor a weekly one-hour program of quality entertainment such as ballet, theatre, opera, debate, symphonic music, possibly on a rotation

basis. The only program which has approached this idea was the Bell Telephone Hour, taken off the air because too few watched. It seems, out of all the hours of garbage presented weekly, that one hour for the "too few" isn't asking too much. Maybe the "too few" among us should speak up.

"People who want to change opinion or influence it about art need to use the same tactics professionals use: money, talent, and exposure."

With educational ideas come social reforms and attitudes. An article appearing in *Time*, July 27, 1970, discusses Madison Avenue against the war. It tells of several senators who raised \$250,000 for purchase of space in magazines, papers and air time on T.V. for the purpose of opposing the war in Indochina. If senators can raise such a sum of money in donations for the anti-war ads, why can't interested and dedicated people find money with which to sell the arts, or local art programs? Why can't we also run ads against bad ads and poor design in all media? It would be financed by the donations of people who are interested in a better visual environment—bill boards, magazines, T.V. or whatever. It appears obvious that people who want to get things done, do so. People who want to change opinion or influence it about art need to use the same tactics the professionals use: money, talent, and exposure.

Stuart Little tells of Miniproductions in *Saturday Review*, September 12, 1970. Movies without stars, which are produced to burnish the corporate image, are prospering as never before in graphic culture. They are made to create a desire for the product while relating the corporate image to social needs. Typically, they cost around \$175,000. They are seen primarily by secondary school students, then on educational T.V., and finally in movie houses. Each film reaches 2,500 persons. If the company keeps ten prints going for 12 months, it reaches 625,000 persons. Some large corporations have supplied funds for movies about art such as "Art Is..." by Sears Roebuck Foundation. Why not encourage more of the same? Films could be made relating art to life in a meaningful way, so children could come to accept it as an extension of themselves and not as something separate, locked up in gloomy museums. Education of this kind could do much for the future taxpaying generation who will look more kindly on funds for the "frills" like art. They will not feel they are frills, but an obvious and serious area of man's life.

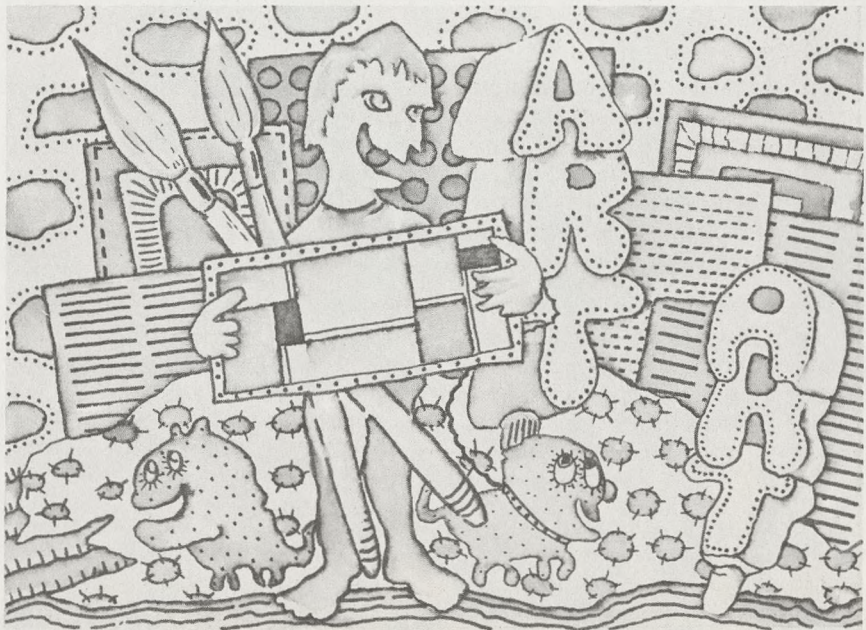
We art educators could provide an enormous service to society if we could help consumers become aware of proper channels for buying art. June 19, 1967 issue of *Newsweek* contains an article about how skillfully fakes are manufactured and pawned off on the unsuspecting public, which has the mistaken idea that if an article costs a lot of money, it must be authentic. These consumers, according to the article, are mostly business people who are swindled by their own egos. Education of the public on how not to get fooled, where the reputable galleries are, and

how to be assured art work is legitimate would be of great service. Art people should take every advantage offered us for the presentation of our skill and expertise.

We in the arts should also use our inherent creative talent for our own benefit. Numerous examples were found where the big advertising companies with their somber procedures lost out to the smaller, more daringly creative ones. For example, *Newsweek*, May 8, 1967 contains an article, "The Fearfull Sell." It seems no matter what the pitch, airlines have always ignored the idea that most people are terrified to fly. Stan Freeburg, a comic, who has been retained by Pacific Airlines, came up with a campaign based on fear. He gives the customer a survival kit including: a pink rabbits foot, a copy of *The Power of Positive Thinking*, and a fortune cookie which reads, "It could be worse, your pilot could be whistling 'The High and The Mighty'". His campaign accepts the fact that people are afraid and helps them to face it.

Why can't art of all things, be sold by the Stan Freeburgs among us? Why does the program always have to be executed by the doddering who are finally "qualified" to speak in our behalf? If we are to make art vital, interesting, and necessary in the lives of people, we can't have prunes making the pitch. Through clever advertising techniques, use of humor, or a catchy slogan, people's inhibitions and the distance felt about art and artists might be alleviated. Mass culture might begin to want to understand the arts in a confident and discriminating way.

William Otton



Saturday Review, December 13, 1969 discusses big business financing higher education. The sophistication shown by management in continuing to support universities after the student rioting, indicates they are ready to be approached by a really good campaign selling art to them. The public expects them to continue support in the future. The quality of life, not just the running of a business, is going to have to be more and more a concern of business managers, for no business can survive in a hostile society. That quality of life can in no way be preserved without aesthetic sensitivity on the part of all concerned. Why can't we get big business to back programs which the schools find too expensive? Why can't really big business set up trust funds for talented young artists and teachers to help give the dimension of art to all children. They could make donations to help defray general expenses, or could provide participating professionals who would speak or demonstrate their skills.

One of the best ways to encourage appreciation of any idea is to get people involved in it. The May 8, 1967 issue of *Newsweek* contains an article on "American Sculpture of the Sixties." In this sculpture, the gigantic scale of the technological age looms everywhere. The most important aspect of the new sculpture is the sculptor's working hand in hand with industry and technology. For one work, the artist made a scale model and a blueprint. After that, a master carpenter and a glazier went to work. "Artists still are behind in taking advantage of materials of the space age," says Peter Tuchmen, curator of the Los Angeles County Museum of Art. He says, "Industry challenges the artist to expand his ideas, to involve himself in what hasn't been done or used before. People like things they can feel, put in their pockets. Painting doesn't reach people today like sculpture."

The art community could avail itself of a golden opportunity to gain sympathy for art and art forms by involving local artisans to help construct a community project. It could be designed by a professional area artist or a group-designed project by school children. Then it could be executed by all with ability or interest to participate. It would have to be rather permanent to justify expense and time involved. Something like a sculptural play structure in the local park might be an example.

Public relations is a legitimate and essential trade, necessitated by the complexity of modern life and the workings of an open society. It is a growing industry today because there is ever more direct communication between power and people. Public relations people help executives become sensors of a public based on reality or at least an "illusion of reality," rather than just glad-handing or simply pressuring the public into buying.

The main case against public relations is not that it brainwashes people—it is not powerful enough to do that. Ernest van dan Haag says, "Public relations can seduce, it cannot rape." Public relations can place a kind of shield between the public and reality. It creates the feeling that



smiles are not quite real, laughter not quite spontaneous, wit not quite unrehearsed, praise not quite from the heart, elegance not quite instinctive, courage not quite brave and virtue not quite clean. The best P. R. men know the danger. They also know how and when to get out of the way and let life happen.

Those of us in the arts can make use of the paths the ad man has cut. Rather than fight modern cultural perceptive habits, we should learn to fit into them. Use off-beat methods to interest the public; display art products in a gas station show, get the community into the act with a travelling show that roams from one business shop to another, let the local businessman choose what he wants to hang in his establishment. The use of agents is not as far fetched as it may seem, since the agent could sell art to the public in the same way he sells stars or products. Agents are not necessarily culturally expert, yet by what they have to offer for sale they control culture. It would seem a beneficial combination for the mass culture if art sensitivity became involved with the selling of ideas.

The art community, by its new freedom to express, is obliged to interest society, to educate, to create a desire for the understanding of that expression. So far we have stood around and done nothing—standing aloof and out of step with some of the innovations we ourselves have created! It is high time we began to use the media and the methods of the society in which we find ourselves to sell ourselves and our product to that society. We must use the techniques which we see working for others who would change the minds of their fellowman and persuade him to try their product. Whenever a campaign is waged to lure the public to our point of view, however, a word to the wise about skull-duggery and “high-hokum” is in order. If and when we make the move, let us not ruin our chances with ill-chosen claims that can’t be lived up to or proved. Art is not a panacea for all. It is hard work—very rewarding hard work, but we must admit a lot of drudgery goes into anything creative. Nevertheless, as any good art teacher knows, the average man has a great capacity for expression and response that goes largely untapped in our present educational system. It is the basic need for art that we must expose to all. If every man becomes aware of it maybe he will sell it for us.



Does the classroom teacher discriminate against creative children? An art specialist puts this assumption along with classroom research "to the test."



The Relation Between Objective and Subjective Ratings of Student Creativity

Sonja Phillis

Following five years of work with elementary grade children, I have become aware that those children most gifted with creative potential in the artistic realm are the very ones who are often rejected in the regular classroom situation by their own teachers. As E. Paul Torrance states about the identification of creative children, "...highly creative children have a reputation for having wild or silly ideas, especially the boys. Their teachers and peers agree on this point." My interest in giving these children at least an equal chance for recognition and esteem from their teachers led to the informal research undertaking detailed in these pages.

Because of the regular classroom teacher's traditional confidence in objective evaluative procedure, I felt that the administration of Torrance's *Circles and Squares Tests* might give me an opportunity to make claims about the creativity of her children that would hold more validity for her than my observations alone; and that these results might be of help to the teacher in dealing with her classes both now and in the future.

Population of the Study

The twenty-two children used in this study were six and seven year olds in second grade at a small K-12 unit located in a rural midwestern community. The children were grouped entirely by chance; thus they were neither ability grouped nor selected for special treatment other than this study. Most were from lower middle-class to lower-class homes with one or two income exceptions; few were from homes I would judge to be at or near poverty level.

Measures Used in the Study

The three measures used to obtain results were: class rank in art (a rating based on my judgement as an experienced art teacher), the

Torrance Circles Task from the Minnesota Tests of Creative Thinking, and the Torrance Squares Task from the same source.

Representative pieces of the children's art work were saved and used as a basis for recall of student performance in assigning class rank. Along with this I used a total feeling about the nature of each individual child's classroom experience in the art class over a period of two years of working with them.



The circles and squares tasks used were taken from *Guiding Creative Talent*, appendix, pages 219, 220, 221, 222. These tests are non-verbal indexes of ideational fluency, flexibility, originality, and elaboration. Their use in this study was to gauge fluency only.

For the first test each child was given a sheet of forty-two printed one-inch diameter circles. For the subsequent test a sheet printed with thirty-five one-inch squares was used. Instructions for completion of the tasks were paraphrased from the test instructions in Torrance as follows.

In ten minutes, see how many different things you can make from the circles (squares) on your paper. A circle (square) should be the main part of whatever you make. With pencil or crayon add lines to these circles (squares) to turn them into complete pictures. Your lines may be inside the circles (squares), outside the circles (squares), or both inside and outside the circles (squares). Try to think of things that no one else in the class will think of. Make as many different things as you can. If you make different faces, for example, they will count only as one face.

Three examples were then drawn on the blackboard, one using lines inside the shape, one with lines added outside the shape, and one using lines both inside and outside the figure given. At the end of ten minutes a high school art student and I helped the children to label what they had drawn.

The children's responses were scored for fluency by counting the number of different objects sketched. Each different individual object, letter, etc., was counted as one point. Things basically in the same categories, such as fruit, animals, etc., were counted as one point for every type of object shown. Thus three *different* round fruit would count as three points even though they were all in the same basic classification.

Different faces or labeled faces with different names on similar face symbols were counted one time only. Some children drew almost a whole page of these, and therefore received only one point for their effort.

Drawings placed inside the circles or squares, as opposed to those actually using the printed shape, were counted if they actually contained the round or square shape specified in the directions.

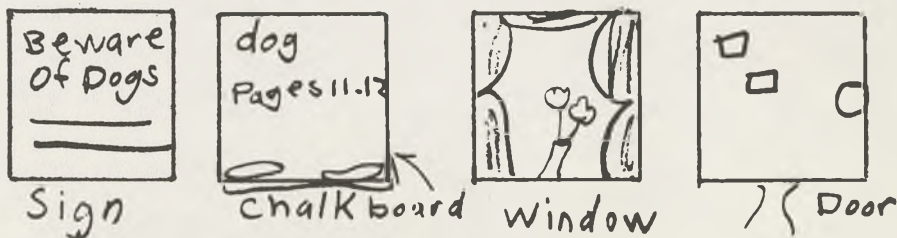
The highest possible score on the circles task was 42; the highest possible score on the squares was 35.

Problems Encountered in Administering the Tests

Paraphrasing the test instructions for second grade children posed a real problem, one not fully realized at the outset of the testing. The instructions as shown above were read slowly three times, while questions, if any, were answered to clarify any misunderstandings. But it was still not completely clear if all the children understood exactly what was expected of them.

One of the problems which became apparent after scoring the circles tests was that several children had made little attempt to turn the individual circles into pictures, but had merely settled for filling the space with numerous designs or simple flat colors without labels referring to objects. This led to a change in both the wording and emphasis given in the instructions for the squares task. The word "pictures" was substituted for "things" in the first sentence of the instructions, making them read as follows: "In ten minutes, see how many *pictures* you can make from the squares on your paper." Also more direct emphasis was given the word "picture" in the third sentence of the original instructions. It was hoped that this change might clarify the instructions enough to eliminate the problem of those individuals who merely colored in the shapes.

Because it was felt that the optional use of pencil or crayon had slowed the progress of those students who elected to use crayons, all the children were asked to use "pencil only" on the squares task.



Inattention of some class members was definitely a factor hindering the administration of the tests at both class sessions and may have led to part or all of the problems already discussed in this paper. Although the testing period was the same as the art time for this class (late afternoon just preceding dismissal), many of the children seemed too restless or tired to concentrate well on the tests. Unlike their art time, there was not



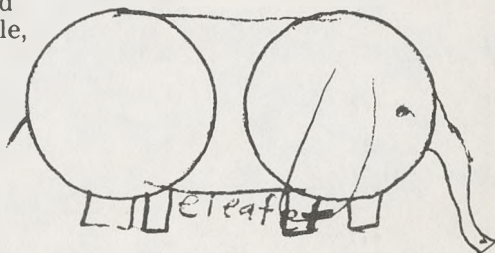
a second introduction to the project later in the week which could be used as a catch-up session for those unable to function well on the first day.

Inattention was also a factor affecting the task of labeling. Some had not realized that they were supposed to think of labels. Others had names for their pictures but could not spell them. I and one other adult assisted with the labelling which had to be done within the time limit of the regular twenty-five minute art class (after instructions and testing had used nearly twenty minutes of the time). Children of second grade age seem to require about twice the time to explain a drawing than to draw it, thus making it almost impossible for two people to properly help with this job in five short minutes.

Problems in Scoring of the Tests

One basic scoring difficulty arose directly from the lack of help in administering the tests mentioned above. Some objects drawn were invariably left without labels and had to be deciphered with the help of the child who drew them. In an effort to be fair to all the children tested, only those pictures which clearly depicted something were labeled. The same person who had assisted at the time of the testing helped make these decisions. An effort was made to avoid reading too much into some drawings and too little into others. Such interpretations are more an index of the scorer's flexibility than that of the children's fluency.

Since it had been made as clear as possible to the children that many faces would only count as one face, or one point, it was easy, if frustrating, to score a few of the papers which contained row after row of faces. Scoring other drawings of some similarity was not so simple, however. Different kinds of round fruit, or animal faces, for example, had to be scored separately for each variety shown. It was harder for a child to think of these similar yet unique items, I felt, than simply to draw face after similar face.



Discussion of Results

The correlation between my subjective ranking of students and the Torrance test rating (Table I) was significant beyond .01 level of confidence (which simply means that this inference is statistically

".....the highest correlation in scores was at the middle levels of performance on all three measures."

valid). But of perhaps greater importance is the fact that the highest correlation in scores was at the middle levels of performance on all three measures. At the extremes, both high and low, there was considerably less agreement between the art teachers' judgement and the Torrance

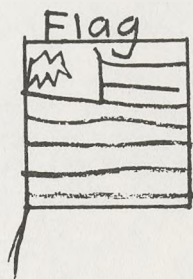
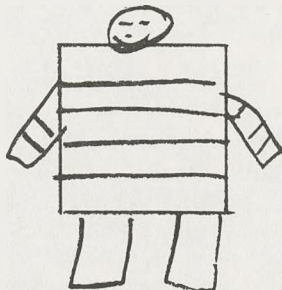
TABLE I
COMPARISON OF TEACHER RANK WITH
TORRANCE CIRCLES AND SQUARES TEST*

Student	Teacher Ranking	Torrance Circle Test Ranking	Torrance Squares Test Ranking
#1	1.5	3.0	1.0
#2	1.5	1.5	11.0
#3	4.0	14.5	13.5
#4	4.0	5.0	2.5
#5	4.0	7.0	15.5
#6	6.0	17.5	21.5
#7	7.0	21.0	17.5
#8	8.5	10.0	4.0
#9	8.5	12.0	2.5
#10	10.5	1.5	11.0
#11	10.5	10.0	5.5
#12	12.5	10.0	11.0
#13	12.5	19.5	13.5
#14	14.0	7.0	8.0
#15	16.5	17.5	19.5
#16	16.5	19.5	15.5
#17	16.5	7.0	8.0
#18	16.5	4.0	5.5
#19	19.0	14.5	21.5
#20	20.0	14.5	17.5
#21	21.0	14.5	8.0
#22	22.0	22.0	19.5

*Note - ranking #1 is the highest ranking.

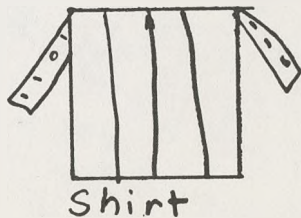
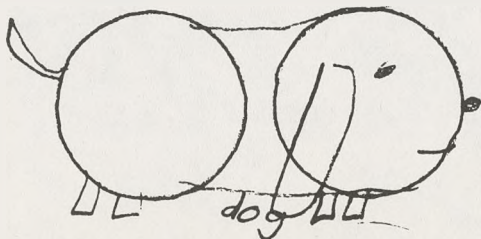
tests. In some cases the teacher rank placed the student far above where he scored on the circles and squares; in others the reverse was true. Several reasons can be suggested for the discrepancy.

Perhaps the Torrance tests really do a better job of evaluating the average range of students. (If this is the case then they would surely be a better tool in the hands of the experienced art teacher than the elementary teacher, who might be tempted to regard the tests results too literally.)



Several of those students whose comparative test scores showed the least correlation were also the least mature students in the class, leading, of course, to the speculation that the Torrance tests perhaps do a more accurate job with those students who are of average maturity for their grade level. This might be checked by administering the tests individually, thus giving the less mature student a better opportunity to score well.

Furthermore, the danger in accepting any score as hard and fast evidence, without considering other information, was shown in a number of cases. Student number 3 (Table I) who ranked high in creative potential by the art instructor scored much lower on both Torrance tests. This child, at the time, was reacting to something that had happened at a previous art session, and thus his emotional upset could very well have affected his test performance. The more meticulous students who are



capable of developing ideas well in great detail over several regular art classes during the school year (in particular students number 6 and 7 (Table I)) did not do as well as expected on the circles and squares, perhaps because of the time limit given. One of the students ranked high

by the art teacher (student number 2, Table I) reacted to the novelty of the test at the first session, scoring well in line with what was expected, but scored poorly in the second session, perhaps because the novelty and fun had worn off; he would have much preferred a normal art time and said so both out loud and more subtly in his test score on the squares task.

“The classroom teacher is not an ivory tower researcher and should not try to be; but from the vantage point of the classroom, he is able to assess what needs to be done in the field of research.”

I hope this study at least points the way to future investigation by other teachers, and perhaps influences them to try this or other Torrance developed inventories on their classes. The classroom teacher is not an ivory tower researcher and should not try to be; but from the vantage point of the classroom, she is able to assess what needs to be done in the field of research. You as a classroom teacher know what you need to know and, with students at your disposal, are in a position to develop limited research which will provide some directions toward future practice to more accurately assess, guide, and develop creative art talent with the help of informal research and testing.

FOOTNOTES

1. E. Paul Torrance, *Guiding Creative Talent* (Englewood Cliffs, N.J.: Prentice Hall Inc., 1962), p. 78.

2. *Ibid.*, pp. 219-222.

3. The data reported in Table I produced a Kendall W. equal to .6. This statistic suggests that the rankings were highly correlated beyond the .01 level of confidence. The Kendall Coefficient of Concordance W is appropriately used as an indicator of the correlation among several rankings of numbers of individuals.

(See Sidney, *Nonparametric Statistics for the Behavioral Scientist*, New York, N.Y., McGraw-Hill, 1956, pp. 229-230.)



reactions to:

The Relation Between Objective and Subjective Ratings of Student Creativity

Bill Francis

Associate Professor
of Art and Education
University of Texas at Austin

I have to honestly admit that I am skeptical of this sort of testing to evaluate creativity, especially one test in a limited time span. However, I have tried to be as objective as possible in reading and reacting to the article by Mrs. Phillis because I realize the desire on the part of some people to state a strong case in support of art which can be understood by those not trained in the field. I wonder if we are not so concerned with proving something to adults that we lose sight of the value of art for the child, which may be of no real concern to an adult. My response is not meant as a direct statement against Mrs. Phillis as much as a question of this type of research in general. I realize the danger of generalizations but the length of my remarks and depth of statements for this article are limited by space.

I was very relieved to note that Mrs. Phillis questioned the use of her test and procedure by anyone else other than an experienced art teacher for I also question this device in the hands of another teacher. However, my greatest concerns are twofold. One, I strongly question the use of a single test to evaluate something so evasive and complex as creativity in children. It would seem to me that direct observation over a period of time (no less than one semester and preferably one year) would give more specific and direct clues into creative behavior on the part of children. I feel that observation and notes regarding the creative aspects of a child in his play, in his solution of personal problems which confront him daily would be a more accurate yardstick of "creativity" than one isolated type of test which in itself leaves much room for the question of testing "creativity". For example, Mrs. Phillis states that when the children drew many faces they received a score of one for all the faces. However, within the limitation of a "face drawing" a child has the potential of showing many different expressions of human faces. Therefore, if a child was extremely sensitive to the many qualities of facial expressions that may be made by a human being, who is to say that

he has more or less "creativity" than another child who draws numerous and varied items but with much less visual or emotional sensitivity. I am reminded of someone like Degas who used a limited subject matter such as the ballet dancer or the race horse and did many many interpretations of the same theme. Is this to imply that Degas was less creative because of his fascination and self-imposed limitation of subject matter or Mondrian who did a series of trees than Van Gogh who painted still lifes, people, landscapes, marine scenes, etc.

The second point which arouses a question to this method of measuring creativity is the lack of personal involvement with a square or circle. The many and varied personal experiences of a child are apparently ignored in this particular request for creative response. Natalie Cole suggested years ago that a child cannot create in a vacuum and I feel that a type of vacuum is imposed upon the child in this particular test. Imagination may be being tested here but I am not sure of creativity. And even though imagination may be considered a part of creativity, I do not consider it the total means in the measurement of creativity. I would feel more secure in recording the verbal dialogue of children naming forms in clouds than I do in the naming and describing of variations within squares and circles.

In so far as testing the "creativity" of children, I would consider the ways and means of solving real problems a more accurate means of measuring creativity such as "how to cross a stream that has no bridge", "how to keep warm when you have no heat", or "how to dress yourself with a broken arm" than I would the number of ways a child may draw within the limited framework of a dull "square" or "circle". The number of responses to solving the same problem by each child would indicate a type of judgment not shown in the administration of Torrance's *Circles and Squares Tests*.



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