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TEACHER/ARTIST/TEACHER

Submitted by

Joanne W. Overdorff

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

University of North Florida
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Dr. Michael P. Smith
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TEACHER/ARTIST/TEACHER

Art educators have expressed the need for art teachers with more qualifications and for more evidence of creativity and successful art experience. The purpose of this project is to illustrate the importance of the interrelationship between the action-oriented sensory capacities of the artist and the verbal-analytical capacities of the teacher, and in so-doing to develop a vehicle through which an art teacher might demonstrate the necessary proficiency in at least one medium within the fine arts. More specifically, the objective of the project is the development of an art exhibit to validate the competency of the artist-teacher in the medium of oil painting.

The philosophy of every art teacher should be based on art as experience, since valid creative work evolves from sensitive experience. An art teacher must be able to communicate with a student verbally; words are one relationship to the creative experience, the art forms another. Much precise thought can go on in words, but ultimately it can only be meaningful for the teacher and student, in turn, if both have experienced art. The teacher should be a creative artist in his own right. He should know from "doing" the experience he is to teach.

For the purpose of the study, the literature was divided into five categories: 1) philosophical and psychological, 2) definitive information, 3) historical, 4) present attitudes, and 5) implications for the future. The evidence in the literature indicated that art educators strongly favor the idea that the teacher should be a creative artist in his own right, that he should be skilled in at least one major productive area of art.

The vehicle developed in this project was an art exhibit containing fifteen oil paintings. The University of North Florida Library Exhibit Area was chosen as the site of the display which was scheduled from July 18-29, 1977. The show was accompanied by a reception; a printed brochure and invitation described the project, the background of the artist, and contained a list of the paintings. The project contains a complete photographic record of all works in the exhibit.

An evaluation of the work was undertaken by a group of five qualified judges in the field of fine arts and art education. At the close of the exhibit the responses to the evaluation were tabulated and a correlation was made on the ratings of five paintings chosen at random from the show.

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CHAPTER I

INTRODUCTION

Preface

Goethe, in his Introduction to the periodical Propyläen, (1798), made the following statement:

He who is called to be an artist will give careful heed to everything around him; objects and their parts will attract his attention, and by making practical use of such experience he will gradually train himself to observe more sharply. He will, in his early career, apply everything to his own advantage; later he will gladly make himself serviceable to others.

In these statements we find the essence of the artist turned teacher relationship. The experience Goethe spoke of has been echoed many times over in the past history of art and art teaching. Art involves the process or the experience of doing or making; the aesthetic side is the experience of perceiving and appreciating. These so-called experiences in art have been compared to breathing, the regular rhythm of sequential taking-in and giving-out.

It is apparent that there can be no outgiving of knowledge without the prior process of deep involvement in intaking of the artistic experience.

Philosophers of our time have reversed the ancient ideas of making to the exclusion of doing in the creative process. Thus the activity side of this experience should be emphasized. Life is a sensuous, active process; it follows that we should reject the

spectator role for the art educator. The philosophy of every art-teacher should be based on art as experience, since valid creative work evolves from sensitive experiences.

Rationale

Archibald MacLeish (1972) wrote: "It is the human season on this sterile air." Art teaching philosophy derives from deeply felt human experience which somehow works its way into concrete expression in a sort of mystical or spiritual rite.

The force of empathy lies at the point of origin of this human experience. Hofmann (1948) observed that this is the intuitive faculty to sense psychological qualities in form and space in the environment. Therefore, the teacher acts as the mediator for this force between student and environment. Without this ability it is unlikely that art experience can take place. This implies a prior dedication of the teacher to the pursuit of truth and value in nature and the environment. If art is truly communication of this experience, then surely those who teach it should have prior profound commitment.

Perception is the link between the "transcendental realm" and the realm of "reality". Read (1956) emphasized that a teacher who has not learned to perceive the values of the transcendental realm through heightened experience in his own individual work-form is not likely to be able to convey this understanding to others.

The word to teach derives from the Gothic "teihu", meaning sign. It is the mission of the teacher to observe what goes unnoticed by others. The teaching art centers around activities that express human feelings, consequently, then the teacher who has engaged in the work is provided with all kinds of signs to better self-understanding.

Creativity can be heightened through perception, the ability to recognize the significant signs of the world that most people overlook. Individuals need to be equipped with courage to shape their perception and these signs into a new form, to develop as a human being in touch with the world. The completeness of the teacher more experienced in this same active quest for truth in the environment and committed to a chosen medium of work is an indispensable asset. It should be a major goal of an art teacher to help each child to use the knowledge of self understanding to creatively express his individuality, values, and attitudes.

Historically, we find society and art as one. From the early Cave artists we find a tremendous energizing, binding force in art and in passing on this skill.

The early guild system in which student was apprenticed to a master-artist was very strict in recognizing a man as a master craftsman in his chosen medium before he was entitled to influence the lives of his students and convey his ideals and knowledge. Only those who had justly provided evidence of this proficiency were entitled to teach others.

Present day art educators generally agree that if we require the pupil to function as an artist, he should be able to think in his medium, therefore, the teacher must be able to communicate with this student verbally. Words are one relationship to the experience, the art forms another. Much precise thought can go on in words, but ultimately it can only be meaningful for teacher and student, in turn, if both have actually experienced art.

There is a hope of bringing together, under a common identity, the action-oriented, sensory capacities of the artist with the verbal-oriented capacities of the teacher.

Considering the importance of the relationship between the artist-teacher and the necessity of the performance and experience attitude, there exists a need for determining a way by which the instrument of art education, the teacher, can properly substantiate personal art experience.

The Problem

The purpose of this project is to develop a vehicle through which an art teacher might demonstrate the necessary proficiency in at least one medium within the fine arts.

Delimitation

More specifically, the objective of the project will be to design an art exhibit, to validate the competency of the artist-teacher in the medium of oil painting.

Definitions

Aesthetics.--the process by which perception occurs and is organized in the experience of art; also the philosophy of art, its meaning, creation, and purpose.

Artist.--the action-oriented sensory producer of form through which the communication of art takes place; the mediator between the original perception and the finished work of art.

Art Education.--process through which learning in art takes place; and understanding of art as a means of organizing experiences.

Artist-Teacher.--the communicator of learning, combining the action-sensory capabilities with the verbal-analytical capabilities.

Creativity.--the process of rearranging concepts and emotions into a new form. This process involves: searching, discovery, decision-making, evaluating, and revising.

Empathy.--the intuitive facility for developing perceptual awareness through the projection of "self" into an experience or the identification with an experience in the environment; also the response to perceived phenomena in a visual form or object.

Experience.--the sum of the observer's personal data, involving the subjective conditions of life: emotions, elements of perception, and values as well as the objective conditions such as perceptive or sensory data, physical manipulation and the element of reason.

Form.--the result of the subjective and objective levels of experience coming together and shaping a new "whole", which resolves into a unique symbol of the artist's personal vision.

Media.--the materials through which an artist executes a work of art.

Perception.--the act of seeing and comprehending the visual phenomena in our environment; also an attempt to understand visual form that involves the optical system, the brain and nervous system as they receive sensory data.

Signs.--those indications or "tokens" of observation which are perceived and interpreted by the teacher.

Teacher.--the verbal oriented communicator through which knowledge is transmitted in an effort to get someone to learn something.

Transcendental Realm.--the "mystic" or "spiritual" sphere from which aesthetic phenomena is perceived and transformed into reality.

CHAPTER II

REVIEW OF THE LITERATURE

A large quantity of information is available in the literature voicing the concern of art educators and administrators that teachers in the schools are not competent performers in their field of work, that teachers should be active creatively to be more proficient, and that it is necessary for an art teacher to combine verbal-analytical skills with activity-sensory skills.

For the purpose of this study of the related literature, five categories have been selected: 1) philosophical and psychological references to the problem, 2) definitive information on the artist-teacher relationship, 3) historical reference to the role of the art teacher, 4) the present attitudes toward performance art teaching, and 5) brief acknowledgement of implications for the future.

Philosophical and Psychological References to the Problem of Performance in Art Teachers

Lowenfeld (1960 p. 15) wrote:

No creative work is possible unless it is based on a sensitive experience...
No art expression is possible without self-identification with the experience expressed as well as the art material by which it is expressed.

In the arts one arrives at one's starting point for practical work through the senses and that is where the teacher's work starts. Dewey (1934) spoke of this same art experience as a series of "intakings" and "outgivings", without one the other would be impossible.

He also wrote that art denotes a process of "doing" and "making". He noted that the artistic phase is "ability in execution", while the aesthetic phase is a "perceiving, appreciative experience". The two, he maintained, should not be separable.

In support of Dewey's philosophy, Field (1970) felt art education has emerged as a field in which the disciplines of art contain not one, but many aspects: experience first, aesthetics, art history, psychology and sociology. He writes:

Centrally there must be a place occupied by the art-educator, who should be first an artist-teacher, certainly a teacher with wide and deep experience in art. (p. 45)

Kaufman (1966) wrote of education as more than an abstraction, the teacher's concern more than a transmittal of knowledge. Emphasis is put on individual participation with provoking experiences of life becoming the vehicle in artistic behavior. These in turn give insights into the self and the world. He commented, "An experience in depth should support art activities on all levels." (p. 519) Linderman (1971, p. 32) went on to further clarify these experiences as follows:

Knowledgeability in art does not exist as information handling alone, taken from the context of contemporary society. Good teachers understand and encourage the grasp of humanistic relationships as they relate to the discovery of art in its multivarious forms.

As McLuhan (1964) indicated, perceptive teachers are aware that the environment is not just a passive wrapping, but an active, viable process.

David Scott, a museum director, stated the following in an interview with Sherwood Kohn (1976 p. 13):

Art is a life enhancing experience, it isn't just a craft. It is a whole way of looking at life. If this can be communicated it simply changes the whole experience of the individual and his or her whole relation to life. It is something that gets very deep into a person.

Pergament (1976 p. 11) commented in support of this philosophy that it is unfortunate many schools delegate the teaching of the arts to hobbyists or amateurs.

Teachers in the arts should be committed to their art. Can a student learn painting from someone who is not a painter? The student should be exposed to a "whole painter" complete with life style, feelings, attitudes and problems that coincide with the occupation.

Dewey (1934 p. 246) again reminds us that experience is a matter of interaction of organism with its environment. He stated, "Every experience is an interrelation between "subject and object", between a self and its world." Dewey reflected that man and the environment were part of a dynamic dialectic that had significant consequences for the relation between artist and art object. Lodge (1970) commented that as far back as ancient Greece, Plato was concerned in the *Politicus* "schema" about an art bound to society as an energizing force.

Malcolm Besson (1976 p. 5) in a report on the White House Conference on Education, spoke regarding the teaching of art:

It is essential to the full growth of every child...to develop a human being in touch with the world and able to experience the environment and express feelings and ideas.

Further substantiation is made by Paul Houts (1976 p. 23) in an interview with Junius Eddy. Mr. Eddy, a national consultant of the arts, voiced the following opinion:

The arts are concerned with activities that are expressive of human feelings, the teacher who has engaged in such work is provided with all kinds of clues to better self-understanding and, therefore, with clues that help in making a direct relationship with the emotional world of the individual child.

To further quote Mr. Eddy:

Active involvement in creative work would be a great help for the teacher in coming to grips with the concepts of psychology, human growth and development that could remain theoretical.

Secondly, he talked of the aesthetic element in which specific techniques involved in working in a particular art form can be drawn on by teachers to aid in a wide variety of teaching and learning situations.

Schwartz (1970) spoke of the necessity of the teacher having not only a well developed understanding of analytic-technical aspects of education, but a sense of "personal artistic engagement", as a spring from which the teaching of art could be fed. Personal art experiences nourish the art teacher's instruction of his pupils. He wrote, "Personal artistic involvement is the battly cry of the field." (p. 47)

Lansing (1969) as well maintained that the values of the art process and product can be attained and the aims of education can be achieved by producing artists who are in turn connoisseurs of art and life.

Definitive Information on the Artist-Teacher Relationship

Lansing (1969) defined teaching as a deliberate effort to get someone to learn something, and that it usually involved "showing" and "saying". He further clarified his stance by saying that the teacher who represents the visual arts in the public school is faced with a tremendous task. He must be able to explain as well as demonstrate. This takes an extremely capable person. The teacher may be the only artistically informed person that many children will ever have contact with.

In looking at the other half of this dichotomy, Goldwater (1966, p. 267) quoted the painter John Constable. At a lecture to scientists and educators he asserted:

Painting is a regularly taught profession that is scientific as well as poetic, and the world should look to painters for information on painting.

Read (1956 p. 285) quoted Caldwell Cook as follows: "Not the professor, but the

artist is your true schoolmaster."

Robert Jay Wolff (1971 p. vii) commented:

True collaboration of the artist and educator is difficult. When the collaboration is undertaken with the life and work of a single individual, he imposes upon himself a deviousness that needs the strength of Hercules and the wisdom of Socrates.

Wolff deduced that there was however, a hope of bringing together under one identity the action-directed sensory abilities of the artist and the analytic-verbal abilities of the teacher.

Further assertion as to what qualities the artist-teacher should have are found in abundance. Pearson (1953) maintained strongly that a teacher of children should be a creative artist in his own right. He stressed that "knowing from doing" the actual experience is the only way. He further stated that the teacher must have a creative mind as opposed to a copying one, he must have power over materials, have enthusiasm, know child psychology, and in addition to artistic training have pedagogical skills.

Several well-known art educators have suggested that the teacher model the concepts of art teaching. Eisner (1972 p. 182) set forth the model concept in teaching as a powerful one, because much of what we learn from others is by observing how they feel and act. Imitation is one of the primary ways in which humans learn to behave. Therefore, he commented, "the art educator is a potentially powerful model for showing what people do in art." Linderman (1974 p. 10) supports Eisner's views by stating:

Our creative model of the teacher has three sides: artist, art critic, and art historian. An art teacher is someone who can translate the essence of art into the linguistics that children can discover at their particular level. He (she) is above all, a teacher who has supreme interest in children and the courage to learn about art himself so that he can teach it to his students.

Linderman had previously defined a creative person as one who can change his mind and ideas about things, can have many ideas on one subject, can solve problems, relate to people, come up with strange new ideas and combine old and new ideas. This is the model a teacher wants to project to his students.

In a previous statement (Lansing 1969) asserted that the values of the art process can be achieved by producing artists who are discriminators of art and life. The three orientations of the artist as set forth by Huyghe (1959) further verify Lansing's assumptions. He included in his list imitation, construction, and expression. The three sources of a work of art he concluded were the original stimulus or nature, the finished work, and the artist acted as the mediator between the two.

Neperud (1970 pgs. 33-34) defined creative art teaching as a process of searching, discovering, exploring, decision-making, evaluating, revising and re-evaluating. He commented:

This process is filled with frustrations and conversely fulfillment. A greater awareness and understanding of this link between artist and work on the part of the students...will lessen the dichotomies of the artist and nonartist and art and art education. How to promote this idea better than to have active performing artists in a given media within the art education profession.

Historical Reference to the Role of the Art Teacher

An actual work of art is the product historically, of the individual. An artist does not create, however, without a complex interplay between himself and his community. The source of creative work is in the imagination. Hardeman (1974 p. 7) stated, "A civilization which denies this life will sink into a barbaric state."

Pergamont (1976 p. 11) rejects the historical image of the artist as a "bohemian eccentric" who doesn't work only paints. "Historically," he relates, "artists have offered society

a reflective or interpretive vision of itself." These visions he maintains must be allowed to flourish; they must not be intimidated by social and economic censure.

Going back to the ancient people of primitive societies, it was found that distinction in status between non-artist and artist did not exist. Neperud (1970) cited studies among the Australian Aborigines and in New Guinea as well as the African Negro artists that indicated that they enjoyed high reputation in their society, as they passed their skills on to others. "The visual arts are a form of cultural heritage as well as expression and concept visualization," he commented. (p. 34)

He continued on to say in reference to an NAEA position paper that the school art program in contemporary society should have artists that produce works of art as models.

Who should teach art has historical implications. The concept of art education came into being, separated from craft training, in Italy in the 16th century, McDonald (1970) states this was due to the recognition of art as a product of the intellect rather than just the use of a skillful hand. In ancient Egypt artist craftsmen and apprentices were formed into a huge colony with workshops. Sketchbooks were passed from master to master with instruction for the apprentices.

Lodge (1970) had stated that earlier instruction was much influenced by Plato's "schema" in his Republic. Plato asserted, "All arts must serve a moral purpose; we must forbid craftsmen to leave the stamp of baseness on paintings or sculpture."

McDonald continues on to say that later apprentices were bound to a master until they could submit a test piece of work to be judged by the principal master and councilors of the guild. If they passed the test successfully, they could set up as a

master in their own shop and teach.

The guild system was very strict in recognizing a man as a master craftsman whose qualifications would fit him to control the lives of apprentices and to convey the ideals and skills of his craft to them, comments Munro (1956 p. 31)

He continued in his summary to mention that freer individual methods of instruction followed. Vocational schools managed by craft unions raised standards and organized systems and courses of instruction. The principal requirement for teaching was skill in the work involved.

Colleges and universities followed with training from a different aspect, that of history and literature. As Munro continued, "They were very little interested, if at all, in producing artists to teach, but rather in the dispensing of knowledge about art.

Schwartz (1970) supported Munro's comments of many years earlier by stating that historically the artist-teacher was trained either individually or in groups in ateliers. He cited the following:

Some reforms have been made in recent years within art education. Studio courses for teachers were characterized by theory on how to teach a particular medium rather than intensively learning about the medium. Teachers knew how to teach, but not how to perform. (p. 203)

More recently Hanks (1975), in a paper published by the National Endowment for the Arts Program expressed shock that two fundamental parts of American civilization, the arts and education, had developed independently of each other. She complained that historically the teaching of the arts has not been fostered. Even Ben Franklin, who suggested that art be included in the curriculum said, "To America one schoolmaster is worth a dozen poets, and the invention of a machine is of more importance than a masterpiece of Raphael."

As Hanks points out in her article on the 200-year struggle with art in the school, the early attempts of art education rode over a rough road. Many schools were closed for religious reasons.

John Dewey (1934) noted that the arts had a purpose beyond themselves which made education worthwhile. He was quick though to criticize what he saw as a lack of responsibility of the teacher in respect to instruction in art.

More recently Hanks referred to the artist-in-the schools program. She commented that this philosophy of artists working directly with students is not new, but relates back to the old master theory. This philosophy has proven ~~them~~ to be historically documented.

However, Lansing (1969 p. 15) stated:

The art teacher should know something about children, about child art, and about the people with whom he works. The fact that an individual considers himself to be an artist does not automatically make him a gift to education.

Present Attitudes and Practices in Performance Art Teaching

From the historical evidence Hausman (1967) concluded that it was easy to see how we have come to speak of the artistry involved in teaching and the particular qualities and insights that help to make an artist an effective teacher.

Lally (1961) listed a number of competencies that are necessary in being effective as an art teacher. Competence as a performer is one of the first. She indicated that as a specialist in art and art education, especially at the secondary level, an art teacher needs to be an accomplished performer in one and perhaps two major areas of art media. She commented that secondary school students are especially impressed by a person who can perform as well as teach. Among other reasons, she also emphasized that special skill in an area gives the teacher deeper insight than can be achieved if he spreads his

efforts thinly over a diversity of fields. She emphasized also that from the teacher's point of view, the satisfaction resulting from successful art experiences are increased with depth and intensity of experience. The resultant values become more vivid through competence and the person senses fulfillment that sustains him as a teacher. She concluded her commentary by saying:

It is difficult to imagine a teacher who cannot draw and paint, however, it is impossible for a teacher to be highly skilled in all areas. (p. 83)

Conant (1963 p. 39) supported this theory in his analysis of effective art teachers by stating:

An art teacher should develop satisfactory proficiency in at least one form of art expression such as painting, sculpture, design, or ceramics.....He should be an artist as well as a teacher of art.

Conant (1960 p. 10) had earlier affirmed:

As an artist, the teacher of art should be more than a Sunday painter, sculptor, or designer.....He should realize that the personal and significant production in at least one medium is essential to his understanding and encouragement of the creative process in others.

Teachers were regarded as needing many more qualifications according to Lansing's observations (1969). He expressed rather strongly that teachers need more technical skill. He qualified his idea:

To do the job effectively, the art teacher must be skilled in at least one productive aspect of art such as drawing, painting or sculpture. This is a very important requirement because it is unlikely that anyone will teach persuasively without the sureness and conviction that come from personal involvement. (p. 15)

He maintained that skill comes from hard work and prolonged association with the media.

Hubbard (1966) made the assertion that an unhealthy situation existed in art education. He stressed the need for a more educated vision, the development of a cul-

tural identity in students, and the necessity above all of developing talents, both of student and teacher. Field (1970 p. 127) offered his own logic for the problem in commenting that although great emphasis is placed on art in the curriculum it is taught by teachers inadequately trained; teachers who will often admit their incapacity and inadequacy. Schwartz (1970) expressed concern that teachers are often ill-prepared, even though certified, to meet the teaching needs in art education. However, he gave some hope for change citing that some reforms had been made in recent years within the art education field. Studio courses for teachers which formerly covered a particular medium only superficially are realizing the need for teaching more in depth. Goodlad (1968) maintained that the neglect of art in our schools should be classified a national disgrace. In his observations he noted that expression has been known to fall off in elementary school rapidly at the higher levels. His solution to this dilemma was to put a qualified art teacher in every elementary school. By definition, he insisted on a teacher with a specialization and thorough preparation in art.

In his study of professional opinions, Schwartz (1970) discovered wide acceptance of the theory that teachers should have personal creative experiences and even further, nine out of ten art specialists in his survey subscribed to the notion of professional competence in at least one "medium" of the fine arts. According to the bulk of his results, the view of art educators was that the quality of work done in the classroom was directly dependent on the teacher's own engagement in the arts.

Considering the results of the survey by Schwartz, it is recognized that a small percentage of disagreement exists among educators as to the necessity of performance as a criteria for art teaching. There is some question raised by Hubbard (1966 p. 11) in

his discussion of the revision of purposes for art education. He contends that art teachers, as we know, tend to be practitioners in one or more of the fine arts or crafts.

He states therefore:

.....this is a narrow interpretation of the visual arts.....It is unlikely that a teacher can perceive and nurture talents unlike his own.

Logan (1961) likewise expresses a fear of intensive specialization in art education such as is present in medicine and science. It is his theory that early schools prepared students first to teach. He relates that a different type of education is on the upswing as students are taught by artist-teachers concentrating on studio procedures of drawing, design, painting, ceramics, etc..He expresses the danger in the ideal of changing from professional pride in teaching as a life work to establishing student capabilities of development as an artist. He further deduces, "It is in the process of acquiring this artist professionalism the student begins to see the....artist as his hero." He fears that this will establish this as his goal, his only goal, and that it will in the end supplant his ambition to become a fine teacher. Taylor (1966) sets forth a more moderate view of the necessity of teachers becoming practitioners in stating that the general teacher of art should have "some" training in the practice of art, but that he has no need in "fancying himself an artist". He stated also that the training of these teachers should develop the visual sensitivities and critical capacities rather than perfect the manual skills. It was his assumption that the ideal teacher of art, should be a person broadly educated in the field, alive to the content of art not just the technical execution.

In rebuttal of the preceding views, Linderman (1971 p. 31) urges that the "good teacher" stirs the imagination and fans the artistic spark within the classroom by developing

his own personal artistic abilities. He quotes Paul Beckman as follows, "Be an artist who teaches. Have work of your own developing in the classroom." Linderman continues to say it is essential to cultivate one's artistic talents to the highest degree possible. He further elaborated that the art teacher who strives for excellence must become proficient in at least one area of art and have grounding or essential understanding of the whole visual sphere. In addition he stressed:

Whenever possible the art teacher should exhibit his work locally and in national shows in order to maintain the highest personal growth in aesthetic performance.

Going one more step in the productive realm, Eisner (1972 p. 182) conjectured about the impact of a teacher actually engaging in the making of art within the classroom. He emphasized

Teachers seldom display the type of productive behavior that represents inquiry into the making of art, yet the opportunity to see a teacher take a painting problem seriously and become immersed in it could have extremely influential effects.

If the advice of eminent educators we have quoted has gone unheeded, there is hope in the more recent practical suggestions that follow, which promote the idea of the teacher's actual participation in the creative process within the studio framework of the classroom.

Continuing Practices and Implications for the Future of the Artist-Teacher

Neperud (1970 p. 33) suggested that instead of extrapolating criteria from what artists seem to do in professional situations for application to school situations it might be a good idea to see what happens when an artist interested in school children works his magic in the classroom. He affirmed:

Art education in primary and secondary schools suffers from one simple defect: no contact with art and what is involved with the making of art.

He is simply suggesting that there is no substitute for actual contact with artists. He continues:

We have long insisted that an instructor producing art as an artist-teacher remains more vital and alert to the creative process and changing nature of art. The practical aspect will give the student the opportunity to gain an understanding of who the artist is, what he does, and why he does what he does.

Neperud also notes that the following questions would be answered automatically by observation: (1) What is the nature of the creative process? (2) Does the artist preplan, or does the form evolve from the materials? (3) Why does the artist create as he does? (4) What is he attempting to say?

The benefit to the student, he suggests, will be an understanding of the artist as engaged in a similar creative process, and the artist, the creator of "real art" will be the connecting link between student and art studies. Housman (1967 p. 13) took a similar view in stating, "A good teacher must actually engage in significantly creative and qualitatively oriented behavior as part of his function in the classroom."

In contrast to Lanier (1976 p. 13), who suggests that the future art education should be exclusively visual and verbal in nature with little studio experience, Schultz (1976 p. 74) expounded the theory that studio art performance was the answer to the teaching of the arts. One of his constructs included the necessity of qualified instructors.

He qualified this as follows:

Good teachers make us all look better. In the case of the arts in education the teacher must: (1) be a trained and competent artist in one or more areas; (2) work well with students; (3) know the community resources; (4) be able to organize a high quality, exciting sequential program; (5) be dedicated to the arts in his or her own life style; (6) practice art as a contributing member of the community; (7) bring all of these qualities into the teaching of art, which can't be taught well by a classroom teacher who took a couple of art courses and hasn't done anything since.

Pergamont (1976) suggests that the apprenticeship role of historical implications be resumed in the sense that the adolescent seeking "wholeness" to the teacher more experienced in studio experiences and the same quest can be of vital importance, especially at the secondary level. He has suggested an independent study experience for the future exploration of the high school.

Much has been said about the continuing experience of teachers in the production of art. Engel (1976 p. 5) underscored the idea by suggesting summer community workshops and classes designed to aid art teachers in continuing growth in studio processes. He insisted that teachers have something to teach. He elaborates:

In the distant past, a person was a philosopher, theologian, musician, historian, builder, astronomer, painter, physician, a lawyer. He would, if sufficiently interested, also teach these skills and his accumulated wisdom, in addition to practicing his profession. He was a teacher only because he had something - a skill or a vocation - to teach.

Perhaps the hope of the educators whose opinions are herein expressed may be summarized by Hubbard (1966 p. 11):

Those ideas that are outrageous in one generation are commonplace in the next, and the greatest strength lies with those who can anticipate future needs and demands and are prepared to take risks to realize their objectives.

Summary of the Literature

Evidence is overwhelming in the literature that the teacher should be a creative artist in his own right, that he should know from "doing" the experience he is to teach.

It is considered important that values and attitudes encouraged in students be modelled by the teacher. Willingness to become involved, to venture into the unknown, the desire to seek the unique are traits that must be part of the life of an artist-teacher.

Studies show that art educators, generally, have voiced the need for teachers with more evidence of creativity and successful art experience. There is also a strong feeling that the teacher should be skilled in at least one major productive area of art. The teacher should know the intrinsic qualities of the media in order to aid the student and prevent accompanying frustrations. Knowledge of methods and insight into the nature of a medium is a critical prerequisite for teaching. Most have considered it unlikely that a teacher will teach with confidence without the conviction that comes from in-depth personal involvement.

CHAPTER III

DESIGN OF THE PROJECT

The Vehicle

The vehicle developed in this project is an art exhibit containing fifteen paintings. The University of North Florida Library display area was chosen as the best available site for the exhibit which demonstrated the competency of the artist-teacher in the medium of oil painting.

The paintings, executed in oil, illustrated the artist's work in a progressive, sequential development from semi-abstract representation of form through the use of complete abstraction. The work illustrated the basic form concept of the artist as follows: "An artist strives to realize in patterns of abstract form a visual symbol of mystic order and unity which he feels must exist underlying the world of disorder around us. Abstract form is essentially a summary, a synthesis of the analytical elements and emotional or intuitive elements. Symbolic transformation takes place with the use of color, line, light and space. The result should be forceful, individual and characteristic of one's own personality. The qualities or elements of form must be integrated and fused into a unique ordering. Each of the elements needs to be significant in the total context to be convincing of the reality and truth in the artist's statement, although one or the other element may be emphasized, according to the artist's personal vision.

The paintings are based on geometric and spatial concepts, as well as color principles which represent the ideas and concepts the artist has been studying, researching,

and experimenting with over a period of years. The subject matter or abstract form was selected for its association with man and the environment in which he lives; assuming that for the artist, the values of nature are the essence and origin of all painting.

The Project Procedures

The fifteen paintings executed and selected by the artist were hung on July 15, 1977. The exhibit opened July 18, 1977 and closed July 29, 1977. Accompanying the exhibit was a printed brochure describing the purpose of the project, the background of the artist, and a list of paintings included. This brochure was mailed to a wide variety of people including: art educators, artists, friends and patrons of the artist to announce the opening of the exhibit. A reception marked this opening on July 19, 1977, from 7-9 p.m. in the evening.

A copy of the brochure, designed by the artist, is included in the project in Appendix B, as well as a complete photographic record of all the works in the exhibit in Appendix C.

An evaluation of the paintings was undertaken by five judges selected from the field of practicing artists, art critics, and art educators. These judges were requested to rate five paintings, chosen at random from the exhibit, on a rating scale from one to four, with one representing strongly agree and four representing strongly disagree. Each of the five paintings were rated on ten aesthetic elements. The judges returned the evaluation forms anonymously for tabulation of the raw data. This data is shown in Appendixes F, G, and H.

The individual judges scores were analyzed to determine whether significant correlations existed between the responses.

CHAPTER IV

FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

The Findings

This section of the study will briefly review the procedures used in evaluation, describe the results, the compilation of the findings, and the conclusions. It includes the recommendations for further study regarding the project.

Five paintings were chosen at random from the exhibit which contained a total of fifteen paintings. The five judges were requested to rate each painting on ten aesthetic elements.

Data was assembled from this evaluation instrument given to the five judges in the form of the rating scale as shown in Appendix E.

The tables in Appendix F indicate the judges' numerical rating on each of the ten items of the instrument. This information is given for each of the five paintings. From this data another table, indicating the number of positive and negative responses by all of the judges to each individual painting, was compiled. This table is shown in Appendix C.

Finally a Pearson Correlation Coefficient was computed to determine whether a relationship existed between the judges' responses. This table of results appears in Appendix H.

Conclusions

The raw data shown in Appendix G indicates that the judges responded favorable in the rating. The data for each painting shows a preference in positive responses for painting number eleven, number eight, number fourteen, number five, and number two in order from highest to lowest. This shows the preference of the judges for the three paintings produced in the latter part of the sequence of work as shown in the dated list of paintings in Appendix A.

An analysis of the Pearson Correlation Table in Appendix H shows six positive correlations between the judges and four negative correlations. From this data few valid conclusions can be drawn concerning the judges' responses. This is evidenced by the fact that the data failed to yield any significant correlations.

Possible reasons for the existence of the negative correlations might be inherent in the nature of the artistic discipline and the difficulty in the evaluation of art products. The limited number of cases chosen for evaluation as well as the limited number of judges might have presented the greatest problem in acquiring a positive and reliable correlation between the judges' responses. Possible ambiguity within some items of the rating scale might also have caused an element of misunderstanding in the judges' interpretations resulting in negative correlations.

Recommendations for Further Study

Considering the findings of the evaluations as well as other aspects of the project, the possible implications for further study include:

1. A larger number of judges and a larger number of paintings could be selected for evaluation purposes, in order to provide a greater sampling for the increased possibility of obtaining positive correlation of responses.
2. Refinement of the instrument used in the evaluation should provide for the exclusion or restating of items that might be ambiguous.
3. Another method of evaluating this type of research and development project might be considered in light of the complexity involved in judging works of art for the purpose of gathering conclusive data.
4. A survey of in-service art educators' opinions concerning the necessity of teachers establishing proficiency in one art medium would provide another aspect for producing additional statistical data with which to further reinforce investigation of the problem.

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APPENDIXES

APPENDIX A
LIST OF FIVE PAINTINGS CHOSEN FOR
EVALUATION SHOWING DATE
OF EXECUTION

LIST OF FIVE PAINTINGS CHOSEN FOR EVALUATION
SHOWING DATE OF EXECUTION

- Painting Number 2 Subsistence June 1976
- Painting Number 5 I Saw Three Ships December 1976
- Painting Number 8 Reflections No. 2 February 1977
- Painting Number 11 Eternal Show April 1977
- Painting Number 14 Secret Garden March 1977

APPENDIX B

BROCHURE PRESENTING THE EXHIBIT

University of North Florida
P.O. Box 17074
Pottsbury Station
Jacksonville, Florida 32216



joanne w.
overdorff

unf art show
july 18-29

YOU ARE CORDIALLY INVITED

TO A RECEPTION

Tuesday, July 19, 1977

7-9 p.m., UNF Library
Commons Area

This event is sponsored by the Council of
the Arts, the Fine Arts Department, and
Student Activities with funds provided by the
Student Government Association.

TEACHER/ARTIST/TEACHER

"He who is called to be an artist will give careful heed to every thing around him; objects and their parts will attract his attention, and by making practical use of such experience he will gradually train himself to observe more sharply. He will apply everything to his own advantage; later he will gladly make himself more serviceable to others."

Goethe

In these statements we find the essence of the artist turned teacher relationship. The philosophy of every art teacher should be based on art as "experience", since valid creative work evolves from sensitive experiences. An art teacher must be able to communicate with a student verbally; words are one relationship to the creative experience, the art forms another. Much precise thought can go on in words, but ultimately it can only be meaningful for teacher and student, in turn, if both have experienced art.

The purpose of this exhibit is to illustrate the necessity of an interrelationship between the action-oriented sensory capacities of the artist and the verbal-oriented capacities of the teacher.

JOANNE W. OVERDORFF

Born in Pennsylvania. Received B.S. from Indiana University of Pennsylvania and did graduate work at Pennsylvania State University; majored in Fine Arts at the Art Institute, Carmel, California and is currently a candidate for the M.Ed. at UNF.

EXHIBITIONS:

Exhibited Carnegie Institute, winning Achievement in Art Award in gouache, Gimbels, New York, winning Strathmore Purchase Award. Exhibited locally with the St. Augustine Art Association, winning First Award in pastel, 1975; First Award-Honors Show, 1975; winner of Award of Merit in oil, Arts Fourth-1976. Work has been shown at Jacksonville University, McManus Gallery-Jacksonville Art Museum, UNF Exhibits 1976-1977, the Designer's Show House 1977, Via-the-Grapevine Gallery and the Brush and Palette Gallery. Work shown in the Peninsula Arts Festival, Monterey, California; one-artist show USN Postgraduate School, Monterey; Two-artist show Annapolis Country Club, Maryland.

Ms. Overdorff is currently a member of the Arts Assembly, Cummer Gallery and Council, St. Augustine Art Association, Village Art Group and NAEA. Exhibited and worked Channel 7 Art Auction, ORT Art Auction; served as past-president Village Art group, and chairperson of the local Cancer Annual Art Exhibit. Work is found in a number of local collections.

PAINTINGS

1. Reflections No.1
2. Subsistence
3. Sunflowers
4. "Brooms for Sale"
5. "I Saw Three Ships"
6. Lottie's World
7. April First
8. Reflections No.2

9. Untitled
10. Summer into Fall
11. Eternal Snow
12. "Coming of the Waters"

13. City Lights
14. Secret Garden
15. Changing Seasons No. 2

Prices on request from the artist.

This event is sponsored by the Council of
the Arts, the Fine Arts Department, and
Student Activities with funds provided by the
Student Government Association.

APPENDIX C

PHOTOGRAPHIC RECORD OF THE EXHIBIT

KEY TO THE PAINTINGS

Reflections
No. 1

1

Lottie's World

2

Untitled

3

Subsistence

4

Summer into
Fall

5

Reflections
No. 2

6

Sunflowers

7

City Lights

8

Secret Garden

9

I Saw Three
Ships

10

Coming of
the Waters

11

Eternal Snow

12

April First

13

Changing Seasons

14

APPENDIX D

REVIEW OF THE EXHIBIT PUBLISHED BY THE JACKSONVILLE JOURNAL

Artist Gains New Insights

Elihu Edelson

Joanne W. Overdorff's current exhibition at the University of North Florida library is part of the artist's program as a candidate for the M. Ed. degree. We wish to make it clear from the outset that Overdorff is not the average graduate student, but one who has had a notable background as a practicing artist before returning to school to earn a higher degree.

The 15 works on display give us a good idea of the kind of progress Overdorff has made during her graduate program. It is interesting to note that during this period she has recapitulated to some of the development phases of modern art.

While her work is sometimes reminiscent of that of some well-known artists of the past, and we will make note of such similarities as we go along, this is no indication that Overdorff is imitative, but rather that she is rediscovering for herself similar principles by going through related creative processes.

"Subsistence," one of the earliest paintings, gives an idea of where the artist was coming from. It is a farm scene with a cluster of Millet-like peasants in the foreground, and Cezanne-type hills beyond.

The total effect, however, reminds one most of some work by Jacques Villon. The entire scene is broken up into prismatic faceting such as one sees in the Cubist Style. However, whereas the definitive Cubists like Picasso and Braque rearranged their broken forms in a most radical way, Overdorff left her's essentially intact.

A while back, when some conservative artists tried to give their pictures a "modern" look by overlaying a representational composition with criss-crossing lines,

Reprinted from the Jacksonville Journal, Saturday, July 23, 1977.

some critics derogatorily referred to such work as "realstraction" -- realism with the superficial overlay of abstraction. Nevertheless, some good artists like Demuth also used the same device, and Overdorff belongs to the latter category. We only wish to note the conservatism in this phase of her work.

"Sunflowers" actually comes closer to the category of "realstraction" and is also the most decorative of Overdorff's paintings. In "I Saw Three Ships" the abstraction is carried further toward design. Though the sailboats are fairly intact, they are not essentially realistic.

"Lottie's World" depicts a woman with a rake in a setting related to that in "Subsistence", but here there is more intense faceting of the pictorial space, particularly in the area right of center.

A small series of three paintings uses bare trees as a basis for abstract design-- a motif which incidentally played the crucial role in Mondrian's development of a purely geometric idiom.

In "April First" we see the trunks in a broken green and violet space, the feeling being rather stiff and hard, as well as simplistic.

"Changing Seasons No. 2" is much more complex and subtle -- factors which, combined with more refined color -- make for greater esthetic satisfaction.

In "Secret Garden" the abstraction is carried still further so that only fragments of trees are seen between rectangular blocks of color.

In the last three paintings to be noted, we observe that each is unique in one way or another while remaining within the general context of Overdorff's personal style.

"Eternal Snow" makes more extensive use of diagonals so that there is more of a

spatial feeling -- like cubes of ice suspended in space -- in contrast to the essentially flat feeling of most other pictures here.

"Untitled," as the name suggests, is so abstract that there is no suggestion of identifiable subject matter. The rectangular break-up is intensified toward much smaller blocks with extensive use of color outlines, not seen elsewhere. The composition has a somewhat vignettted feeling.

In "Reflections No. 2" we see another total abstraction, generally consistent with the artist's style but with more extensive use of 45 degree diagonals. We also see circular forms used for the first time -- a series of flattened Roman-type Os in a horizontal band across the center of the composition. High key color tends toward a split complementary of yellow/violet and blue/orange. It is a most satisfying design.

In sum we note that Overdorff has moved from a rather conservative kind of semi-abstraction toward a more totally committed abstraction. While some subtleties have been sacrificed, a stronger sense of total design has been achieved.

APPENDIX E

INSTRUMENT USED FOR THE EVALUATION OF THE PAINTINGS

EVALUATION OF PAINTINGS
JOANNE W. OVERDORFF

Five paintings have been chosen from the exhibit at random. Formulate a general judgment as to what you feel the artist was trying to accomplish. Then rate the degree to which the artist has successfully used the following elements. Circle the number on the scale that expresses your opinion.

1. The artist has resolved spatial relationships.

Strongly Agree

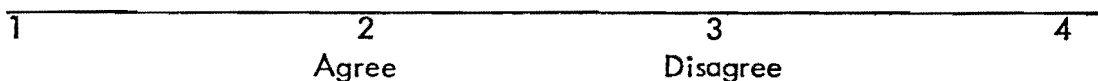
Strongly Disagree



2. Visual coherence or unity is established.

Strongly Agree

Strongly Disagree



3. Variety and contrast within the unity make the design/form retain the interest of the viewer.

Strongly Agree

Strongly Disagree



4. The opposing forces within the form are brought into equilibrium.

Strongly Agree

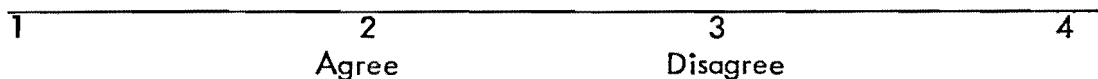
Strongly Disagree



5. Rhythm and line are used expressively and show variation, repetition and good continuation.

Strongly Agree

Strongly Disagree



EVALUATION
page 2

6. The picture plane is divided so that parts are related to each other and the whole form.

Strongly Agree

Strongly Disagree

1 ————— 2 ————— 3 ————— 4

Agree

Disagree

7. Color relationships are expressive of the form and unified within that form.

Strongly Agree

Strongly Disagree

1 ————— 2 ————— 3 ————— 4

Agree

Disagree

8. The artist has used technique that is compatible with the personal expression of form.

Strongly Agree

Strongly Disagree

1 ————— 2 ————— 3 ————— 4

Agree

Disagree

9. Craftsmanship reinforces the total expression of form.

Strongly Agree

Strongly Disagree

1 ————— 2 ————— 3 ————— 4

Agree

Disagree

10. Consistent, characteristic and individual statements have been made.

Strongly Agree

Strongly Disagree

1 ————— 2 ————— 3 ————— 4

Agree

Disagree

APPENDIX F

TABLES SHOWING TOTAL NUMBER OF JUDGES' RESPONSES
TO EACH ITEM FOR PAINTINGS NUMBERED TWO, FIVE,
EIGHT, ELEVEN, AND FOURTEEN

TABLE 3

TABLE SHOWING TOTAL NUMBER OF JUDGES' RESPONSES
TO EACH ITEM FOR PAINTING NUMBER EIGHT

Items in Evaluation Instrument										
	1	2	3	4	5	6	7	8	9	10
Rating										
1	2	3	4	1	4	4	5	5	3	4
2	3	2	1	3	1	1			2	1
3										
4				1						

APPENDIX G

TABLE SHOWING TOTAL NUMBER OF RESPONSES TO EACH RATING FOR
PAINTINGS NUMBERED TWO, FIVE, EIGHT, ELEVEN AND FOURTEEN AND
TABLE SHOWING TOTAL NUMBER OF RESPONSES IN AGREEMENT
AND DISAGREEMENT WITH THE ITEMS

TABLE 6

TABLE SHOWING TOTAL NUMBER OF RESPONSES TO EACH RATING FOR
PAINTINGS NUMBERED TWO, FIVE, EIGHT, ELEVEN AND FOURTEEN

PAINTINGS					
	2	5	8	11	14
Rating					
1	28	36	34	38	24
2	12	8	15	11	24
3	10	6	0	1	2
4					

TABLE 7

TABLE SHOWING TOTAL NUMBER OF RESPONSES IN
AGREEMENT AND DISAGREEMENT WITH THE ITEMS

PAINTINGS					
	2	5	8	11	14
Agree	40	44	49	49	48
Disagree	10	6	1	1	2

APPENDIX H

TABLE SHOWING THE PEARSON CORRELATION COEFFICIENTS
FOR CORRELATIONS BETWEEN JUDGES' RESPONSES

TABLE 8

TABLE SHOWING THE PEARSON CORRELATION COEFFICIENTS
FOR CORRELATIONS BETWEEN JUDGES' RESPONSES

Judges	1	2	3	4	5
1					
2	-0.2335 (5) S=0.353				
3	0.4000 (5) S=0.252	0.0923 (5) S=0.441			
4	0.3532 (5) S=0.280	-0.7542 (5) S=0.070	0.4813 (5) S=0.206		
5	0.2191 (5) S=0.362	0.6766 (5) S=0.105	-0.3269 (5) S=0.296	-0.7422 (5) S=0.075	

$S < .05$