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Swider, Antony

THE ANALYSIS OF JAMES B. MACDONALD'S "A TRANSCENDENTAL
DEVELOPMENTAL IDEOLOGY OF EDUCATION" AND ITS IMPLICATIONS
FOR ART CURRICULUM

The University of North Carolina at Greensboro

Ed.D. 1984

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THE ANALYSIS OF JAMES B. MACDONALD'S "A TRANSCENDENTAL
DEVELOPMENTAL IDEOLOGY OF EDUCATION" AND ITS
IMPLICATIONS FOR ART CURRICULUM

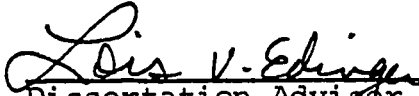
by

Antony Swider

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

Greensboro
1984

Approved by


Dissertation Adviser

APPROVAL PAGE

This dissertation has been approved by the following
committee of the Faculty of the Graduate School at The
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February 29, 1984

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Date of Final Oral Examination

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My family has supported me throughout, especially my wife, Jean, who put aside our time together in order to afford me the luxury to pursue this study.

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SWIDER, ANTONY, Ed.D. The Analysis of James B. Macdonald's "A Transcendental Developmental Ideology of Education" and Its Implications for Art Curriculum. (1984) Directed by Dr. Lois Edinger. 114 pp.

It was the purpose of this study to analyze James B. Macdonald's "A Transcendental Developmental Ideology of Education" by comparing Macdonald's ideology to current ideologies in art education and by applying Macdonald's framework to a situational interpretive orientation to art. The dialogue technique was employed to determine the feasibility of designing art curricula based on Macdonald's ideology.

Through the application of the methodological features of phenomenology, the study developed the relationship between artistic exploration and phenomenological exploration, and the possible kinship which may exist between phenomenology and art.

The combination of analysis and the dialogue session with two students focused on the progression of ideas and imagery that develops in the creation of the art work.

The study examined the implications of Macdonald's ideology for purposes of utilizing parts or wholes of ideas in the development of concepts for an innovative approach to art curricula.

The use of the dialogue in a unique and unconventional method was explored in order to utilize the situational interpretive orientation, which is essentially phenomenological

and aimed at an understanding of the inner phenomena of the artistic creation.

The analysis of James B. Macdonald's ideology ascertains an implication for a radical change in the purposes, goals, and orientations for art education.

The dialogue concept readdresses an approach to art education philosophy. Even though the teaching of skills is the basic foundation for expression in a visual way, the meaning of expression and the consciousness of our inner feelings and being are the reality and the significance of art education.

The significance of this study and the major implications of research for art educators is in the larger context of the possible partnership with phenomenology.

CHAPTER I

INTRODUCTION

The purpose of this study was to examine James B. Macdonald's transcendental developmental ideology of education for its implications for art education. In a direct way it was a study of a new ideology for curriculum orientation and its possible implications for art education curricula. Macdonald brings to the curriculum literature discussion a sound and applicable use of a transcendental framework for addressing curricula questions. These questions will play an important role in developing a framework not commonly used in art education.

Macdonald's ideology is one of several which appear in Curriculum: An Introduction to the Field (Gress, 1974). One cannot help but be impressed by the progression of intellect and reason found in the ideology. For this reason it was analyzed in this study to bring it to the attention of other art educators and researchers.

Art Education has had its philosophers and innovators in the "how" and the "what" in the teaching of the visual arts, but nothing has touched the human quality of curricula to the extent of Macdonald in his developmental ideology. It is apparent that Macdonald did not develop this ideology for only the art educators or art curricula, but for the broader

concepts of teaching and learning in all areas of instruction. The ideology has struck a positive response in many circles of education and has been debated and has received attention and reaction at the university level. It introduces a new orientation to curricula and the methods by which students and teachers may find a richer and more meaningful life in learning and consciousness.

Statement of the Problem

James B. Macdonald's "A Transcendental Developmental Ideology of Education" was analyzed by comparing Macdonald's ideology to current frameworks in art education and by applying it to a situational interpretive orientation to art. The dialogue technique was employed in order to determine the feasibility of designing art curricula based on Macdonald's ideology.

Art education is always in the need of searching out the best processes for the improvement of methods of teaching art and the values of our culture. If art education were only interested in the teaching of skills in making art, this study would not be necessary. The values and experiences from the making of art and appreciation of art are features which must be accounted for in the curricula, but are they enough? Should we expect more from the art curriculum? Specifically, can one discover the foundation of aesthetic involvement and the consciousness of being in the intuitive

search for a symbolic meaning in this world through art education?

Certain procedures were followed in this study:

- (1) In terms of phenomenology, the characteristics of James B. Macdonald's ideology were analyzed and compared to the works of phenomenologists such as Edmund Husserl, Maurice Merleau-Ponty, Don Ihde, Mikel Dufrenne, and others.
- (2) In terms of art education, the distinctive characteristics of James B. Macdonald's ideology were analyzed and compared to current art education ideologies and curricula.
- (3) In terms of James B. Macdonald's ideology, the ideology was applied in a situational interpretive orientation to art through the dialogue technique to determine its implication for art curriculum.

Purpose of the Study

The purpose of this study was to investigate and analyze the unique possibilities of creating an atmosphere for the development of a transcendentially oriented art education curriculum. These questions gave direction to the study: Can the use of Macdonald's "A Transcendental Developmental Ideology for Education" provide a significant direction in developing a curriculum in art education? Can the ideology become a predominant rationale for an aesthetic, intuitive

and spontaneous approach to the teaching of art? Will the application of the methodological features of phenomenology in the study reveal a relationship between artistic exploration and phenomenological exploration and a possible kinship between phenomenology and art?

A further purpose of the study was to determine whether the work of art created by the student artist would in some way reflect on his experience, though it might be hidden from his view. It is through the art work that the expression and comprehension expressed by the student artist through his art will give direction to our understanding. Through the dialogue technique the study allowed the student artist to recall his inner consciousness and meaning. This combination of analysis and the dialogue sessions focused on the progression of ideas and imagery that develops in the creation of the art work.

The description of the art work and the verbal analysis of the art event is important and radical in this research. For the art educator, verbalization has never been the most important ingredient in the creation of an art work. However, in this study language will be an important aspect in the expansion of the consciousness of the art event. The purpose of this study is to include the process of language and description in order to understand and analyze Macdonald's ideology. An important aspect of the study will be the application of the ideology to the meaning the student artist imparts to the art event.

Limitation of the Study

It is not the intention of the author to develop an art curriculum using a transcendental orientation for immediate implementation in high school art programs. Rather, it is the author's purpose to examine the implications for an innovative approach to art curricula.

This study will not take the approach of the traditional scientific, empirical research since it does not intend to address problems of estimation or make comparisons with one group of subjects to another. It is rather an analysis application of Macdonald's ideology to the creation of art and the questions raised by that creation. This study is directed toward phenomenological research by looking at what is experienced and how it is experienced.

This study is limited to two student artists in an Advanced Placement Art program, which is not the typical program found in a traditional high school setting. In order to find alternatives to art curricula, it seemed necessary to operate through a curriculum which develops emphasis on quality and which has ideal staffing and environment.

Definition of Terms

Student artists. A high school junior or senior who has chosen to pursue a vocational interest in the visual arts.

Phenomenology. That branch of philosophy dealing with the description and classification of phenomena.

Situational interpretive. The clarifying and bringing to full awareness those insights into what happens in the human experience as it is lived.

Transcendence. That process of converting the natural attitude toward the experienced world into an attitude toward one's experience of the world (Husserl).

Centering. That attitude one encompasses in search of the inner being and the completeness of one's awareness of wholeness and meaning as a person (Macdonald).

Dialogue technique. That process of exchanging views, insights, and intuitions.

Reflexivity. The location of subjective phenomena "within" a subject and the contrast of these phenomena with objective phenomena located "outside" the subject (Ihde).

Intentionality. The concern to take note of, to describe, and to analyze the directedness that takes place in perceptual and imaginative experiences (Ihde).

Aesthetics. Forms arranged and combined according to certain unknown and mysterious laws which move us in a particular way (Bell).

Existentialism. That attitude which stresses the active role of the will rather than reason in confronting problems.

Background for the Study

Art education is very much like the hermeneutic circle, with new concerns, new courses to travel, and new knowledge

to be discovered. The skills of making art and the activities that frequently consist of the exploration of processes are not the only concerns we should have in teaching art. The mind and all its qualitative values of individual truths are there to explore and bring to the surface. It is against such a background that this study takes place, especially in viewing experiences that are provided students and the manner in which students interpret their creative efforts.

Some basic assumptions were made in the study to understand the broader concept of self through the art experience in developing transcendence. To understand this concept, Macdonald's ideology seemed the logical point of beginning to establish a relationship between phenomenology and art.

Establishing an approach to the use of dialogue in unique and unconventional method also seemed necessary. The use of the situational interpretive orientation, which is essentially phenomenological, is aimed at an understanding of the inner phenomena of the artistic creation, and it would seem that the traditional approach to the dialogue needed to be redefined. The root activity of the situational interpretive orientation is communication which relates the student artist to his world of understanding. It is through such communication and the use of dialogue that the understanding of the student artist and his interest are established. The redefined dialogue technique could be utilized to clarify the motives and meanings expressed by the student artist in the art work.

Collection and Analysis of Data

The data for this research are of two kinds: primary data and secondary data. The nature of each of these two types of data is briefly described below.

The primary data for the study were obtained by recording the dialogue sessions with the two students on videotape and audiotape. Examples of their art work are reproduced so the reader may compare the dialogue sessions with the art work. The interviews were typed in their entirety for analysis and comparison to Dr. James B. Macdonald's ideology.

The secondary data consisted of phenomenological studies from the works of Edmund Husserl, Merleau-Ponty, Don Ihde, Mikel Dufrenne, and others for the analysis of Macdonald's ideology. Current ideologies found in art education, those studies of June King McFee, Laura Chapman, Edmund Burke Feldman, Kenneth Beittel, and others, were compared to Macdonald's ideology and the phenomenological approach to art education.

Methodology

The research required an awareness of the situational interpretive inquiry and an intuitive grasp of the art experience. The author was well aware that it was necessary to eliminate preconceptions of what should happen in this study even after experiencing a lifetime of set values in the methodology of teaching art.

The author assisted the student artists in expressing their views without threat through a dialogue approach. The study did not set goals for what should take place, but it did observe what Spiegelberg (1960) called "watching modes of appearing," the importance of viewing events as they actually exist rather than as we imagine they should exist.

Resources from supplementary readings in the form of primary texts, anthologies, and interpretations, particularly readings from the leading phenomenologists, aestheticians, and art educators, were examined in the preparation of the analysis of James B. Macdonald's ideology.

Through the analysis of James B. Macdonald's ideology, the study ascertained that the developmental ideology had implications for art education. Through the process of centering, a person can develop an understanding of self which will aid in the expression of deeper meanings in a visual way. The process of transcendence has significance to the visual arts and teaching.

In Chapter II literature appropriate to the study is reviewed.

CHAPTER II

DESCRIPTION AND ANALYSIS OF JAMES B. MACDONALD'S IDEOLOGY

The description of Macdonald's curriculum framework provides the reader with the basic concepts of a transcendental ideology of education. The ideology is a radical change in purposes, goals, and approaches to education.

Macdonald stated that "curriculum thinking should be grounded in cultural realities and that these cultural realities must have relativistic perspective for long-range developmental terms" (1978, p. 101). He viewed the great surge of technology as a part of the evolution of man, and from this evolution could come the hidden consciousness of the human potential. He pointed out, "Humanity will eventually transcend technology by turning inward, the only viable alternative that allows a human being to continue to experience oneself in the world as a creative and vital element" (1978, p. 101).

Transcendence is presented as the viable alternative that allows the human being to continue to experience self. This leads to the understanding of the inner experience and the outer experience of self. It is a reflective transaction of the human consciousness in a situational context which becomes the fundamental content of Macdonald's framework of

a transcendental ideology of education. Macdonald's ideology signifies that "the self is composed of both conscious awareness and unconscious data at all times" (1978, p. 103). (See Figure 1.)

In Macdonald's view, imagination is the source for man's taking a major step into the unknown. Macdonald believes we are on the way to discovering a new consciousness and a belief in more than one kind of reality. He stated, "All will manifest itself by discovery through perception and imagery and they are the potential only slightly realized until now" (1978, p. 61).

Macdonald chose the transcendental ideology because the epistemological components of this ideology are grounded in the concept of personal knowledge and in the dialectic approach the ideology takes. Polanyi took a comparable position:

We can account for this capacity of ours to know more than we can tell if we believe in the presence of an external reality with which we can establish contact. This I do. I declare myself committed to the belief in an external reality gradually accessible to knowing, and I regard all true understanding as intimation of such a reality which, being real, may yet reveal itself to our depended understanding in an indefinite range of unexpected manifestations. (Polanyi, 1967, p. 99)

An examination of Figure 1 reflects Macdonald's view ". . . that any explicit knowing is grounded in a tacit knowing that makes sense out of explicit statements" (1978, p. 109). Macdonald stated further that "This process of tacit knowing exists in both practical and formal structures and in aesthetic and scientific realms" (1978, p. 110).

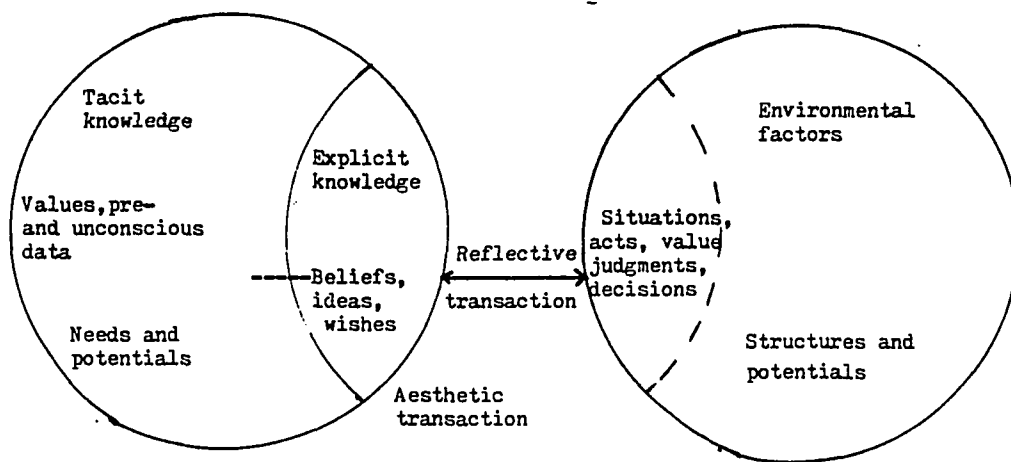


Figure 1. James B. Macdonald's, A Dual Dialectic.
 (Frameworks for Curriculum, 1978,
 p. 104)

Macdonald felt that "the aim of education should be a centering of the person in the world" (1978, p. 112). Centering in this sense is an experience facilitated by a religious attitude. Macdonald defined "religious" as the best word he could come up with that describes the attitude which directs our search to find our inner being and to complete our awareness of meaning as a person. Phillip Phenix (1975) called this attitude the quality of "boundless going beyond," the spirit that transcendence makes one aware of the structure imposed by reason. This is the spirit Macdonald found in our innovative projects of the will, rather than in the settled conclusions of the intellect.

Centering

Centering is Macdonald's approach to education for developing the person to utilize all the potential that a person has. Through the process of centering, the fundamental concept is to develop a person's perceptions and cognitions of reality. To Macdonald we are "witnessing a period of discovery and transition which is leading toward a convergence of phenomena" (1978, p. 114). Centering is Macdonald's aim of a transcendental ideology of education. It is the process the individual enters through human activity. It is similar to Dewey's developmental ideology (1938). Macdonald put it this way: "If centering is viewed as the long-range developmental goal of curriculum, then process and content may be seen in terms of this goal" (1978,

p. 117). Content is only chosen when the student is ready and interested in the material. Centering is most applicable when the students know what their immediate concerns are and how they will relate those concerns to their culture.

Macdonald's concern for education was what he believes is our loss in the ability to gain access to our creative potential through the process of visualization. What Macdonald was speaking of is "the power to control and create visualization, to bring to our vision things not present to our senses. To have visions is not the same as to create them" (1978, p. 117).

One aspect of Macdonald's framework is the use of the dialogue in developing the process of a transcendental ideology for education. It is through the use of the dialogue that meaning and expression between two or more individuals can be developed to create the inner resources of the individual. Dialogue is begun with "the intent of listening and listening beneath the surface" (1978, p. 122). Through the dialogue something else occurs within the individual which triggers the creative effort and opens understanding to our aesthetic knowing.

At a time when students are living with the threat of nuclear destruction and an electronic computerized technology, the curriculum framework seems to hold promise of a new developmental ideology for education. Transcendence may facilitate a new approach to the general well-being of the student in facing this new world we live in.

The series of questions posed by Macdonald could be utilized as the developmental aim of transcendence and are worthy of repeating in view of what curriculum planners must ask:

- (1) What kinds of activity are encouraged that provide the process of opening up perceptual experiences?
- (2) What kinds of activity facilitate the process of sensitizing people to others, to inner vibrations?
- (3) What kinds of activity provide experiences for the developing close-knit community relationships?
- (4) What kinds of activity encourage and facilitate religious experiences?
- (5) What kinds of activity encourage and facilitate the development of patterned meaning structures?
- (6) What ways can we organize knowledge to enlarge human potential through meaning?
- (7) How can we facilitate the development of inner strength and power in human beings? (Macdonald, 1978, p. 114)

These questions will have a significant bearing in developing the analysis and the formalization of curricula in art education for this study.

Figure 2 was designed by this author to clarify Macdonald's approaches to achieving his centering in a visual way. According to Macdonald, there are a number of developmental aims that would facilitate centering. One is the process of sensitizing people to others, or the "tuning in" to the vibrations of bodily rhythms, feeling tone, and inward expressions of a person's attempts to integrate and to maintain his integrity as a whole person. Another is developing a close-knit community relationship through their contact with culture and society, developing as much as they can to bear upon the process. Somehow the new ideology must

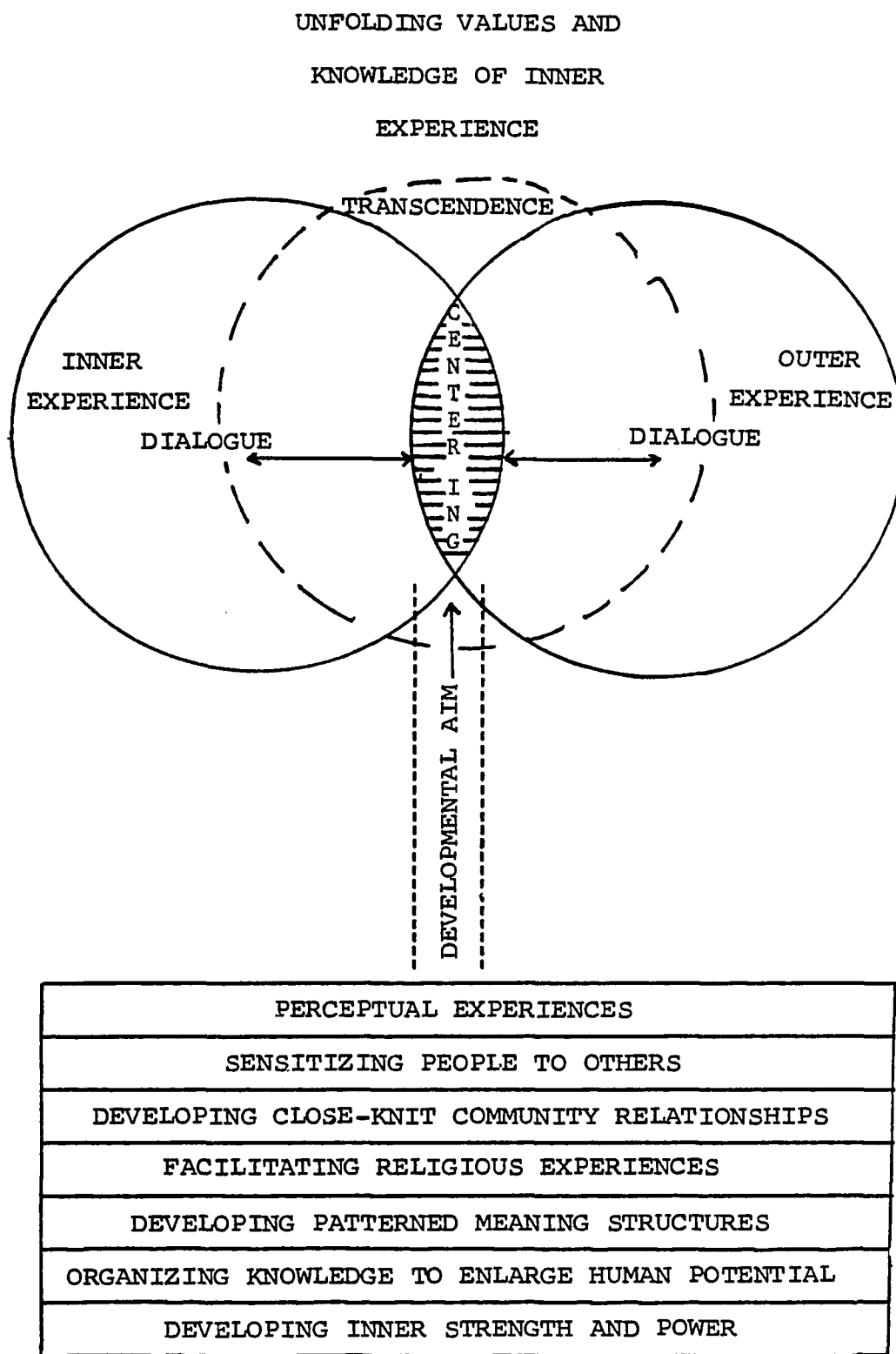


Figure 2. Swider's adaptation of Macdonald's
"A Transcendental Developmental Ideology
of Education."

facilitate the search to find the inner being of the individual to complete the awareness of wholeness and meaning as a person. Another would be the developing of patterned meaning structures, a process which reflects itself in transforming reality symbolically to create order in search of meaning. It is fundamentally the locating of oneself in time and space and providing the cognitive awareness that could facilitate centering. Content must be selected in terms of readiness and interest level of the student. In this way a transcendental ideology would shift "the predominant rationality of planning, manipulating, and calculating to an aesthetic, intuitive spontaneous method of centering" (1978, p. 120). Macdonald believes that this is a willingness to let go and to immerse oneself in the process of living with others in a creative and spontaneous manner, having faith in oneself, others, and the culture we exist in as a medium for developing our own centering.

The analysis which follows will be directed at the specific passages of Macdonald's ideology. The purpose of this analysis is to describe certain concepts of Macdonald's ideology as it relates to phenomenology. In terms of art education the analysis will center on the distinctive characteristics of the ideology as it relates to current art education ideology.

The Analysis of James B. Macdonald's Ideology

Macdonald's ideology of transcendence and its implications are a significant breakthrough in the field of education. Yet, it is not historically new. In 1837, Emerson gave a stirring lecture on the subject in his "The American Scholar" (1936, pp. 167-179) which called on America's intellectuals to declare their independence from European influences.

In self-trust all the virtues are comprehended. Free should the scholar be--free and brave. Free even to the definition of freedom, "without any hindrance that does not arise out of his own constitution. (Emerson, 1968, p. 174)

The lecture stirred the spirits of other American writers to abandon their European posture and structure and to write from their inner consciousness. Writers such as Walt Whitman and Emily Dickinson listened and accepted this new concept of the spirit, and to their readers the vitality and originality of their writing still transcends time and place.

What is the meaning and significance of Macdonald's work with a transcendental orientation to education? To transcend is to move about in a new direction. The phenomenologists believe in a democratic viewpoint that every person living is a true living individual, free from restraining rules and regulations of body and thought, and who can rise above the material world.

Transcendence

A dialectic exists not only between the individual and his environment but also within the individual himself. (Macdonald, 1978, p. 103)

The fundamental basis for transcendence and its ideology is that life can be reached only in going beyond the world as we know it, and that it is reached not only by our senses alone but also through a spiritual reality. It is through the mind and our consciousness and all its richness that we reach a deep and free intuition, which is recognized as the highest power of being.

I propose that there are phenomenologically identifiable sources of aesthetic rationality . . . and methods of creating individual perceptual environments and enlarging human sensibility that do not depend upon praxis. (Macdonald, 1978, p. 106)

Transcendence is more of a tendency, an attitude, and a philosophy. It is a belief in nature and in being. Transcendence and the human mind combine to create meaning of truths and to live in harmony with nature so that we are allowed to communicate with it. To the artist and to the poet, nature and being can become an emotional outpouring of experiences. Sartre wrote that if a phenomenon is to reveal itself as transcendent, it is necessary that the person himself transcend the appearance (1956). This means that the person must involve himself totally with the vision in all its qualities and become a part of that vision.

When spring rains shook new blooming
pink spots clung to a wet limb until
shaken by the windy thunder they
fell fluttering--first born offered
on a stepping stone. (Allen, 1976, p. 42)

The poem written by Allen symbolizes this concept for this author. It was after reading the poem that I was so involved in the image that I created the serigraph found in Figure 3.

Macdonald's transcendence is the belief in intuition and reality, and it is available to us if we allow ourselves to be individuals free from constraints.

To Macdonald transcendence is both empirical and phenomenological. Transcendence has the possibility of categorizing certain phases of human consciousness. The concept of transcendence honors the unity of mind and body that gives the person the opportunity to discover the inner self and all its intuitiveness and feeling. The projection to transcendence is through the process of ridding one's self of all the critical attitudes he may possess.

The inner dialectic of the self is a critical element if we are to advance the position that culture is in any way created by human beings. (Macdonald, 1978, p. 105)

A person in transcendence is characterized by an intrinsic force that seems to break normal responses to events that are rationally accepted. Transcendence is a way of experiencing what we feel and see through a unifying awareness of the ordinary daily experiencing and adding that awareness to the accumulated store of past experiences. Phenix analyzed the concept of transcendence through three principal dimensions:



Figure 3. Serigraph, Gleaming Green in the Woods,
by Antony Swider.

1. The temporal dimension or the concept that to be humanly alive one must experience living each day as a new creation, a new beginning.
2. The qualitative dimension, or the consciousness of the limitless possibilities of going beyond in degrees of excellence.
3. The extension dimension in which nothing exists in isolation. (1975, pp. 325-326)

In the analysis of the dimensions and concepts viewed by Phenix and Macdonald, we place our relationship to the world as we know it. As an artist in the phase of creating a work of art, it is necessary to place one's self in a meditating posture in order to search out meanings that one understands. There is a demand for something to be said, a statement to be made. This impact on the being is through a consciousness of things that are known from past experiences full of images that seek release in a visual way. The searching for a method of presentation becomes a joy and an anguish, a beginning of what needs to be expressed.

The work of Michael Polanyi (1967, p. 99) is instructive at this point. He develops the idea of the tacit dimension of knowledge. By this I take him to mean that any explicit knowing is grounded in a tacit knowing that makes sense out of explicit statements. Thus, Polanyi begins with what he calls the fact "that we can know more than we can tell." (Macdonald, 1978, p. 109)

Phenix (1975) found that the temporal poles between which transcendence develops and is reached exist prior to the creative act, because the work of creation is somewhere in the deep recesses of the person waiting to be sufficiently real and exacting.

The central effort of phenomenology is to transcend the natural attitude of daily life in order to render it an object for philosophical scrutiny and in order to describe and account for its essential structure. (Natanson, 1969, pp. 32)

Transcendence is a shift in attitude of experience and thought. To Edmund Husserl (1960) all consciousness is of something; it is intentional and directive and searches out a new context for the objects and experiences and for meaning other than what is expected. To Husserl the phenomenological method was concerned with the immediate reaction to what is present in all experience. His philosophy was an explicit method of only attending to the perception as it presents itself. In Husserl's view, the phenomenologist cannot assume that presentations are of real things or occasioned by real events.

Because phenomenology directs its first glance upon experience, it necessarily employs some form of reflection, and in part this reflection must include what has heretofore been known as introspective data.
(Ihde, 1977, p. 22)

For our purpose the difference between what is called psychology and what shall count as philosophy in the process of phenomenology will not be debated in this study. Historically Husserl used words which were used in both fields. For this study the phenomenological definition of "reflexivity" will be used instead of the psychological term "introspection." The process of reflexivity "locates subjective phenomena 'within' a subject and contrasts these phenomena with objective phenomena located 'outside' the subject" (Ihde, 1977, p. 23).

Psychological theory, if there must be such an adjunct to educational ideology, must also be seen as a focus upon the question of human being. That is, narrow

empirical or developmental views lead us away from our ontological ground of being rather than causing us to come to grips with human nature. They must also be grounded in something beyond their own conceptions. Thus, psychological theory must be grounded in existence and utilize the methods of phenomenology if it hopes to cope with being. (Macdonald, 1978, p. 106)

Phenomenology transforms itself to an educational ideology by looking at phenomena and clarifying them for individual inquiry. In phenomenology all phenomena are worthy of study. The idea of phenomena is never taken as self-evident, but reflexivity must be located in the analysis. Macdonald brings into his ideology the concept of "centering," a term that Mary Caroline Richards (1975, p. 159) has expressed.

It is a human experience facilitated in many ways by a religious attitude when this attitude encompasses the search to find our inner being or to complete one's awareness of wholeness and meaning as a person. (Macdonald, 1978, p. 113)

For phenomenology "the central feature of experience is a structure called 'intentionality,' which correlates all things experienced with the mode of experience to which the experience is referred" (Ihde, 1977, p. 23). In this respect Macdonald utilizes reflexivity in his analysis. Macdonald has assumed an attitude for the search of the inner being which is "good" rather than impersonal. He does not imply that this concept is in search of personality, but helps personalities find their ground in centering of their being. "A phenomenological analysis in essence is the process of probing to find what is discoverable and potentially what is within the person but not often seen" (Ihde, 1977, p. 26).

Macdonald's dispositions for a transcendence-oriented ideology are theoretically probable. Hope which is the mainstay of his human existence concept is the vehicle for an incentive to learn. It is through the confidence to improve our existence that an acknowledgment of transcendence will serve as a foundation. Transcendence will provide the opportunity to bring about, to integrate, to look forward to, and to honor our experiences.

The "back door" or "front door" of human being, whichever suits your purpose, must be unlocked and left ajar if centering is to occur. The process draws its power and energy from sources that are not completely explicable. . . . Thus, centering occurs through the use of spiritual resources, whatever one wishes to call them. (Macdonald, 1978, p. 113)

With hope one can be attracted to the unrealized potential of better things. It is the excitement experienced in transcendence which is the source of a persistent interest in learning. It matters very little what we are in our today's world; transcendence offers an openness to participation and saves us from the arrogance of false sufficiency that tends to interfere with the creativity found in learning.

What James brings to our thought is a more critical use of the dialectic between inner implicit and outer explicit reality. By acceptance of the inner realm as a source of meaning, James only intends that we test it in our lives, that we accept it as a phenomenological fact but verify it for ourselves by its meaning for us in our human activity. (Macdonald, 1978, p. 108)

Edmund Husserl also used William James to clarify his concepts of a "stream" of consciousness for explaining the

relationship between phenomena and ideas (Waterhouse, 1981, pp. 28-29). The methodology developed by Husserl would look at the idea in an individual act of consciousness. He would disregard all preconceptions about the reality of the idea, and then describe in detail the phenomenon. In this way the idea was reduced to its significant meaning and all other unessential aspects are left out. Although Macdonald did not incorporate Husserl's philosophical theory one is struck by the similarity that was achieved in the concept of meaning.

Summary of the Analysis

Macdonald incorporated the phenomenological approach to his ideology because he believed that it was necessary to transcend the everyday occurrences experienced by our consciousness in order to understand them in a new way. Transcendence in its use in education is a new way of looking at the natural attitude of experience and thought.

Macdonald has accepted the phenomenologist point of view in interpreting a reorganization of perceptual experiences as well as a concern for the very activity of consciousness.

In the following chapter the distinctive characteristics of the theory in relation to current art education ideologies will be examined.

CHAPTER III

RELATIONSHIP OF JAMES B. MACDONALD'S IDEOLOGY TO
FRAMEWORKS FOUND IN ART EDUCATION

Macdonald's position and approach to a dual dialectical process in his ideology "is a reflective transaction of human consciousness in a situational context" (1978, p. 105). By this we can assume that we would examine why a person does a certain act and how the person values that particular experience. Although Macdonald directed his ideology to broad areas of educational curriculum, he did approach areas of concern which are very similar to what art educators have been researching.

Macdonald's use of the word "centering" originates from the potter's term applied to the placing of the clay directly in the center of the wheel. Centering is essential if one wants to build a pot without the clay moving off center when the wheel is turning.

The methodological considerations are equally important to art educators in formulating the type of experiences the student will have in the process of experiencing an object of art. It has been the concern of art educators in developing a curriculum which not only examines the type of activities for the development of art skills, but also the teaching of what art is and how to appreciate it.

Jack Davis, in his article "Research Trends in Art and Art Education," recorded that in the 20-year period of 1940 to 1960, over 210 investigations took place due to the growing interest in the field of art education. The need for this research was to substantiate the generalities and beliefs in art literature which art teachers were questioning (1970). The majority of such studies at that time were concerned with time allotments, motivational techniques, budgets and expenditures, teacher supply and demand, graduate programs in art, and art for special groups. Davis extended his review of 23 issues of Studies in Art Education, published between the spring of 1961 and the fall of 1970, and counted 140 research articles. The majority of those studies were experimental and descriptive with only a few philosophical studies included. The focus in the 1970's appeared to be a on methodology, aesthetics, and a growing interest in art for atypical groups (Lovano-Kerr, 1975). Very few were concerned with the phenomenological concept that Macdonald expressed in his situational-interpretive orientation.

In an article titled "Gamesmanship in the Classroom," Macdonald conceptualized the use of the dialogue as an important process in transmitting revelations of insights not present in the participants at the time of interaction (1966). Macdonald felt that it was essential that students come to know how we structure and conceptualize our world. He also felt it was equally important that students come to

cognitive terms with themselves and that they come to realize that culture cannot be indiscriminately accepted. He firmly believed that in order to prepare students to know themselves they must discover their consciousness through the process of the dialogue.

Kenneth Beittel's Alternatives for Art Research

In 1973 art educators first began to explore the idea of meditation and phenomenology. Kenneth Beittel's Alternatives for Art Research (1973) explored the existential phenomenological reconstruction and analysis of the drawing process. Applying this methodology to art education for the first time, his study centered on the participant observer's engagement with a student artist to show linkages between the psychic events within the artist and observable external events. He applied to his study the principles of the phenomenological process and added terms such as "image," "intention," "feedback," and "transformation," similar to Husserl, Merleau-Ponty and others who created their own vocabularies to explain the phenomenological process. To comprehend Beittel's thought we have to understand the philosophy of Martin Heidegger, who in his essay entitled "The Origin of the Work of Art" explored the concept of what makes a work of art. He felt that it was important to enter into the spirit of the artist in order to know where the art originated. "To know means to have seen, in the widest sense of seeing, which means, to apprehend what is

present as such" (Heidegger, 1971, p. 74). Although the work of art first becomes actual only as the creative process is completed, the art work depends on that creative process before it can be determined as a work of art (1971). It is the artist who perceives what is happening in its widest sense and it is the artist who understands what he has seen. For it is the artist's training that gives his work completeness, but it is his creation which determines its comprehensiveness of the truth. "The essence of art, in which the art work and the artist especially rest, is the setting-itself-into-work of the truth" (Heidegger, 1971, p. 76). It is this philosophy that Beittel seeks in his own research.

The phenomena to which Macdonald's phenomenology refers are similar to those of Beittel; both seek the consciousness of "inner" experiences regardless of their content. They both see their studies of the individual in the context of phenomenology. In relation to art, Beittel carries his philosophy into a metaphysical perspective in which the artist invents the subject and gives the object meaning because the artist participates in the meaning. Since art's mission is to express the meaning of what happens outside the artist's "being," the artist cannot be true only to himself but he must be true to his work. His need to create and to sacrifice all to do this is his need to say what no one else can say. His inspiration is not personal and not done because of self-satisfaction but because of a great mission which is imposed

on him. "It is the artist who was chosen to express himself, and expressing himself is the means through which he can fulfill a task that surpasses him" (Dufrenne, 1973, p. 33).

June King McFee's Perception-Delineation Theory

In the current literature found in art education one of the outstanding professionals in art education and anthropology is June King McFee. In her book, Preparation for Art (1961), she introduced her theory of Perception-Delineation, which has been accepted by many art educators and implemented into art curricula. The theory (Figure 4) has been used to explain to both classroom teachers and art educators the function and meaningfulness of factors which affect art outcomes with children. The theory relies on the psychological environment of the student and the ways it affects them. How the student succeeds depends on the process of information-handling and is related to the experiences of the student through the student's use of media and perceptual understanding. In McFee's theory, delineation is dependent on stimulus responses and readiness to accept the visual objects and comprehend them. "Fluency, flexibility, originality, and past experiences all contribute to creativity" (McFee, 1961, p. 151). The theory is primarily a psychological one.

McFee's thinking resembles closely Macdonald's position that a student should develop visual sensitivity in order to

Point I. Readiness

physical development
intelligence
perceptual development
response sets
culture

Point II. The Psychological Environment

Threat or non-threat
success or failure
rewards and
punishment

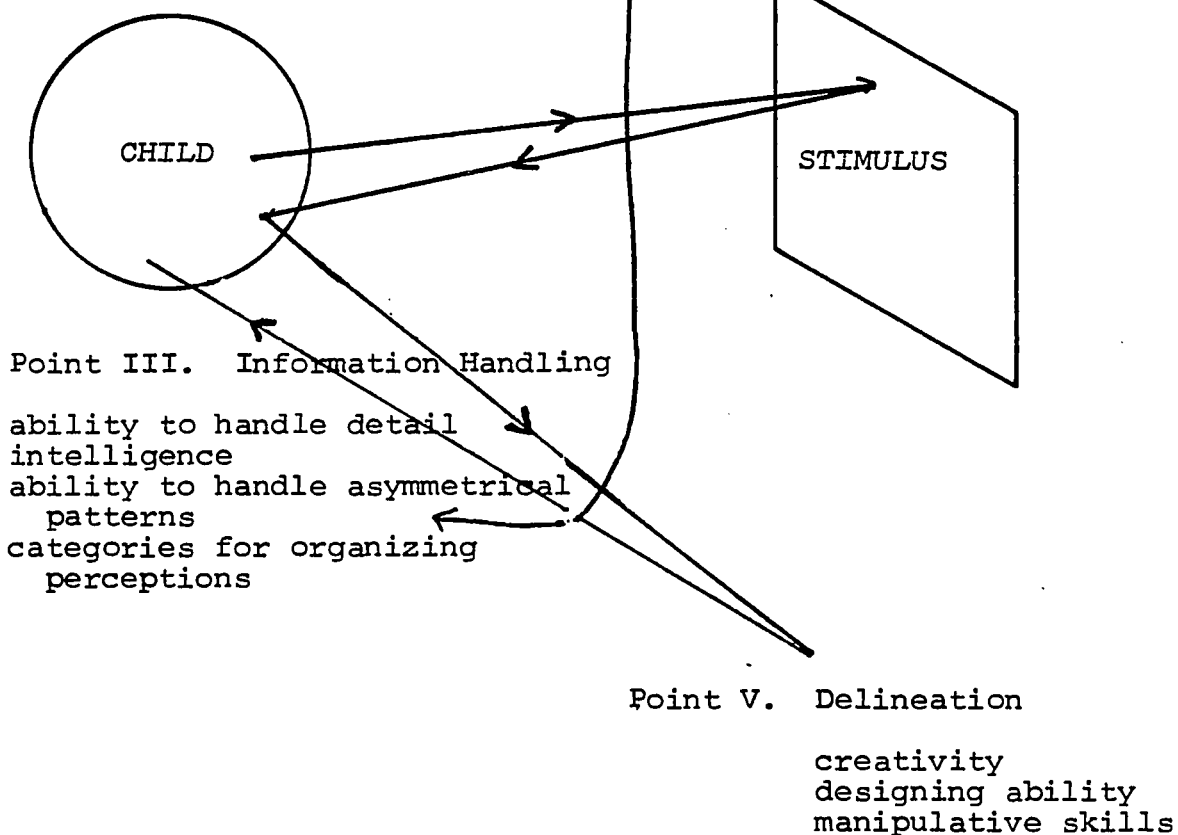


Figure 4. Perception-Delineation theory (June King McFee, Preparation for Art, 1961, p. 41).

orient himself to the environment. "Through art experience one can relate to cognitive, visual, and tactile interpretations of things" (McFee, 1961, p. 176). McFee and Macdonald both believe that through visual cognition the emotions can be constructively expressed. It is through this same visualization that Macdonald believes we can gain access to ourselves and our own creative potential (Macdonald, 1978). McFee approaches visualization in art as the method students can achieve familiarity with visual forms as communication so they can judge what to accept and what to reject. McFee's philosophy of art "is one of man's means for reflection of his personal and collective experiences" (1961, pp. 178-179).

Laura Chapman's Understanding the Artistic Process

Laura Chapman approaches the world of the artist by examining and analyzing the artistic process for the possible use in the teaching of art to children (1978). This analysis of the natural and constructed environments, the quest for order, ordinary experiences, observing and making visual studies, and exploring meaning and symbolism may be found in Figure 5. Chapman's concern for understanding the artistic process was how the artist experienced his inner feelings and imagination. Chapman stated that the adult artist's inspiration generates from the real world of experiences. She said, "The artist goes beyond ordinary experience

PHASES

| | |
|----------------------------|--|
| Inception of an Idea | Nature and the constructed environment |
| | Inner feelings, imagination |
| | Quest for order, universal themes |
| | Ordinary experience |
| Elaboration and Refinement | Observations, visual studies |
| | Change of work habits |
| | Exploration of meanings, symbolism |
| | Consideration of purpose, means |
| Execution in a Medium | Control |
| | Adaptation |
| | Selection |
| | Experimentation |

Figure 5. The artistic process: phases and approaches (Laura H. Chapman, Approaches to Art in Education, 1961, p. 61).

which deal with realities, spiritual revelations and situations" (1978, p. 47). Chapman explained how artists through time have been capable through their subjective experiences to go beyond the realm of the culture to construct concepts that relate to a visionary future happening and invite us through their creation to comprehend a world yet to come. In Macdonald's ideology, "imagination is the ability to picture in the mind what is not present to the senses" (Macdonald, 1978, p. 119).

In the relationship of imagination and experience, Chapman expressed a concern similar to Macdonald's for the full conscious effort to overcome the habits of seeing things in ordinary ways. "The quality of our responses to visualization is dependent on the ability of individuals to perceive, interpret, and judge the significance of the experience" (Chapman, 1978, p. 90). Although phenomenology is never mentioned by Chapman, there is little doubt that it does resemble Husserlian phenomenology. For Husserl the center of attention and all experience is intentionality. "Intentionality is that concern to take note of, to describe, and to analyze the directedness that takes place in perceptual and imaginative experiences" (Ihde, 1976, p. 18). The author found that in Chapman's philosophy the ideology of Macdonald's transcendental developmental framework seemed probable for implementation in an art curriculum.

Edmund Burke Feldman's Reduction of
Psychic Distance

The changing concept and direction art education is taking is best reflected by art educators who do not hesitate to view the changing mode of perception and learning in today's high technology. Edmund Burke Feldman, viewing these changes caused by the mass media changing the patterns of perception, stated, "Aesthetic form, especially as manifest in popular arts, reveals contemporary modes of perception" (1970a, p. 165).

Macdonald cited the key phenomenon in understanding his ideology as understanding the relationship of television and the effect media has on the lives of students who have grown up with it all of their lives. "To grow up with television is to grow up in an obviously mediated world" (Macdonald, 1978, p. 101). Both Feldman and Macdonald recognized the importance of what the media have contributed to the perceptual experiences of the individual.

The distance between what children perceive and what adults perceive has diminished. Mass media have sophisticated the perception of children to such an extent that we can no longer hold to such well defined notions that art cannot be seriously taken and understood by children. "Perhaps the most obvious feature of aesthetic form today is the reduction of psychic distance--the steady elimination of the gap between art and life" (Feldman, 1970a, p. 166). Feldman as well as

Macdonald felt that perception of aesthetic form is its phenomenological character. When young people have the ability to experience the object itself they can receive the kinds of sensations that make perception meaningful.

Aesthetics

Macdonald found Herbert Read's aesthetic principle important in developing a transcendental ideology. It was Read's contention that if we guide students toward activities which promote feelings, sensations, intuitions, and thinking, they will grow toward cultural art forms (1981). Macdonald viewed the aesthetic concept as the vehicle which would lead to value education in his theory. I am sure that he would not disagree with the role that H. S. Broudy gave to art in his definition of aesthetic education:

The role of art in aesthetic education is twofold. One is to objectify for perception those metaphors which the imagination of the artist creates. These help the pupil to objectify his own feelings and values. In doing so, they expand his value domain, for they reveal life possibilities not available through direct experience. The second role of art is to purify the pupil's imagic store and thereby to make him more conscious of and less satisfied with the stereotyped image and the worn-out metaphor. In this sense, it makes pupils more discriminating about art and life itself. (1972, p. 61)

Appreciation is a search for an aesthetic emotion.

Macdonald was concerned that few teachers concerned themselves with the meaningfulness of teaching students to search out their center and the power to invoke an aesthetic emotion.

The more one looks at the concept of transcendence and aesthetics one can see that both are enjoyed for their "intrinsic" value. Could art and the use of transcendence develop concepts which would promote a better understanding of aesthetics? Aesthetics as an educational discipline is far from being resolved in human thinking. One is immediately aware of the conflicting views when reviewing the literature of H. S. Broudy (1970), George Dickie (1974), Susanne Langer (1977), and others. This study will not become involved in a philosophical debate on the proper form teaching should take to incorporate aesthetic learning. However, it is the author's contention that employing Macdonald's ideology to relate to concepts, themes, symbols, revelations, insights, feelings, and processes will have a bearing on this subject.

Summary

Macdonald's curricula framework expressed in "A Transcendental Developmental Ideology of Education" is compatible to art education philosophy and brings to art education a point of view lacking in current practices. The new dimension denoted in phenomenology and transcendence by Macdonald points to the dialogue and its significance as a fuller approach in understanding and judging art. The theory points to helping students learn how to discover what is important in their art work and experience. It is through transcendence that aesthetic sensibility can be achieved.

Macdonald's ideology focuses on the student's intentions, ideas, feelings, and imageries with all the particularities and temperaments. Macdonald places special emphasis on the student's strategy for acting on his experiences and to recycle those experiences. Through the process of dialogue feedback, the student could transfer significant experiences into both symbolic and procedural expressions.

The dialogue process for discovering the revelations of the student's insights will be used in the following chapter. Macdonald accepts all students as total persons. The students will not be just role players, but will be open and ready to reveal themselves. The goal is to explore beyond the student's awarenesses and to reject nothing, to criticize nothing, and in no way to judge the students' remarks.

CHAPTER IV

APPLICATION OF JAMES B. MACDONALD'S IDEOLOGY

In order to develop the application of Macdonald's ideology it was necessary to explore the background of phenomenology through the history, the structure, and the methodological presuppositions of the philosophy. This aspect of the study included readings from the works of Edmund Husserl, Martin Heidegger, Maurice Merleau-Ponty, Jean Paul Sartre, and other phenomenologists.

Learning to do research in phenomenology was necessary from the very beginning of this study in order to bring Macdonald's ideology into active perspective.

The founder of phenomenology was Edmund Husserl, who in the 1900s originated the phenomenological style of philosophy. Through his studies and writings he established that consciousness is considered intentional and can direct perception towards objects and through the process can achieve transcendence (1977). The interpretation of phenomenology and Macdonald's ideology has significance to art education and provides direction to the phenomenon that artists view "things in themselves." This phenomenon is experienced by the artist in the day-to-day work of making art. Before an artist can classify or develop a composition he must follow what the phenomenon exhibits.

In phenomenological research the looking at what is experienced is given first priority, and how it is experienced is in relation to that experience (Ihde, 1976). It is this standing back and setting aside the usual meaning of the object or scene that transforms the experience into a phenomenological concept that is referred to as "reduction." The attempt to understand the phenomenon observed through the incorporation of Macdonald's theory is our first priority. In order to live, feel, and see life as they do, the author will enter into the perceptual field of the students. Our second priority will be to see what is immediate and present in the students through the interpretive view of their statements through the dialogue.

The situational interpretive orientation is essentially phenomenological and aimed at understanding of the inner phenomenon of the artistic creation, the symbolic meaning of a work of art, and its inner manifestation by the artist. The methodological considerations are directed towards an attempt to learn what the intentions and motivations of the artist are. What in their experience causes them to interpret this experience into their art work? Why did that particular instance appeal to them?

Through the use of the dialogue, the interpretation of the student artists' meanings and their knowledge base is possible because it pertains to their understanding of a given situation. It is through this method that the

students will come to know how we structure and conceptualize our world. But it is also important that the students come to cognitive terms with themselves (Macdonald, 1978).

An Earlier Approach to the Use of the Dialogue

In the spring of 1980, the author interviewed three students from the Advanced Placement Art program in the Winston-Salem/Forsyth County Schools on videotape for the purpose of researching why this particular art program was successful. It was the purpose of these interviews to ascertain whether their comments and analysis of their work would give us a better understanding of what we were doing in the present art curriculum.

A series of questions were developed to make the students feel at ease so that they would express their ideas, concerns, and even criticisms of the art program. We began by asking them to describe their experiences in the elementary program but soon gave that up because their memories of the elementary art program were not vivid or in any way dynamic. Their recall centered on the use of common art materials, and none of the students could remember subject matter or ideas that they had used. To the three art students questioned, art was more of a product; it was not an activity in which they had given any part of themselves, nor was it a process by which they showed how they felt or what they experienced in their world.

Art should play an important role in the lives of students in our public schools. Whatever the philosophy of a particular school system, art is its means of formulating feelings and emotions of students by allowing the students to express sensitivities to their experiences.

The three students remembered their experience in the junior high school as pleasurable because they had a teacher trained in art to introduce them to skills they had not experienced before. It was during this period that all three started to receive recognition for their art ability and skills through participation in art exhibits and art competitions.

When we reviewed the art work that the three did during the school year we did not consider exploring the inner experiences but spent the time discussing their skill development. The questions only hinted at the fact that there may have been some emotional involvement in their art works. One of the students in particular said there were no symbolic meanings, and when asked how he arrived at his composition he only replied that at times he had to sit and think a long time. Unfortunately, we did not press this most important aspect and follow through to find out how this transformation might have taken place. We were more interested in the students' skill development and not in what the students experienced while creating the art work. In our closing statement for the videotape interview we expressed how very

proud we were of the student's accomplishments and made the grand evaluation of how well we trained our students in the skills.

This dialogue took place in 1980 and is the scenario of what we were looking for in the art curriculum through the use of the interview. The second dialogue is what the author now believes we should be doing and how art education should develop for a fuller meaning to all students through the process of phenomenology and the reconstructed use of the dialogue.

Reconstructed Use of the Dialogue

Dialogue is conversation; it can be a searching for meaning, or an exchange of views. Plato believed that ideas have their source in some kind of recollection. Unfortunately, most teaching is in monologue. It usually does not involve an exchange of views, because most teachers assume that students have little to contribute in conversation. Teaching often consists in preparing monologues in ways to make art lessons fit into neat little packages. When the art project is complete, little is asked of the students. If the art work has been satisfactorily completed in meeting the criteria set by the teacher, or if the work looks good, that is about all that takes place. Dialogue could serve to bring meaning to the whole range of teaching and relationships between teacher and student. In a true dialogue format the roles of all present are the

same. In other words, no predetermined facts are set by the teacher or the student. Each enters into the act by not praising or blaming but by asking questions which are perceived as genuine requests for information. It is this sense of dialogue this research will seek. The employment of reminiscence will act as the catalyst in understanding what we do or do not do in the area of teaching art.

Macdonald's transcendental ideology will be incorporated into this dialogue session with the students. Through Macdonald's concept of transcendence the dialogue will communicate that one is expected to be open and allow the student artist to set his own goals, make his own decisions, and evaluate his own progress. Attempts to relate what the student artist thinks and values will be found in the dialogue technique. It will be the intention of this research to focus the student inward and for the student to respond to reactions and meanings of life and the subject matter used. In a true dialogue fashion the student will express attitude, feelings, aspirations, values, impressions, and his reflection upon them.

The goal of clarification is the development of values and commitments in the form of personal meanings attached to the art work of each student. Actual photographs of the student's art work will be included for this study. Without them, the reader would lose a great deal of the analysis of the process of using the dialogue in the visual arts.

The Setting

The two students selected for this study were introduced to the dialogue method used in the phenomenological process. They were selected from the Winston-Salem/Forsyth County Schools' Advanced Placement Art Program located in the Career Center. The art curriculum at this center extends beyond the course offerings at the five senior high schools in the school system. This school, which is located on a centralized geographic site, is easily accessible to all students in the school system and houses the advanced placement programs, vocational programs, and career art courses. Admittance into the program is through application by the art students who demonstrate talent and a special interest in the visual arts. Since this program is an extension of the course of study at the base senior high schools, students are provided transportation to the Career Center to study visual arts, and units earned may be used toward meeting graduation requirements.

There are six art programs offered at this Center: Commercial Art, Photography I and II, Advanced Placement Drawing, Advanced Placement Studio-Portfolio, and Advanced Placement Art History. The two students selected for this study were chosen from the Advanced Placement Studio Art in the general portfolio course. It is primarily through this course that the program places emphasis on quality and concentration of subject matter. The course is designed for

students who are seriously interested in the practice of art. Students who plan to attend art schools or universities which have a general art course requirement for entry on the freshman level select this course.

The Advanced Placement Studio Art curriculum provides a very special program for the art students who seek and demand a challenge. This course allows the student to select an area of personal inquiry, thus providing a truly individualized approach to art instruction. Through a year-long involvement, the student demonstrates a technical, conceptual, and subjective approach to producing art.

Students are also encouraged to pursue a variety of approaches and investigations in making art. This provides a broadening experience which encourages the student to deal with alternatives in thinking and action.

The flexibility of a two-period block of time makes it possible for students to visit the art galleries and museums in the immediate community and also to have extensive periods of time for working in the field, as opposed to confining the program to a total studio setting.

One of the student requirements of the program is to complete a slide portfolio of work produced during the course of the year. The portfolio may be used for job applications, school or university applications, scholarship applications, and advanced status in art schools or university art departments.

Students are also encouraged to participate in exhibitions at the local, state, and national levels. This process helps the students develop a greater sense of the concerns for making art and the level of commitment that is a necessary part of the process for success.

The search for quality in both production and experience makes active demands on the student, teachers, and school. To enhance the program and promote quality, the Career Center maintains a low student-teacher ratio. Classes are scheduled in blocks of time rather than 50-minute segments, and teachers are not saddled with extracurricular activities which hinder effectiveness. The program recognizes the importance of the need for students to work both in and out of the classroom setting, as well as beyond scheduled class periods. The students are encouraged to explore a personal, cultural interest as intensively as possible. Through these areas the students investigate, explore, and experiment with media in a variety of ways. The program encourages deeply committed concepts in formal and expressive modes of working and allows students to demonstrate the level of work which best interests them to ensure that intense concentration and excellence will be recognized.

It was through this setting and not the regular senior high school art curriculum that this study was conducted. In order to find alternatives to art curricula, it seemed necessary to operate through a curriculum which develops

emphasis on quality and is ideal in staffing. The setting at the Career Center emphasizes and demonstrates an immersion of teaching qualities that treat the student as potentially capable of participating holistically with their body and mind. It was necessary to select students for this study on the basis of their commitment to art.

The Study

In the spring of 1983, the author interviewed two students from the Advanced Placement Art Program on videotape for the purpose of having a dialogue with them to test the concept of writing the dialogue and analyzing the content of the conversation phenomenologically. The purposes were to determine the following: (1) if they could feel anything in their inner selves during the creation of their art work; (2) if what they created was on the basis of skill training alone; and (3) if the dialogue in the visual arts consisted of a real communion between the student artists and visual aesthetic form.

A series of questions were designed around such phrases as "tell me more about that" or "now I see what you are saying," or "you mean to say--?" All language involved "I feel," "I think," and other first-person references. The questions were designed to make the two students feel comfortable and at the same time to press them for their ideas, concerns, and criticisms (see Appendix).

The Dialogue

The author started with questions concerning their experiences in the elementary art program which were similar to the ones asked in the 1980 interview (see pages 42-44). The purpose was to determine if the responses would take a different turn with these two students.

Swider: There are certain questions that we will try to set forth and answer in this study. And with the help of Steven Hickman and Karen Wong, students from our Advanced Placement Art Program at the Career Center, we will discuss a lot of questions about how they create their art. But before we do that, so you would have a better idea of who these students are, I am going to call on them to tell us a little about their art background in our school program.

Steven, do you want to go ahead and start?

Steven: Well, in the elementary school about the only art that I can remember doing was work that was going to the Dixie Classic Fair. I seem to have done that many of the years at elementary grades. And then in the junior high school--you know, that was the first time I was introduced to actual art courses--and I took both Exploratory Art and Art I A. And then at Mount Tabor I took an art course, and I skipped my junior year and then went

into the Advanced Placement Program; and I did that by sending the school my portfolio of art, making sure it was my best work.

Swider: How much art did you do at home?

Steven: Well, I always drew but I didn't really produce art like I really would like to have. I wasn't working on a portfolio or anything like that because I hadn't been introduced to the idea of doing that, so I just, you know, basically sketched and tried to, you know, improve my own talent by doing my own learning at home.

Swider: OK. How about you, Karen?

Karen: Well, my elementary art was about the same as Steven's. You really don't get too much to do except, maybe what the teacher gives out, you know, construction paper . . . that kind of gook . . . and then at Wiley I had two art courses, one in the seventh and one in the eighth grade; and that is when I started becoming really interested in art. And I was unable to take art in the ninth grade, but I have taken numerous courses at the Arts Council. They provide a lot of courses, and in my tenth grade summer I went to the Governor's School in art; and now I am taking Advanced Placement Art.

As the preceding indicate, the memories of elementary school were very similar to the 1980 interview. The problem here may well be that the classroom teacher is responsible for art activities at the elementary level in our school system. The strange thing is that the process of drawing, painting, and constructing is a complex one in which children in the elementary and junior high school bring together diverse ideas and forms from their experiences to make new and meaningful statements through their art works. The process of art in the selecting, making choices, and changing elements to fit their needs is more than a product because they give a part of themselves through the art produced. Yet, the students could not recall them. The students could recall some of their secondary education experiences, because it was at this point that they were introduced to specialized art teachers who, because of their training and expertise, were able to show them art activities that the elementary classroom teacher was not capable of doing. Although this was not the purpose of this study, it points out another aspect of what dialogue can accomplish in searching out the problems of curriculum.

What we are trying to do in this study is to determine what occurs through the use of the dialogue when we look at art work the student artist has created. Art is not just an optical operation alone, but one in which we are all participants. With our perceptual processes, we will all sense a

physiological response to the art event. For the student artist, the dialogue will serve to create a dramatic recollection of the inner experience of the external event--the art work. It is what Macdonald referred to as centering (1978) and Kenneth Beittel called the body-mind integration and self-actualization in art (1979).

Swider: To start, let me ask you both: When do you think your technique of skill development started in your educational program? Can you recall exactly when you started to be concerned about technique? Or how you felt when you created a painting . . . or a lineoleum print . . . or any of the other activities that took place in the art room?

Steven: Oh! by the way, I forgot to tell you I went to the Governor's School in art also. And I remember the first time a teacher had ever said, "What are you trying to do with this piece of art," was there. And that's really, I think, the first time I've ever considered anything other than what color paper I was going to use or something like that.

Swider: I see what you are saying. Well, let us look at some slides of your art work. When they're shown, you can tell us a little about them; and you can explain what you tried to do with the work . . . and the feelings you had when you did them . . . and you can talk about the techniques too. Let's look at the first slide. This is one done by Steven Hickman. [See Figure 6.]

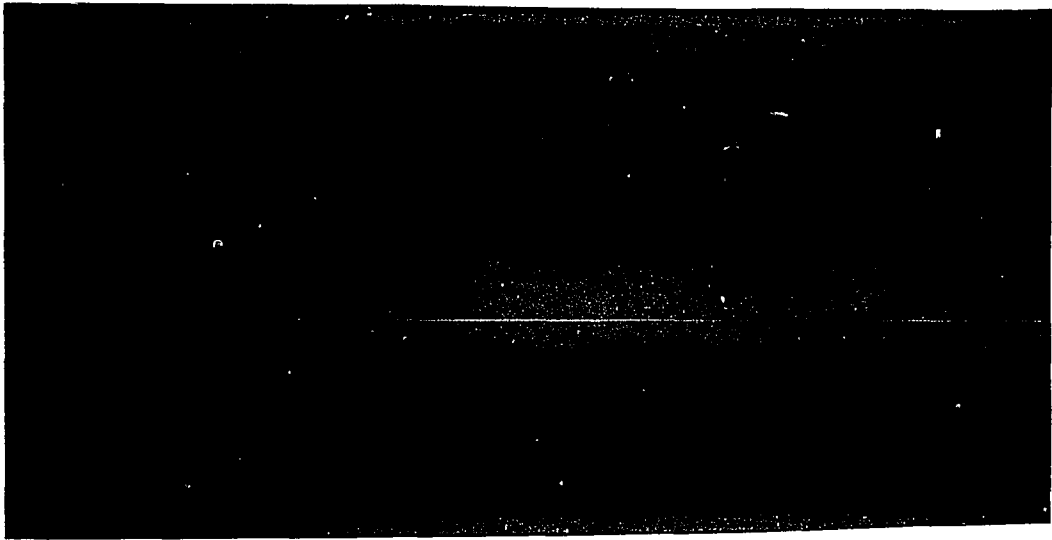


Figure 6. Painting by Steven Hickman.

Steven: Well, this is one in a series of 10 that we did in AP Drawing. And it's called our concentration. And it's either one subject or one technique we develop. And in this one I did . . . and it's kind of mystical . . . kind of a ground that I created in my mind and then put it on paper. And it kind of . . . an escape in a sense. And that is where I first started developing my concentration idea.

Swider: OK. When you started this particular painting, how did you get into it? You know, what gave you the idea of doing it in this particular form?

Steven: Well, it's watercolors and pen and ink. And I first dealt with the architectural aspects of the house. And then I just tried to develop the whole thing as an environment in itself. . . . And I used watercolor because it kind of a . . . it's bright and kinda' translucent . . . it is there but yet it kinda' goes beyond.

Swider: I see what you are saying. When you mentioned it was kind of mystical, what do you mean by that?

Steven: Well, the colors, they are realistic but yet if you are in a place where you could see a scene similar to this, you know it couldn't really look just like this. The colors are just a little beyond the reality, and they just . . . they are kinda' personal . . . a personal look at color.

Swider: What color in particular? All of them or just certain ones?

Steven: Well, the green ones, I think, are a little brighter than a natural green would be. The blues are a little bluer than you would see in nature.

Swider: When did you feel . . . like you . . . when was the point that you really felt like you were through?

Steven: Well, I used a steppling method . . . when I put the last dot in the house. . . . I guess I was there. It takes a long time and I didn't think I'd finish. That was . . . that was it.

Swider: Did you experience any particular kind of feeling after you had finished?

Steven: Well, a great, you know, sense of accomplishment just to have finished it. And I kinda' like the atmosphere it creates for me because it's almost framed, but yet with the bridge, it gives a gap; and the entire composition looks kinda' like a . . . it breaks it up. It's not completely enclosed, and, you know, you can go in and come out.

This is the basis for the reflectivity which allows one to form oneself while deeply engaged in something which is other than the self. Husserl stated, "This process of reflexivity locates subjective phenomena with objective phenomena located outside the subject" (Elliston, 1977, p. 107). It is what Steven is referring to when he says, "It's kind of

mystical . . . I created in my mind and then put it on paper" and "it's there but yet it kinda' goes beyond." It is that transcendence that honors the relation of infinite in a person to search out that creativity and striving for the ideal (Phenix, 1975). Steven expressed it best when he said, "and, you know, you can kinda' go in and come out." It is as Steven passed through what Beittel calls the center of the arc, from naive to knowledgeable understanding (1979). Through his explanations, Steven is internalizing his outer and inner body feelings through his concentration in the project. The use of color plays a dominant part in interpreting that feeling. The colors are his dialogue when he expressed, "they are kinda' personal . . . a personal look at color." It is what Polanyi calls "tacit knowing" when through our body-mind we "know more than we can tell" (Macdonald, 1978, p. 113).

There are meanings we can understand because of the way the visual elements are organized in an art project.

Through research in linguistics, aesthetics, and psychology we are growing in our ability to understand formal and symbolic configurations; they do speak; form does constitute a language. (Feldman, 1970b, p. 354)

Steven, in his analysis of the "jacket" (see Figure 7), is reading how a work of art responds to his creating it; in essence it is in the form of dialogue.

Swider: Very good. Let us look at your next art work.

Steven: This was . . . it was just a jacket study. And the medium was pastels and charcoals. And the idea

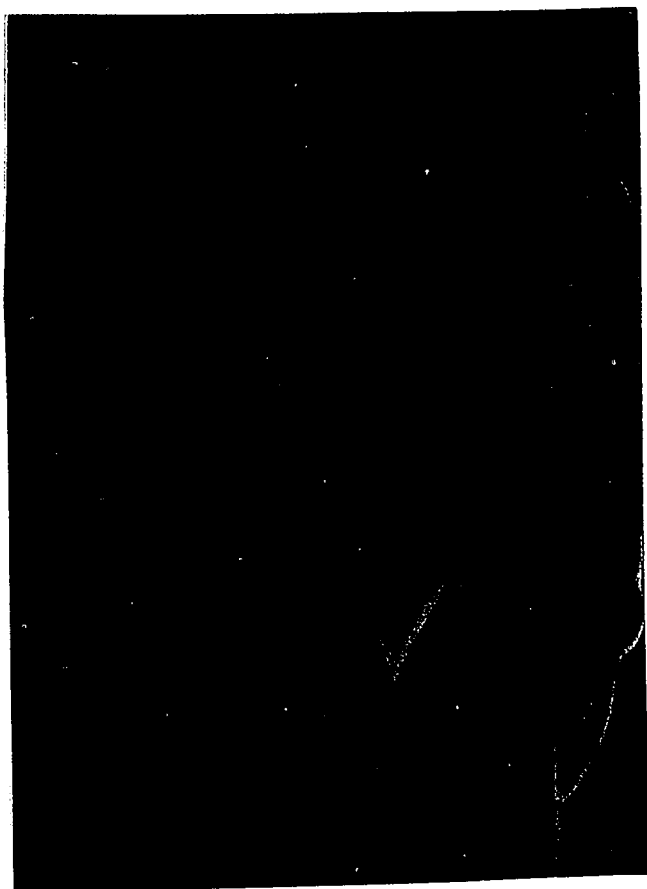


Figure 7. Jacket study by Steven Hickman.

was a blurred line effect. And when I got into that I started getting into just not so much the details and specifics of the jacket but just the form itself; and, you know, the feeling that gave to me. And the curves and arches began to, you know, appear. And the lights and darks helped me to record more what I was feeling about the entire shape and form than the actual jacket itself.

Swider: You can feel the illumination . . . when you mentioned the design qualities, how did you come to the conclusion that you were going in the right direction?

Steven: Well, I did a basic sketch and it was, you know, correct . . . a correct technical drawing. After I got into the pastel and everything, that really, you know, it was really unimportant at that point; and I started concentrating on the overall effect . . . instead of rendering the exact image as I saw it.

This was Steven's way of questioning the world as he created a work of art and answering the questions during his discovery. It is a holistic participation where the body-mind, centering, meditation are all one (Macdonald, 1978). "The concept of centering calls for the completion of the person, or the creation of meaning that utilizes all the potential given to each person" (Macdonald, 1978, p. 113).

Through his explanation, Steven was internalizing his outer and inner body feelings even through a project as mundane as drawing an ordinary jacket. "And when I started getting into just not so much the details and specifics of the jacket, but just the form itself; and, you know, the feeling that gave me. And the curves and arches began to, you know, appear." In this regard, Steven was in the state of what phenomenologists would call consciousness other than itself; "it is when it is full in that otherness" (Gasset, 1975, p. 106).

Swider: Good. Let's look at your next art piece. [Figure 8]

Steven: This is a collage. This was the first project we did in AP Art, and the idea was to just create a different environment with a . . . it was really, it's kind of a technical project. First, we did just a basic sketch, and then we cut out the tree and began to build the landscape from there. And used different things I really never worked with before. I tried to incorporate color . . . different colors . . . and it was . . . analogous color schemes.

Swider: When you started to build a collage, could you recall any particular kinds of questions that came into your mind that gave you an idea which step to take next or was it preconceived?



Figure 8. Collage by Steven Hickman.

Steven: It wasn't preconceived. I asked myself if I was going to stick to the reality of the scene or, you know, try to go beyond . . . which was what we were looking for. And, you know, I just started to rip and tear, and that seemed to work. I kinda' built from the bottom of the work and just worked up and by the time I got to the top I was really experimenting with all kinds of things. And I really, in the last steps of the piece, was really frustrated because I wasn't happy with the work, and my teacher wasn't happy. But finally it all came together.

Swider: At that particular moment, how did you feel?

Steven: I wanted to tear it in half.

Swider: Really!

Steven: I didn't think it was working. I didn't know why we were doing it or anything.

Swider: But do you ever, when you're creating a piece of work, do you ever really think of what you want others to see?

Steven: I have lately. When I get responses from pieces, that encourages me to work more, and then think about what I'm going towards and I keep looking to please people. But usually it's more for my own pleasure. And I don't worry about what I think it will look like to other people. You know, it's my concern, my thoughts I'm trying to put down, and if I'm pleased then that's all that really matters.

In this project, which called for the creation of a collage, Steven was frustrated at his inability to control what was happening. Since it was an assignment directed by his teacher, he resented the work. He can satisfy neither himself nor the teacher. At the same time, the project began to develop what Macdonald called "patterned meaning structures," the process of transforming reality symbolically (1978, p. 118). Steven did this through a trial and error method: "to stick to the reality of the scene or, you know, try to go beyond." This may well be what Dufrenne meant when he said, "It appears to him that it is not he who wills the work, but the work which wills itself in him and which has chosen him" (1973, p. 33). I would say that we have a feeling self as well as a directing self, and before we can arrive somewhere in our body-mind relationship it may be that we feel we are going nowhere. The transcendental ideology would shift the predominant rationality toward the aesthetic, intuitive, and spontaneous in the process of Macdonald's centering. Steven was still fighting the manipulation and calculating nature in his efforts to please the teacher in this particular art work. However, in this dialogue, he stated, "But usually it's my own feelings that I work, and I work towards my own pleasure. I don't worry about what I think it will look like to other people." Steven was beginning to have faith in himself and developing his own centering. It is what Macdonald referred to as developing an inner strength and power (1978).

Swider: OK. We will talk about your painting on the easel.
[See Figure 9.]

Steven: This is another from my series in my concentration area. Here I develop the idea of a . . . this imaginary kind of a world. And this is . . . when I was doing this, I was thinking the whole time that this is a place I would like to be in; but know that I really couldn't be here because there's nowhere this serene . . . this couldn't be here . . . it's too perfect . . . you know, of the outside world. And again the colors are a little beyond . . . the greens are very bright and they kinda' rule out all the other aspects of it. And when I finished this, I really had a sense of accomplishment because after it was done, I felt I would always have this place, and this image that I wanted to record would always be there. And maybe when I was working on another piece, I could look back at this and kinda' relax and think, "Well, you'll get there eventually; just slow down and don't worry about it." And I think . . . I was really happy with this piece.

In this art work, Steven was not unconscious of what he was creating, for the creating was a conscious act, but he brought to bear all the experiences he had gained through training and discipline in his art. At this stage the work



Figure 9. Landscape painting by Steven Hickman.

is a demand that he must satisfy within himself. The demand is satisfied, and the unreal becomes real. "I'd accomplished what I had, you know, set out to do, and I felt I would always have this piece, and this image that I wanted to record would always be there." Mikel Dufrenne in his article, "The Phenomenology of Aesthetic Experience," stated it in this way:

This is a transition, not from an abstract to a concrete existence, but from nonexistence to existence, and it proceeds by way of a creation which, completed, gives the work concrete existence at a single stroke. (Dufrenne, 1973, p. 32).

Swider: Let's look at your next picture, Steven, and see how that works out. [See Figure 10.]

Steven: This started out just as a study . . . it is a ribbon concept. And it began as more of a technical thing because I had to learn how to draw . . . actually record what a ribbon looked like in a painting. And then after I accomplished that, I got into more of a "what am I going to do with all these ribbons that are lying around?" So I decided to incorporate a figure. So I used a woman's face. And I thought at first I might have a beautiful, you know, perfect, feminine face. Then I thought about it and, you know, you see those in magazines every day. And that's, you know, they're there but yet it's just an image. And so I went a little beyond. The only thing about this that really

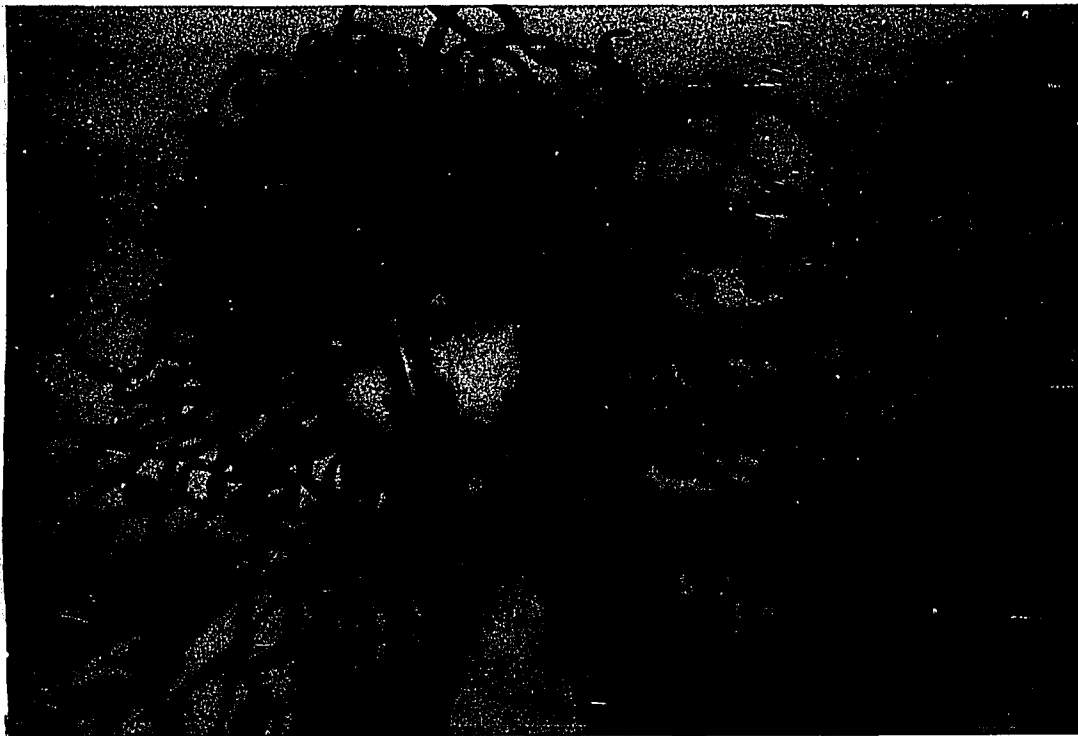


Figure 10. Ribbon painting by Steven Hickman.

strikes you, I think, are the eyes. And they are a real deep blue, and they are so piercing it's like a cold, stark piece. And before it was real busy piece, but the starkness of the face, I think, kinda' brought it down, and it catches your eye because of it.

Steven in this project learned another technique; it became an outline in which to begin the work. There is a thought which presides at the creation and precedes it (Dufrenne, 1973). Once the technique was accomplished, Steven began to question what he wanted to do with it as he asked, "What am I going to do with all these ribbons that are lying around?" He then moved to a realization of the image and its effect on the viewer. There was something to be said in a way Steven wanted to express it. It brings up another aspect of the dialogue: the artist is, in one respect, into a dialogue with himself at all times--questioning his wisdom, making choices, choosing colors, asking what he wants to develop within the composition. "The learning is contingent upon the dialogue in the way we feel ourselves addressed and answered" (Feldman, 1970, p. 352).

Swider: OK. Let us look at the next piece of art work.

Let's see, this is a work done by Karen Wong.

[See Figure 11.]

Karen: This was a technical piece where the assignment was to take a photograph; and we were to elongate



Figure 11. Painting by Karen Wong.

it vertically or horizontally; and I chose to elongate it horizontally. But, ah, it's real experimental piece in ink, and I tried to do as many things as possible in stepping; and, you know, the big fad these days is to use your gold and bronze inks and that added to the piece in her hair. And, while people sort of made fun of me at first . . . because when I look at a photograph, I try to look beyond what is there . . . I try to see something else and so in my pictures I see purples and blues that really might not be there . . . just to . . . you know, when you first glance at it. But this project really made me study and really look into it because I have, you know, a purple spot on the forehead and a blue spot on the nose. And people say "I don't see that," but this is my interpretation because just because you have a photograph doesn't mean you have to copy it exactly. You can put your own feeling into it.

Swider: Do you think that a lot of your creativity then, in a sense, comes from your unconscious feelings about things, or can you put those feelings in words?

Karen: Well, it's spontaneous. When I was working with this piece, you know, I had it all outlined . . . and graphed out, but when I started putting the

color it was just whatever came to me. It's not like I had "well, this is what I'm going to do here so," it's pretty much . . . you know, it comes from your subconscious level.

Swider: Well, you do know . . . of course, everyone who does art, sorts out what they should do, and at times you sometime try things and they don't work; and you try something else. Have you ever experienced this kind of frustration but then coming to a conclusion with some sort of a solution?

Karen: Definitely. I'm very frustrated a lot of times in my art work. And my family will tell you that when I am frustrated, I'm moody around the house, and they really don't appreciate it; but it's just me and I can't help it. And it's almost like the way my art is going dictates how I feel . . . it hits me strongly sometimes. When my art is really going well for me then, you know, I'm in a good mood, but when it's not, I get frustrated not only with my art work but with myself.

Swider: Well, do you think that other forces in the environment can have its effects on the way you create? By that I mean, if you have a rotten day, you really can't create the same way?

Karen: Uh huh. Definitely. You know, sometimes my mama goes, "Well, why don't you go ahead and start

working on that piece," and I say, "Well, I'm just not in the right mood." That is a . . . it's an excuse also not to work but it is also sometimes . . . it is just . . . if you have a piece of paper and pencil, the pencil just doesn't really want to move for you.

Karen in this dialogue with me was engaged in a continuous series of transactions with herself. Her concern for materials, ideas, styles, and the project itself is a form of dialogue. It is what Feldman (1970) in his article, "Engaging Art in Dialogue," called a context of dialogue when the artist reads how his works respond to the questions that he asks himself. Karen expressed this when she said, "and I chose to elongate it horizontally." She chose a different route from the other classmates, who chose to do their work vertically. Aesthetically, Karen had experienced what Aldrich calls "prehension," the ability to characterize her perception to experience another type of phenomena (Dickie, 1974). Karen saw the colors there that are not there, and experienced more than the observation of the photograph. Karen observed the photograph in a physical object, but when it was prehended, it was realized in aesthetic space as an aesthetic object. Although she felt it was a spontaneous act, it was probably based upon her prior experiences and knowledge of other works she has approached. "The form is immediately given to perception, and yet it

reaches beyond itself; it is semblance, but seems to be changed with reality" (Langer, 1977, p. 164).

When Karen talked about her frustrations, she was experiencing what everyone in art goes through. When artists want to go beyond the limitless possibility to create the best, they are in essence searching out the boundless creativity and striving for what Macdonald calls "centering" (1978). This creativity Karen spoke of: "And it's almost like the way my art is going dictates how I feel . . . it hits me that strongly sometime." It is this same boundless creativity Macdonald stated when he said, "It is a process of personalizing the outer world through the inner potential of the human being as it interacts with outer reality" (1978, p. 109). Through her explanation Karen was internalizing her outer and inner body feelings through her concentration over her frustrations.

Swider: Let us look at some of your other work, Karen.

Why don't you tell us about this little sculpture?

[See Figure 12.]

Karen: Well, my concentration is a little different.

Instead of taking a technique or a particular subject, I chose emotion, frustration, which we have all been talking about. And in my pieces I try to depict frustration, either physical, mental, or a social kind. And this particular one is both physical and mental. And the man, he's elongated;



Figure 12. Caged figure by Karen Wong.

he is made from wire. And it's supposed . . . these bars are supposed to represent him being caged, but these could be like being physically . . . where maybe he is in prison for something he didn't do, so he is frustrated. Or it could be a mental caged aspect where he just . . . he can't get out for just feeling or "I don't know where to go" . . . that kind of frustration.

Karen was using a symbolic characteristic in the sculptural theme. She clearly was making a claim of what Nelson Goodman was claiming in his major theme: "aesthetic experience is cognitive experience distinguished by the dominance of certain symbolic characteristics" (Smith, 1975, p. 88). It is also what Macdonald felt is necessary for the developmental aim of transcendence when we provide students with activities which will help the process of sensitizing people to others and their inner vibrations (1978). What Karen knows she feels; and, through her sculpture, we will feel as well and experience the sensitivity and sense of discovery as we respond to the symbolism.

Karen's art is basically meeting the effectiveness which reaches beyond a neutral, noncommittal display of meanings and values (Smith, 1975). Through it the sculpture becomes a means for us to experience a part of the human condition which only art can express and be as vivid and persuasive as no other medium can.

Swider: Okay. Let us look at your next piece of art work, Karen. [See Figures 13 and 14.]

Karen: Well, this was a real fun piece, where we were experimenting with three dimensional work and boxes. So I was looking around the house for an unusual box, and instead I just . . . well, it's the container for coke bottles. And I transformed that into a mode in which, you know, I could work with it. And it has . . . it's a very involved piece and I think I could try . . . might try . . . to say too many things in it; but everyone and everything is symbolic like the crushed coke cans and the . . . the paper cups and then there's straws . . . bottle caps, and the bottle caps are from the contest; and they always had letters and it spells things. And you know, it was kind of a fun piece; but it was also getting to just the ridiculous, I think, of the commercial of all these soft drinks; and, you know, there's so many; and everyone is trying to outdo the other; and so I just have all of that in this one piece.

Swider: In other words, it is really a kind of a social statement for you.

Karen: Right.



Figure 13. Coke box by Karen Wong (front view).

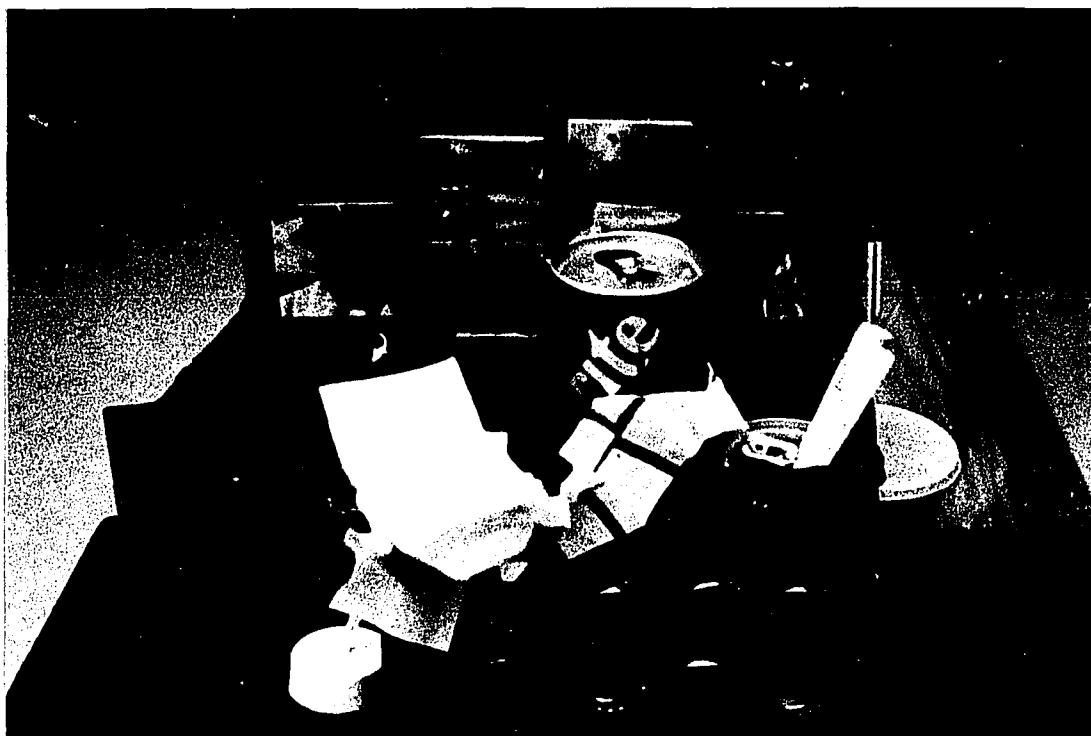


Figure 14. Coke box by Karen Wong (back view).

In this project Karen had chosen a Coke carrier to emphasize a creative statement concerning the commercial aspects of our life. As a teenager the effects of commercialization is a subject she can readily relate to. I am sure she has created what she felt is a statement to which she can relate. Karen in her art experience was attempting to relate this commercialism in her use of symbolism. It was an aspect of education for Karen to develop her aesthetic concept through experiencing it, and from this knowledge she would prefer what she had come to know through this activity as being better understood.

Swider: Why don't we look at your large painting on the easel? [See Figure 15.]

Karen: Here I was trying to make a social commentary. Um, I did this piece during the summer at the Governor's School. And it is an acrylic on canvas. And I was experimenting a whole lot with acrylics. But the pieces where the buildings in the background . . . it's not really very definite . . . but a somewhat abstract depiction of skyscrapers. And then you have a rural woman with her baby and vegetables. And I'm very big on titles, and it's called "Imbalance." What I was trying to say here was even though the woman is in balance with her baby and vegetables, that life is not what it should be, and that modernism is taking over and leaving a

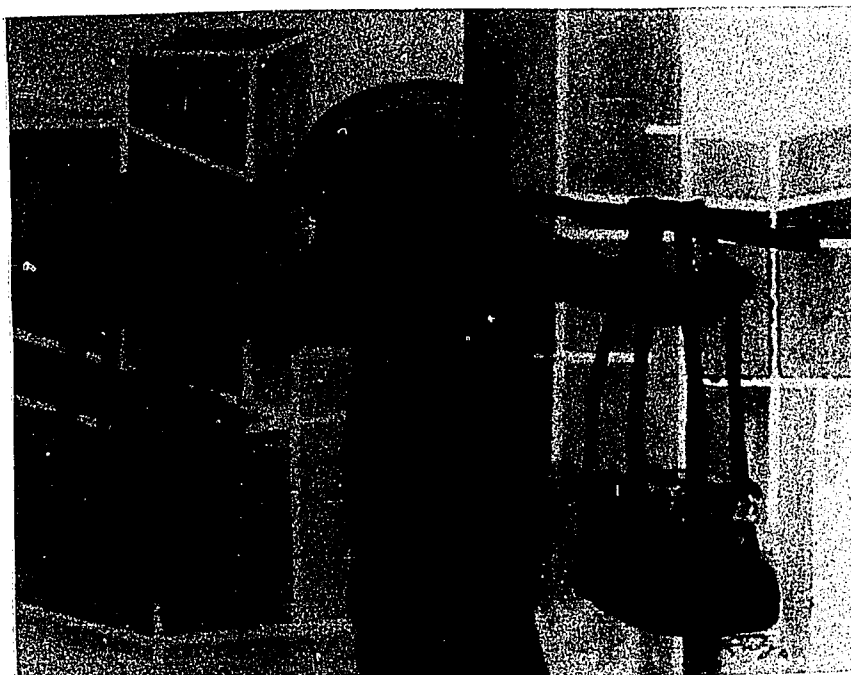


Figure 15. Imbalance by Karen Wong.

lot of people behind. And this was what I was trying to say.

In this project Karen definitely had a goal in mind. I believe she was absorbed in making a statement that Macdonald described as what will happen to facilitate ways of organizing knowledge to enlarge human potential through meaning. It was Karen's coming to grips with a feature of life that she did not feel good about. "We are brought back to the concrete body of the world, and of that particular thing becomes rich and intense" (Jenkins, 1958, p. 233). The painting has meaning for Karen because she recognized the perceptual richness and the significance of the subject. Karen was experiencing a function of art that provides a kind of insight which is worth having, but which cannot be derived from the study through any subject--but art.

Swider: Let us look at your next painting, Karen. [See Figure 16.]

Karen: This concentration piece focuses on the physical aspects of frustration. Color was a very strong emotional part of this piece where orange and blue oppose and complement each other at the same time. The frustrated hand is in a position of tension and the color paper accents the creases and folds of the hand. I feel that the picture is "loud" but effective in its image.



Figure 16. "Hand" by Karen Wong.

Swider: That is a good expression. I think you know most artists have an inner logic of what they want to accomplish and at the same time you have to search for it; and all the knowledge you have about design concepts . . . texture . . . color, you know, all of that has a play in the creative act. And I think you have to search, and you have to see this happen. I think that is what all of you have done.

In this project, Karen has used the hand as the symbol to express her concepts of frustration. It was in this project that she was able to bring together what Macdonald (1978) refers to as "patterned meaning structures"--the process of transforming a reality symbolically. This is a learning process, one which takes practice, to search out that inner self in our body-mind relationship (Macdonald, 1978). "The transcendental ideology would shift the predominant rationality toward the aesthetic, intuitive, and spontaneous in the process of centering"(1978, p. 121). Even in this collage, Karen has reached a final solution and satisfaction in her developing a meaningful structure.

Swider: Let us look at your jacket project, Karen.

[See Figures 17 and 18.]

Karen: OK. This was a frustration piece also. And I'm very much into designing. And first of all, the problem was trying to find a fabric that looked frustrated. Finally I found this piece and then

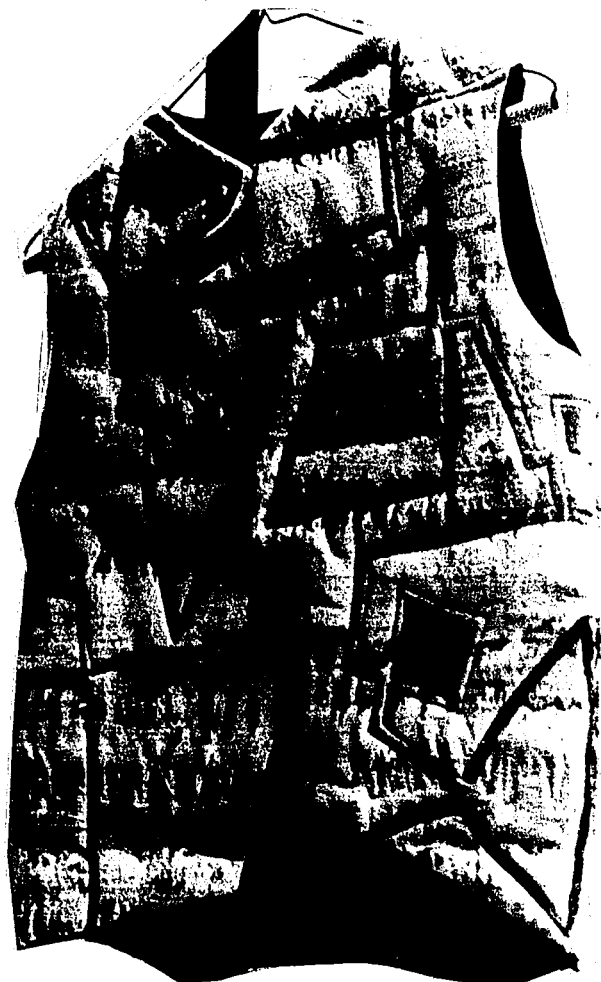


Figure 17. Jacket by
Karen Wong
(front view).



Figure 18. Jacket
(back view).

. . . cause I felt, you know, to just use these peaks and then the low points . . . that's how I feel, you know, frustrated. And then I quilted in a design and felt . . . the way I got this design is that I doodle a lot of time, especially when I am frustrated. And it's just like going around in squares or just, you know, there is no end. And I tried to make it a little unusual by having this kind of lightning bolt through the center. It has a little gold thread in it. And that gave it more of the design quality. And that gave it more of the message I wanted to give it.

Swider: Yeah, not only creative but utilitarian.

Karen: Right. Functional frustration.

Karen was the younger of the two student artists who participated in this study. Throughout the dialogue the questions I had asked her were, at times, confusing; but as she explained her work, she started to search for an inner self. The dialogue with Steven and Karen opened up a new concept of the relationships among the students, their art work, and, of course, the listener. For the students it was a learning process in that searching. It was what Macdonald (1978) and Beittel (1979) referred to in their concept of developing an inner strength and power. The dialogue is a powerful vehicle in directing the centering of a student in what Macdonald called the spirit of transcendence which makes one aware of the structures imposed by reason.

The experience of listening carefully to the students gave a clear understanding of the concept of transcendence and its possible inclusion and redirection within curriculum. True, the students were not involved with a transcendental orientation in their schooling, but through the creative process, the search for the inner being seems to take charge; it demands something.

Summary

The use of dialogue demands more than just the listening; it demands the analysis of and search for the cause. The unfolding of values and knowledge of the inner experience, a transcendental developmental ideology, would seem practical in the art of teaching. Applying Macdonald's (1978) ideology of the centering of the student through his development of perceptual experiences, sensitizing the student to others, developing a sense of strong community relationships, facilitating a religious-like experience, developing a patterned meaning to structure, organizing knowledge for a deeper human potential, and developing the students' inner strength and power would indeed make the whole process of education meaningful.

Dialogue also occurs when we look at what the artist has created. Art is more than just form. The stimulus it engenders to perception gives the artist the vehicle to involve all of us, for it is the record of the artist's dialogue with the world. In order to read a work of art we

must be able to understand its language, and language always occurs in a context of dialogue. Being able to read the art work demands being able to question its content in the way the artist questions the work in the process of creating it. And here lies the worth in the dialogue format and in the ideology of the transcendental centering of the student artist.

CHAPTER V
IMPLICATIONS OF JAMES B. MACDONALD'S IDEOLOGY
TO ART EDUCATION

The dialogue session with the two students indicates that Macdonald's curricula framework could serve as a vehicle for the interpretation of the body-mind phenomenon. What happens during the creative process has been a searching activity of philosophers, theorists, researchers, and educators. The approach to a cause-and-effect was attempted in this study through a confronting probe of the qualitative and existential world of those making art.

Whatever approach we take in the teaching of art in formal schooling, our main concern is to provide motivational devices for instilling in our students a paradigm of what art is. The school curriculum selects principles and procedures which develop (or at least seem to) an understanding of art objects, events, processes, trends, and records of art history both in the present and in the past. "However, this precise definition of the body of knowledge to be used in art can be a difficult task since each has its own sets of criteria of what kind of knowledge is suitable to be included or not to be included" (Rice, 1982). Most school curricula are tradition-based in the areas of drawing, painting, crafts, sculpture, printmaking, and ceramic

products. The problem appears to be in the quality of both the process, execution, and going beyond the teaching of techniques and a rote learning approach. What is needed is a systematic set of directions which would dwell on the approach to take with students so they could understand their feelings while and after creating art objects. A developmental ideology which would contribute to a transcendental approach to art making would also contribute to a meaningful art education philosophy. It is in this area that the public school art programs need to concentrate further study. The concept of phenomenology and Macdonald's theory of a transcendental developmental ideology could serve as that vehicle to facilitate the process of the qualitative experience and creativity. Macdonald did not want the students to lose access to themselves and their creative potential because they did not develop a process of visualization in their schooling. He spoke of that power to bring things to our vision that were not present to our senses (Macdonald, 1978). Beittel (1979) also stated a similar concern when he wrote:

Whenever our body-mind is truly and fully in what we are doing, we are in what today is called an "altered state of consciousness" but what I could call the full and genuine state of consciousness; for consciousness is always "of" something other than itself, and when it is fully in that otherness, it fulfills its nature most. (p. 19)

It was the purpose of this study to see if the two students could relate their feelings and consciousness to the

art event. Was the art event one in which the students revealed more than the material observed? Could we say that the making of art is so individual in a visual way that it has no verbal equivalent? Can one learn more about the art one creates because of the dialogue about why we made that art? For the two students the process reached as deep into their consciousness as any one had ever asked of them before. So to the three questions they probably would give an affirmative answer, because they searched for meanings they did not know existed. In that search for meanings their minds found interpretations about the art event which were hidden from their view. The process was no longer a mystery. It brought out a potential toward understanding their creativity and the origin of the art work they created.

This study did not look at the works of art as they were created but on works of art which were completed to the satisfaction of the student artists. It is important to note this fact because the two students were able to reconstruct the creative process they experienced verbally. They were able to recall in greater depth and understanding the events that were not present to them during the making of the art work. They also were able to analyze their symbolizations for meanings they gave to them and in so doing discover something about themselves that they were not conscious of at the time of creation. Because they are the originators of their meanings and modes of their culture, it was necessary

for them to break into their past experiences and in that process transcend their selves in the making of their art. It was the after-looking, the dialogue which reaffirmed their experiences and knowledge in the ways they were experienced.

The making of art is a learned process much in the same way a language is learned. The language of art is learned through the development of symbolization in the making of art. Through years of studying and making art the development of symbols becomes individual (in a subconscious way), but to the artist each symbolization learned has a meaning. These symbol meanings are seldom expressed by the artist or the student artist other than through the visual expression in the art work. It is left to the viewer to decode the symbolization of the artist and his work. It is seldom practical to have artists interpret their work, but for the student artist the process of the dialogue becomes a method of welding the connection of the consciousness of self and the why of the object created. The rich and delicate colors of a painting are not the only consideration given to a work of art created by the student artist. A more important consideration is the discovery of the prior experiences and knowledge that played a part in the creation of the work.

The way a person develops methods to create and how the mind of that person mobilizes those thoughts and processes should be the priority of our teaching. The dialogue serves a useful function in searching out and sharing in the meaning found in the art work of the student artist.

The dialogue which was held with the two students in this study indicates that they could conceptualize their experiences and their world in ways that are qualitative and similar to the way an adult artist would. It would be a great disservice to judge the quality of a student's art work with that of a mature adult artist. But when the student has learned a body of techniques in a medium, one should honor the ability of the student artist in the same manner as one would the adult artist. It is through the dialogue that the student can talk both critically and historically about his art in order to facilitate the task of forming the aesthetic concepts.

All consciousness is positional in that it transcends itself in order to reach an object, and it exhausts itself in this same positing. All that there is of intention in my actual consciousness is directed toward the outside; all my judgments or practical activities, all my present inclinations transcend themselves; they aim at what we see and are absorbed in it. (Sartre, 1956, p. 11)

A work of art has a powerful impact on the individual creating it. The art work not only is a gift of showing what life has given to the artist but also lets each individual focus on the impressions which life has shared. The work becomes the being, the consciousness of the mind, and all the sincere concerns we express through it.

The works he has created will then appear to him only as halting places on the way to the work which remains to be created and which he has not created because he has not come to know it. His only chance of getting to know it is to discover it by creating it. His only resource is the act of making, for which seeing is one reward. (Dufrenne, 1973, p. 34)

Intentionality is the highest form of justification for the fundamental stage of a phenomenological dialogue and the interpretation of that dialogue. When the student creates and discovers the mood to express and the colors to proclaim his truth, he is unlocking the "tacit knowledge" he has stored for use in the creation of his art work. Art teaching is in need of developing the types of activities which will encourage students to be sensitive to inner vibrations (Macdonald, 1978). When the student is creating an image he is not only being inventive, but also his imagination is producing a form that is new and has never been produced before. It is in this respect that art education must explore the hidden meanings and the feelings of the student through his art work in order to focus on the symbolization that is being used by him. That symbolization may well be the map to discovering and helping the student achieve aesthetic purity. Art education can easily adapt to what Macdonald called the transcendental attitude toward viewing one's experiences of the world (1978).

Although the language of expression in art and phenomenology may be somewhat different, this study converted the analysis of phenomenology to art expression. Macdonald's ideology directed the path of discovery to a phenomenological view of art even though this author is not sure that was not his total intention. How could education better direct the transfer of reality symbolically?

Art isn't an escape from reality but a viewing of life. For the student artist the activity is so strong that he will give up other activities because he is devoted to the artistic one. Education today has created an environment for the academic studies that has been hostile to the creative capacity of students. Macdonald in his teaching placed the discovery of consciousness and the influence of the self as meaningful and essential to education. To add to this view, this study finds the individuality of a work of art and its validity compatible to the discovery of self and the analysis of phenomenology. Individuality and phenomenology tend to strengthen each other's purpose; both bear the truth in the fact that life and art are the experiences of the self. Art is not the making of pretty pictures or objects, but a search for the meaning of reality. Art and the making of art reveal what that reality means by way of our feeling and understanding.

In reviewing the literature of art education for this study, it was interesting to see that there was an unusual amount of consistency in the fundamental purposes and goals. Art education philosophies are quite sound, and the knowledge base seems to cling to a humanistic approach. This study found no fault in that approach which emphasized the potential growth and development of every man, woman, and child in being active, creative, and a self-disciplined innovator.

The majority of curriculum goals in art education state that the primary concerns are centered in developing innate creativity, stimulating aesthetic understanding, developing perceptive awareness, providing the needed insight and attitudes to live within and contribute to society, and to understand the contributions of art in everyday living. Art educators are all aware that the adolescent is changing physically, mentally, emotionally, and socially, and that the various aspects of development do not always keep pace with each other. The curriculum materials prepared for the Winston-Salem/Forsyth County Schools art guide state the following objectives for planning a program of art education:

- (1) prepare the student to arrive at the point of synthesis in his understanding of basic elements and principles of art leading toward a visual symbolic language.
- (2) prepare the student for an understanding of basic art media enabling him to move toward the development of a personal style.
- (3) prepare the student to identify and define significant characteristics of various styles of art both past and present and relate these styles to the age which produced them.
- (4) prepare the student to develop respect for varying concepts of art in refining his own value judgments about art.
- (5) prepare the student to show an increased self-discipline in carrying out his own creative production to a logical conclusion.
- (6) prepare the student to develop work habits which enable him to approach art problems independently and systematically with respect to media and tools, and to function with consideration for his fellow students. (Swider, 1975, p. 2)

A student's individual self-realization is the major key to an effective art curriculum. If sufficient skills have been achieved by the student he will be able to express with materials a sincere statement of his experiences. Each person has his own pace as he moves toward maturity in his growth and development through art expression. The basic skills are a meaningful part of the curriculum, for techniques provide new avenues for thinking and behaving. The art program does make room for individuality, valuing and encouraging differences. This respect for differences allows the student to grow into his respective unique self and encourages originality. Art is without doubt an important force that helps shape the individual's concept of the world in which he lives. It is a different kind of force from the other subjects in the school curriculum. Its uniqueness lies in the fact that it perceives distinctions and makes symbolic and emotional interpretations of life. This philosophy follows Macdonald's (1978) concept of meditative thinking, the asking "why" in examining the fundamental meaning of things. Even though he placed great emphasis on the use of the dialogue, he also placed caution on the method.

In essence the individual first forms his own images of encounters as he listens or actively creates. Thus, imagination as the ability to picture in the mind what is not present to the senses is a perceptual power that involves the whole person, that puts him in contact with the ground of being. (Macdonald, 1978, p. 119)

It is here that art curriculum does place a great deal of emphasis. The imagination of the student is of great importance in the art curriculum; it could be said that it does a job that no other curricula area does as well. In the area of following up the creative efforts of the student by talking about his symbolic and emotional interpretations of his creative work, art education probably does very poorly. It is in the area of empirical observation that art education needs additional research in order to achieve the results that Macdonald depicted in his transcendental ideology.

In a study conducted by Jack Gibb over an 8-year period of recording interpersonal discussions and included in Joseph A. DeVito's article, "Perception and Communication," the two communication climates are either threatening or nonthreatening (1976). In a phenomenological dialogue the interviewer must suspend the threatening attitude and know the procedure to create a climate that is not threatening. The entire concept of phenomenology is to bracket out all unessential attitudes which interfere with the process of focusing on the experience of the student artist. In order to do this the person interviewing the student artist must not pass judgment on the work or the reasons for the work; rather, the attempt must be made in a genuine request for information.

This author would be the first to admit that the art profession does at times use tricks to involve the student and

it isn't too difficult to make the student believe that he made the decision. If we are to develop a transcendental approach to art education, then we must be straightforward and honest in wanting to discover the "why" in the creative process. It would be essential to communicate in the process of the dialogue that the student artist and the teacher are indeed equal. In order to enter into a relationship of trust, both teacher and student artist must be willing to share the problem-solving together in order to produce the desired feedback of the art event.

The phenomenological approach to art education and Macdonald's "centering" involve the willingness to experiment with one's own behavior, attitudes, and ideas. Macdonald's centering of the person demands that the person have an awareness of who he is and have an idea of his biological and physical potential in order to implement the long-range development of the centering process (1978, p. 119).

It would appear that if one were to offer another the most supportive climate possible his behavior should be descriptive, problem oriented, spontaneous, and so on, and should avoid attempting to evaluate, control, employ stratagems, and so forth. (DeVito, 1976, p. 61)

In art education philosophy this study did not find any avenues of conflict with Macdonald's ideology or that of the phenomenological approach. Since perception seems to be the key to both approaches, this study found both supportive in gaining access to the motives, values, and emotions of art production.

Art is like a sunset or the cool of a mountain breeze, full of promises and knowledge of what there is to discover. Art can capture the blackness of the deepest emotion and feel the pang of despair. Art education has many avenues in which to communicate its messages so that the student artist can arrive at a rationality of what this world is all about. As we teach the skills of perspective, how to mix colors, how to relate design to aspects of space relationships and how to create nonobjective design, we can also listen to the students so that they will express their feelings about the value and importance of what is being discovered. "In our search for relevant interactive talk we will have to develop new paradigms for conceptually integrating critical and historical language into art forming activities" (Dorn, 1981, p. 32). This study was developed around the scenario of talking to students about their art and Macdonald's transcendental developmental ideology of education. It reaffirmed his belief that the student was an individual; because of this, no one but the student chooses his thoughts for him. What he knows about life and the world is stored in his mind in countless numbers of conscious and subconscious thoughts. All of his thoughts are important. The dialogue with the two students emphasized the value of the freedom of expressing these thoughts, and from the dialogue came highly imaginative and original concepts of the "why" of art. Macdonald stated this so well that it is worth repeating in this study:

Teachers cannot be said to understand children simply because they possess a considerable amount of explicit knowledge about them. Understanding is a deeper concept. It demands a sort of indwelling in the other, a touching of the sources of the other . . . understanding provides the ground for relating, for being fully there in the presence and as a presence to the other.
(Macdonald, 1978, p. 121)

CHAPTER VI

SUMMARY, FINDINGS, CONCLUSIONS,
AND RECOMMENDATIONS

The analysis of James B. Macdonald's ideology has changed this author's priorities and concerns for art education. The study introduced and clarified the importance of discovery of the self with all its qualitative values of individual truths there to be explored and discovered. Transcendence is that process of understanding the self and developing the observational skills to express deeper meanings in a visual way. Art is a source of being unique in finding the right process for that discovery.

What we do with students in art must be taken seriously. In contemporary life art is in the process of change. It is essential to take into account the seriousness of teaching to build an aesthetic and transcendental foundation for students. Art could serve as a foundation for challenging the intuitive nature of students by locating the self through creative art activities. This study reaffirmed the fact that the student wants to handle the techniques of art, and above all he wants to talk about that art. The good teacher will develop both the techniques of art and how the student can reach a sense of transcendence with his art.

Findings

The dialogue session with the two students provided information and helped develop the following conclusions:

1. The students used imagination in developing their artistic perceptions.
2. The students employed a meditating posture for reasoning and feeling to develop their art work.
3. The students' learning styles made a difference in explaining their inner feelings about their art works.
4. The students were capable of reading meaning into their art works by using a symbolic process of identification.
5. The students were able to judge the meaning and the effect of the dialogue process to their lives.

In relation to the situational interpretative orientation the two students did make a personal connection with their own works of art. The dialogue process involved an immediate emotional interaction through the discussion of the symbolizations they used. That symbolization reflected the student artist's own signature and was understood by them. The students experienced a sense of accomplishment by being able to sense the meaning of their art's feelings, moods, and meanings as they reacted to them. Communication was the root activity of the situational interpretive process. Through

the process the student artists were able to relate to their world of understanding and to clarify their motives and common meanings to the interviewer. The process clarified Macdonald's concept that explicit knowledge systems of the individual and the situational context within which the person acts is created by the reflective transaction of human consciousness (1978, p. 101).

Conclusions

The phenomenological studies from the works of Edmund Husserl, Martin Heidegger, Don Ihde, Maurice Natanson, Merleau-Ponty, Phillip Phenix, and a host of other writers contributed to this author's understanding and excitement in developing this research study. Without this aspect of the study and the analysis of Macdonald's theory, the study could not have taken place. It was the searching for the sensory and symbolic qualities of the theory that gave significance to this research. That searching began through inspection, perception, and construction that Macdonald gave to the theory. It opened avenues of future inquiry to the teaching of color, value, shape, mass, line, size, texture, and the sensory qualities of the artistic symbols. The symbols become the heart of the research through the use of the dialogue process. The study concentrated on the verbalization of the symbols used by the students in their art works. Through that discovery the process of phenomenology and Macdonald's ideology opened avenues for further research.

Recommendations

There is a need to prepare students to know themselves and to be able to look at their world through their art symbols in various and new cognitive ways. The process would not change the instruction of art skills in any way. The learning of skills in making art cannot be substituted. The goal is to relate the making of art to the discovery of what produced the art and to bring to the meaning of the art work what the student experienced.

The dialogue process would aid the teacher in analyzing the students' use of symbols for meaning and in the process the students would recall understandings that were not conscious at the time of creation. The dialogue process creates a different way of looking at the internal state of the individual and the environment in which he now finds himself. The skills of art now become the vehicle for the student to know himself inwardly so he can possess the ability to express those concerns in his art work. Although this study developed the dialogue with only two students, it is the author's recommendation that further study should take place with groups of four or five or even larger groups. Another technique might utilize the idea of the students' keeping a diary to formulate their ideas and concerns during the time of creating projects for art classes.

The dialogue concept readdresses an approach to art education philosophy. Even though the teaching of skills is

the basic foundation for expression in a visual way, the meaning of expression and the consciousness of our inner feelings and being are the reality and the significance of art education.

This study has implications for further research in the qualitative response by students to their art works which involves the perception of dimensions, structures, and the media as it relates to transcendence.

The significance of this study and the major implications of the research for art educators is the larger context of the possible partnership with phenomenology. Although this study did not develop the long-range developmental goal of curriculum for the centering process Macdonald envisioned as his aim for a transcendental ideology, it did touch on its possibilities. The possibilities are there to be discovered.

EPILOGUE

Through a personal relationship with Dr. James B. Macdonald, this author experienced a reaching in of self. Macdonald did touch and was touched by many in terms of something fundamental to our shared existence. Emerson must have been speaking of men like Macdonald when he said:

They are the kings of the world who give color of their present thought to all nature and all art, and persuade men by the cheerful serenity of their carrying the matter, that this thing which they do is the apple which the ages have desired to pluck, now at last ripe, and inviting nations to the harvest. (Emerson, 1968, p. 175)

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APPENDIX

APPROACH TO THE DIALOGUE SESSIONS

Description. Nonjudgmental; to ask questions which are perceived as genuine requests for information; to present "feelings, events, perceptions, or processes which do not ask or imply that the receiver change behavior or attitude."

Problem orientation. The antithesis of persuasion; to communicate "a desire to collaborate in defining a mutual problem and in seeking its solution" (thus tending to create the same problem orientation in the other); to imply that he has no preconceived solution, attitude, or method to impose upon the other; to allow "the receiver to set his own goals, make his own decisions, and evaluate his own progress--or to share with the sender in doing so."

Spontaneity. To express guilelessness; natural simplicity; free from deception; having a "clean id"; having unhidden, uncomplicated motives; straightforwardness and honesty.

Empathy. To express respect for the worth of the listener; to identify with his problems, share his feelings, and accept his emotional values at face value.

Equality. To be willing to enter into participative planning with mutual trust and respect; to attach little importance to differences in talent, ability, worth, appearance, status, and power.

Provisionalism. To be willing to experiment with one's own behavior, attitudes, and ideas; to investigate issues rather than taking sides on them, to problem solve rather than debate, to communicate that the other person may have some control over the shared quest or the investigation of ideas. "If a person is genuinely searching for information and data, he does not resent help or company along the way."

Gibb, J. R. (1961). Defensive communication. Journal of Communication, 2, 142-148.

Questions Used in the Dialogue

To start with, let me ask you when do you think your technique of skill development started in your educational program?

Can you recall when you started to be concerned about technique?

How did you feel when you created a painting, print, or any of the other activities that took place in the art room?

Let us look at your art work. When they are shown, you can tell us a little about them. Explain what you tried to do with the work. What were your feelings? What were you trying to do with techniques?

OK. When you started this particular painting, how did you get into it?

What gave you the idea of doing it in this particular form?

I see what you are saying. When you mentioned it was kind of mystical, what do you mean by that?

When did you feel the point that you really felt like you were through?

Did you experience any particular kind of feeling after you had finished?

When you mentioned the design qualities, how did you come to the conclusion that you were going in the right direction?

When you started to build a collage, could you recall any particular kinds of questions that came into your mind that gave you an idea which step to take next? Was it preconceived?

At that particular moment, how did you feel?

Do you ever, when you are creating a piece of work, do you ever really think of what you want others to see?

Do you think that a lot of your creativity then, in a sense, comes from your unconscious feelings about things? Can you put those feelings in words?

Everyone who does art, sorts out what they should do, and at times you sometimes try things and they don't work; and you try something else. Have you ever experienced this kind of frustration but then coming to a conclusion with some sort of solution?

Do you think that other forces in the environment can have its effects on the way you create?

Summary

The use of the dialogue demands more than just the listening or just asking the questions. It demands the analysis of and the search for the cause. In order to read a work of art we must be able to understand its language, and the language always occurs in a context of dialogue. Being able to read a work of art demands being able to question its content in the way the artist questions the work in the process of creating it.