DEVELOPMENT AND IMPLEMENTATION OF AN INTRODUCTORY
ART HISTORY COURSE FOR UNIVERSITY STUDENTS
UTILIZING INNOVATIVE GROUP
PROCESS METHODOLOGY

THESIS

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By

Edna S. Glenn, B.A.
Denton, Texas
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The introductory art history course at the university level is the focus of this study. Recognized inadequacies of the traditionally conceived course prompt the development and implementation of a new course humanistically oriented and characterized by innovative methodologies derived from encounter group processes.

The course develops through formative processes of examining three deviating teaching approaches: traditional, transitional-exploratory, and alternative-innovative. The resultant format applies concepts of art history, art education, general education, and humanistic psychology to needs of art and non-art students. Course implementation reveals experiences conducive to both art and personological student self-development. The conclusion is that a new art history course was developed and merits empirical testing.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>List of Tables</th>
<th>vi</th>
</tr>
</thead>
<tbody>
<tr>
<td>List of Illustrations</td>
<td>vii</td>
</tr>
</tbody>
</table>

### Chapter

#### I. INTRODUCTION

- The Problem and Its Purposes
- Background and Need for the Investigation
- Interpretation of Terms
- Data or Observables: Sources and Interpretations
- Methods and Procedure

#### II. LITERARY FOUNDATIONS 1900-1975

- Historical Development: Art, Art History, Art Education, General Education in Art
- Contemporary Directions: Art, Education, and Humanistic Psychology

#### III. DEVELOPMENT OF AN ALTERNATIVE APPROACH TO THE INTRODUCTORY COURSE IN ART HISTORY

- University Definition of the Survey Course
- General Character of the Class
- Experiencing the Survey Course
- The Course: Traditional Approach
- The Transitional Course:
  - Exploratory Approach
  - Directions Toward Change
  - Course Goals Oriented in Humanistic Psychology
- Course Content: Art History and Humanism
- The Student: Growth Needs and Growth Processes
The Five-Dimensional Course Experience
Personal Assessments of Exploratory Processes
The Developed Course: Alternative-Innovative Approach
Course Concepts
The Model: Graphic and Verbal Statements Relating to the Three Five-Dimensional Course Components

Summary

IV. IMPLEMENTATION OF AN ALTERNATIVE APPROACH TO THE INTRODUCTORY COURSE IN ART HISTORY

The Implementation of a One-Semester Art History Survey Course in the Context of the Alternative Format Curricular Profile Content and Related Concepts Goals and Desired Student Growths Class Structure Groups Formation and Organization Procedures Exemplary Course Experiences Exemplary Experience 1:
The Art of the Ancient Near East and 20th Century Relationships; A Comparative Experience in Sculpture Exemplary Experience 2:
A Review of the Arts of Ancient Civilizations Inclusive of the Periods, Prehistoric-Greek; A Game Experience, "Concentration Art History" Resume: Other Exemplary Course Experiences

Summary
V. SUMMARY

Conclusions and Recommendations for Further Study

APPENDIX

BIBLIOGRAPHY
LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Curricular Profile: A One-Semester Art History Survey Course</td>
<td>133</td>
</tr>
<tr>
<td>(15 Weeks, 44 Class Periods); Total Content, the Ancient and Medieval Arts and Their 20th Century Relationships</td>
<td></td>
</tr>
</tbody>
</table>
# LIST OF ILLUSTRATIONS

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The Totally-Integrated Introductory Course in Art History</td>
<td>96</td>
</tr>
<tr>
<td>2.</td>
<td>The Three Course Components-- Environment, Experiences, Content</td>
<td>102</td>
</tr>
<tr>
<td>3.</td>
<td>The Five-Dimensional Pentagon</td>
<td>114</td>
</tr>
<tr>
<td>4.</td>
<td>The Introductory Art History Course (Schematic View)</td>
<td>117</td>
</tr>
<tr>
<td>5.</td>
<td>The Concept of Art History: the Facet Segments as Related to the Whole</td>
<td>119</td>
</tr>
<tr>
<td>6.</td>
<td>Student Personological Growth Evolves Through Five Dimensions of Interpersonal Relationships</td>
<td>121</td>
</tr>
<tr>
<td>7.</td>
<td>The Expansive Growth of the Student Self as It Evolves Through the Five Five-Dimensional Facets of Course Experience</td>
<td>123</td>
</tr>
<tr>
<td>8.</td>
<td>Group-Formation Process</td>
<td>152</td>
</tr>
<tr>
<td>9.</td>
<td>The Game Board, &quot;Concentration Art History&quot;</td>
<td>175</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

The introductory art history course at the university level was the focus of investigation for this study. The accepted traditional form of the slide/lecture presentation was examined and questioned as to its effectiveness in meeting the needs of the contemporary student. In an effort to design an alternative format, a new course structure evolved based on a humanistically-oriented teaching approach. Innovative methodologies were explored, and a type of encounter group technique was developed which was based upon an integration of subject-matter learning and student personal growth. Implementation of the developed course provided opportunities to observe student experiences and assess the worth of the course through participant observation.

The Problem and Its Purposes

The problem of the investigation centers in the university classroom with the traditionally taught introductory course in art history. Difficulties identified with this approach are recognized and the research problem emerges as a dual task: the development of a one-semester survey course which utilizes an alternative approach to the teaching and
learning of art history at the university level, and the implementation of that developed course.

The primary purpose of the investigation is to discover through innovative group-process methodologies an approach other than traditional which would be conducive to a desired, integrated two-way student growth: growth in the knowledge and understanding of art history and its relationship to contemporary life, and growth in personological aspects of humanism through the art experience.

At the outset, it was intentional that student interpersonal relationships should assume importance in a possible new approach to the course. Indications were that this classroom orientation to humanistic psychology formulated in certain ideas basic to encounter group experiences would be the most suitable direction for problem solving; it would provide the most effective way for course participants as individuals to become involved with subject matter and with each other in a richer more rewarding academic experience in the arts. It was indicated also that the humanistic orientation to course content and related activities would provide the most satisfactory opportunities for self-actualization of student potential, and it would make possible an environment in which growth needs of the general university student and the art major/minor student would best be fulfilled.
The problem, then, is purposefully interpreted as educational research in the context of humanism. New experiences in art history are structured, implemented, and studied in terms of desired student growths and are examined as possible solutions to the problematic traditional approach to the survey course. Some personal assessments are made from collected data or observables but the problem-tasks of course development and implementation are not intended nor interpreted as experiments in empirical research.

Course implementation is intrinsic to course development; they are the primary components of the problem for investigation. They comprise a developmental, dual relationship necessary to the process-oriented study. Their continuing parallel development makes possible an ongoing examination of course concepts and workability of innovations as various interrelationships of personologically-based methodologies and art-historical aspects of subject matter are explored. Essential to defining the nature of the problem and to determining purposes, directions, and values of the study are the synthesized ideas of art historians, art educators, general educators, and third force psychologists.

The investigation of the problem and the research-report is directed toward a personal desire of the
researcher that the information gathered, examined, and presented will prove to be helpful material for those who share similar concerns today for students involved in art and art history, and general education programs in American colleges and universities.

Background and Need for the Investigation

Problems of change and innovation dominate this study. They relate to a recognized need for research into the traditionally-conceived practices of teaching art history. They are founded in concerns for the students who express dissatisfaction and discontent with this kind of academic experience. The researcher's observations are that course participants do not seem highly motivated. They find the traditional approach to the course incongruent to their experiential needs of encountering art and life in today's world. They are critical of classroom situations in which educational concepts and practices promote an impersonality and a non-involvement of the student when contemporary life demands a totality of personal awareness and involvement. They feel subject matter learning in this context is inadequate and irrelevant to demands of applied knowledges in daily living. Discovery of an approach to the introductory art history course other than traditional and equivalent to students' needs is an imperative alternative.
Difficulties relative to the problem are probed. It is found that generally the history of art is treated as an end unto itself. Content is presented in a highly structured, factual, and sequential form; there is limited opportunity for creative thinking and affective response by students. Art historians readily admit to major interests and efforts directed toward specialization courses for art history majors.

Literary investigation reveals that teaching practices and attitudes in university art history programs in the United States today, although seriously questioned from time to time, seem generally to persist unchanged from past decades.

Art history is usually taught with a predetermined chronology . . . and with predetermined notions . . . Scientific art historians have dominated the profession and have made suspect all attempts to deal with the more poetic and personal responses to art (15, pp. 123-124).

Art historians . . . can be reproached with having accepted their position in the university as a sinecure, cultivating a traditional professionalism . . . The need for intellectually respectable, non-parochial approach to the study of art history remains an unfulfilled responsibility of American art historians (8, p. 15).

. . . art history is overdue for a serious rethinking of its entire structure, methodologies, values, intentions and philosophies, lest it reach a terminal point where it becomes detached not only from both art and history, but also from society at large (7, p. 31).
There are also other related problems. Art departments frequently depend on studio personnel for art history instruction; these persons have strong backgrounds in the historic arts but if teaching interests are divided, art history usually suffers (5, p. 184). Course instruction is often assigned to teaching assistants who have limited knowledge of the large body of art history content and are inexperienced in motivating large groups of students.

Mattil's comments in regards to a College Art Association report, *The Visual Arts in Higher Education*, published by Richie in 1966, relate to this situation:

... the so-called "bread and butter" courses of art history departments were reported as offering little glory, and "to the scholar they are often a drudgery and distraction." The largest and probably most important courses are assigned to the least distinguished and experienced members of the faculties, and "as a result, many of them are poorly taught" (14, p. 74).

Lecture/slide methods primarily are utilized by instructors, providing little variety in classroom experiences and minimizing student involvement. There frequently is an over-balance of lectures with inadequate source and use of visual materials; students are not motivated to explore curiosities in class nor to pursue subject matter independently. Course experience is often a segmented educational activity with little or no opportunity provided for student transfer of knowledge and personal growth to other educational pursuits or to broader life contexts.
Measurement of student growth is generally restricted to objective type tests which emphasize information learning and rarely touch upon understanding the arts as a subjective experience.

The number of students involved in introductory art history classes is one indication of the magnitude of difficulties. Enrollments generally are quite large due to the dual role of the course: a general education course offering in art for the liberal arts student and a required course offering for art majors and minors. It is found that students taking the course are usually concentrating on degree majors in areas other than art. They enter class with fears and prejudices concerning inabilities to comprehend the arts. They find in the large class sections an impersonal atmosphere and a self-anonymity, conditions which become intensified with a traditional lecture/slide approach to the art history teaching-learning process.

In regard to the situation described immediately above, a significant aspect of the research problem emerges, e.g., a large population of university students today find inadequacy in educational experiences. The problem identified with specific shortcomings in context of the art department becomes one of general university concern. Impact of such academic ineffectiveness is far reaching. Affects are significant with quantities of students as well
as with one student. The issue involves student satisfaction of growth needs in all areas of educational pursuits, not just those personological and subject-matter needs identifiable at the survey course level.

Knowledge of these difficulties provides insight into the overall problem and establishes the background of experiences out of which the search through innovation for a more adequate approach to art history arose.

Knowledge of the problem and realization of the necessity for solution became evident to the writer through personal experiences as an instructor in the art history classroom, a participant in museum education programs, a participant in an assessment project for educational television, and a student in group process learning which involved theories of humanistic psychology.

During four years of experience as a teacher of art history courses, questions arose concerning the most effective approach to the teaching of the history of art, the most effective approach to the teaching of the survey art history course interpreted as a non-major art course, and the role of art in general education at the university level. These curiosities instigated research into currently accepted teaching practices. An awareness of the value of the enriched classroom experience was primarily derived from participation in a pilot program "The Museum and
The Art Teacher" (10), National Gallery of Art, Washington, D.C., 1966. It became apparent there that student interest in art masterpieces and in art history was increased greatly through creative use of media and materials. This experience brought awareness, also, of the vast array of visual and resource literature available today to the instructor.

Museum experiences extended to other opportunities which enlarged upon ideas of aesthetic education as related to art history. A realization of a compelling need to develop perception and awareness in all persons resulted from involvement in 1972 with the National Instructional Television's film series "Images and Things." The writer participated in team efforts of analyzing and assessing the content of these thirty films (9). In the educational films, contemporary environmental images coexisted with art historical images, imparting visual clarity to the importance of both in perceptive understanding and enjoyment of one's surroundings.

The possibility of applying some aspects of humanistic psychology to learning situations in the art history classroom occurred to the writer in graduate school experiences in education. Encounter group participation was a part of classwork in studies involving human development, learning and motivation. Techniques were examined as to value in educational practices.
This investigation originated, then, through a variety of professional experiences which led to awareness and knowledge of an academic situation that demanded inquiry. These experiences also led to a felt personal need of bringing to the art history classroom a unity of new ideas which would involve the student in a more satisfying course experience.

Interpretation of Terms

The developed course has foundations in areas of art history, art education, general education, and humanistic psychology. Interpreting the following terms may facilitate comprehension of course concepts and graphic statements which illustrate a type of theory model. Terms are grouped to convey meaning.

**Innovative:** Introduction of something new or novel to bring about change.

**Traditional:** Acceptance of the past, conforming to inherited cultural disciplines or standards.

**General Student:** That member of an undergraduate student body who is not seeking a major or minor in art.

**General Education Art Course:** An art course organized for the general student or an art course that is primarily utilized by the general student.

**Humanism:** The orientation that gives primary attention to capabilities, aspirations, and interests that seem unique to man as a species. Important topics in humanism are: choice, will-power, conceptual thought, imagination, introspection,
self-criticism, aspirations for the future, and creativity. These seem to distinguish man from lower animals and make him master of his own fate. . . . Also important are the characteristics that set each man apart from other men. Individuality - the thoughts, fantasies, strivings, worries, triumphs, and tragedies that sum up to one particular person's existence and no one else's (12, pp. 3, 5).

**Humanistic Psychology:** The orientation that gives primary attention to man's subjective experience . . . regards man as a forward-looking organism, views with skepticism the notion that one is a victim of the past (1, p. 590) . . . Man is viewed somewhat as he normally sees himself--as a person rather than only as an animal or a machine . . . Man is a conscious agent . . . He experiences, he decides, he acts . . . implies attention to the person as a single integrated organism with no part of him to be disregarded (2, p. 15).

**Humanism in Personology:** Humanistic emphasis in the study of personality which integrates ideas of philosophy and psychology. Termed "personalistic philosophy" by Allport, 1954 (12, p. 8). The total life style of a person (personality) is recognized, but concerns are: "how adequate is a person's personality, how effective is his life style, what dictates one's particular influence on his world and governs his own reactions to external pressures" (12, p. 5). "The acceptance of being one's self, becoming the best of whatever one can be. . . . Self becomes the primary causal factor in growth motivation" (13, p. 153).

**Data or Observables: Sources and Interpretations**

The art history course developed and implemented in the context of humanism is characterized by a complex array of experiences involving group and individualized student participation, both within and outside of the classroom environment. A broad range of observational materials results from this large number of students continuously
encountering diverse types of art subject matter in novel learning situations. These resource materials provide data suitable for collection, examination, and synthesis in regards to developing the course and to making some personal assessments of the developmental study. The investigation is not structured in the traditionally-accepted format of scientific empirical research. Data or observables are neither compiled nor processed in context of a clinical experiment. They are primarily utilized in a formative manner as a foundation for reviewing and reworking concepts and methodologies relative to further refinement of the course as it develops and is implemented.

Sources of data or observables are delineated under two broad categories: records compiled by the instructor and records compiled by the students. The two categories reveal a broad interchange of information and feelings relative to course proceedings which are representative of the total class population. The collecting and compiling of data by both the instructor and the students supports the humanistic notion that a total involvement of course participants in all aspects of course development and implementation is desirable.

Sources of data or observables are listed below. The delineations are of varied types and classifications due to the character of the course. Some are cognitive in
nature providing factual kinds of information such as test scores within an objective framework. Others are highly subjective and perhaps ambiguous in nature, identified with affective learning in which emotions, feelings, and imaginations of students predominate. It is to be noted that a major portion of sources listed are characterized by subjectivity, but it is believed they are entirely appropriate and necessary to the developmental processes since the course, oriented in humanism, is primarily concerned with the student as a subjective being, a thinking-feeling person. Maslow, a personologist in the field of education, declares that in experimental situations "appropriate sources of information" are "projective techniques, observations, direct self-report, and performance tests, and are used in reaching generalizations applicable to all people, and to subgroups or types of people" (12, p. 31). It seems quite possible that the following sources of data or observables tentatively listed under two broad categories can be further examined and grouped into four classifications which coincide with Maslow's ideas of appropriate sources of information in a humanistic testing situation.

Category One: Records compiled by instructor

**Test scores:** total class and group written and oral test scores—objective and essay types

**Independent study assessments:** study submitted three times per semester for instructor judgmental comments
Group presentation assessments: one presentation per group per semester

Compiled information of varied nature: records of student responses (individual student and socio-relational)
   Conferences with students, scheduled and unscheduled; conferences with groups on a unit basis; preparation, rehearsal for group presentation; group study-session; general class meetings (outside regular class periods); participant observation as instructor participates in various groups during various class activities

Anecdotal records: additive note-taking regarding information of informal, less-sophisticated nature; spontaneous student reactions (verbal and behavioral situations involving class members, non-class members; faculty personnel other than course instructor) observed and recorded at random

Attendance records: summaries of group and individual class attendance. compiled every three weeks from group records; attendance not required

The Questionnaire or Evaluation Form of the Total Course Experience: (refer to Appendix E, "Evaluation of Course Experience"): Possible accumulated data or observables relating to general course concepts and to specific student growths; submitted to each student at completion of semester course; voluntary response

Category Two: Records compiled by students (group effort through elected recorder)

Group test scores: group-member scores for short quizzes, competitive among groups

Group summary reports: tabulation; specific class activities such as:
   Comparison of art works, peer-group response; progress and evaluation sheet, the group presentation; overall group contribution to total class, contribution of individuals to group effort; evaluation of group presentations other than that of the specific group; ideas, judgments of group-members as to class
procedures, grade point evaluation of class projects, activities

The independent study: (refer to Appendix B1, "Guide to Independent Study"), ongoing written account of knowledge, understanding and application of art historical subject matter; assessment by group members

Group presentation assessment: group evaluation and peer-group evaluation

Attendance records: roll-taking of group members for regular class periods and extra class or group sessions (supported often by write-in comments on roll sheets)

Methods and Procedure

Based upon the data sources outlined, open-ended formative process methods, observational and descriptive techniques, inductive reasoning and creative thinking were utilized to develop the alternative course. The research in all of its aspects is conceived in ideas of humanistic psychology as applied to education in the arts, and identifies processes of student growth with "the inductive, discovery-oriented, self-analytic approach inherent in encounter groups" (11, p. 224) rather than the "didactic knowledge-transmission view of educative experience" (11, p. 224) generally associated with traditionally-conceived learning situations.

There is a distinct holistic approach to the investigation which builds upon the idea of the whole of the study proceeding in a single developing continuum of integrative elements rather than the study proceeding as a many-faceted,
multi-directional growth of unrelated segments or parts. Inclusive of the holistic approach is the intent that processes of course development and implementation, the dual problem-task of the research, will mutually reinforce each other as growth patterns evolve, and that these significant relationships will permeate all related elements of course curriculum, content, methodologies, student experiences, and assessment. As a process-oriented study, the developmental aspects of the research are major considerations and extend to concepts of student growth through ongoing interpersonal relationships and to aspects of art history subject matter interpreted primarily from a humanistic, extrinsic viewpoint. Although attention is given to the whole research, the whole course, and the whole student, the integrated processes of attaining desired objectives are more significant than the emphasis on end results. The investigation proceeds generally from this orientation of ideas, and research procedure and methods employed are intrinsic to these specified concepts.

The investigation began with an introductory art history course taught at Texas Tech University, Fall semester 1972. The course was exploratory, a kind of personally-interpreted pilot study which departed radically from previous concepts and teaching experiences involving survey courses. It was the transitional course between a
traditionally-conceived course and an innovatively-conceived course. It was planned with specific objectives, instructor and student guideline directions, resource considerations, and process-based observations and assessment methodologies. Its format and methodologies identified somewhat with both traditional and innovative teaching attitudes and practices. Observational materials were accumulated and assessed in a personal fashion. Results of this transition study provided insights and criteria for a new course structure dominated by a humanistic approach both to course content and related activities. Once a certain validity had been established to findings and personal notions, a foundation for course direction determined, the alternative course was developed.

The alternative survey course which evolved from the transitional-exploratory course becomes the problem-study for this investigation. It was developed and implemented at Texas Tech University, Spring semester 1973. It was based on art history oriented, group-process, student experiences believed appropriate to growth needs of course participants. It was developed for a large class section of more than 100 students, and those persons enrolled participated as individuals and as members of subgroups as well as the larger total-class unit.

In the process of evolving concepts and cognitive understanding of all research elements it was found
necessary to design a kind of graphic statement in which all course components could be visually read and related. In a personal interpretation, it is a growth/theory model, an explanatory statement of student needs and directional growths in terms of course content and environmental aspects of learning situations within and beyond the classroom. The value of such a graphic statement is well summarized by Feldman:

A theory is a type of strategic statement. Hopefully, it demonstrates the relevance of certain educational objectives to philosophic assumptions about man, society, the universe, and the life good to live. . . . It should also provide the justification for day to day teaching practices (6, p. 189).

The investigation was classified as non-empirical, observational, descriptive type research characterized by "describing, recording, analyzing, and interpreting the present nature, composition, or process of phenomena" (4, p. 13). These sequential processes, designated by Davis as important to descriptive research, are employed in this study. Some complexities encountered in analysis and assessment methods are explanatory to the aspects of subjectivity which dominated course considerations. Interpreted through Stewart's ideas, the methods utilized were not directed to

. . . an assessment of things and facts, but an attempt to measure the sensitivity and degree of quality of the encounter upon the student; the extent the experience has changed his values, increased his competency to appropriate the
expressions of others, and heightened his sensitivity to himself as an individual in a free society. The criteria should be that which seeks to measure the student's increased perception of his own predicament and his own world. (16, p. 3)

The new approach to the survey course was shaped through process evaluation as a checking strategy to determine progress of the development and further developmental directions. Evaluation was a type of team-concept process in that both the instructor and the students shared in participant observation, fact finding, and information gathering. Davis comments upon the value of participant-observation techniques: these "assessment activities attempt to contribute to the improvement of the educational product while it is in the process of development by providing continuous and immediate feedback to the curriculum developer" (3, p. 10).

Human growth defines the major concept in the criterion for the student's course experience. Growth describes the course development which proceeds from day to day in an expansive and inclusive process. Likewise, growth explains the primary character of examination and assessment efforts. Based upon data collected through formative evaluation processes and the literature of the field, a model and a course structure for an alternative approach to the teaching of the introductory course in art history was developed and is presented in Chapters III and IV.
CHAPTER BIBLIOGRAPHY


CHAPTER II

LITERARY FOUNDATIONS 1900-1975

Development of a new art history course required extensive search for pertinent literature and diligent reflection upon knowledges judged sufficient to the research problem. It demanded a literary involvement which would establish validity to research, reveal wisdom of experts, provide support for novel ideas, guidance for exploratory procedures, courage for innovations. It necessitated awareness and understanding of changing attitudes toward the visual arts, education, and society correspondent to chronological developments in order to comprehend present educational circumstances and possible future directions. It exacted examination and confirmation of personal notions in regards to the problematic situation of the traditional approach to the teaching of art history. Only through an effective interaction of acquired historical knowledges, contemporary ideas and experiences on the part of the researcher could new course concepts evolve.

A combine of somewhat disparate fields in education emerged as areas of concern in the investigation: art and art history, art education and general education in art, and humanistic psychology. Literary demands for fulfilling
these research needs extended to breadth and variety, and explain the bibliographic array of works listed. Writers selected for study are recognized authorities in areas of education, psychology, and the visual arts.

A sense of openness and inquiry permeated all aspects of course development and implementation. It extended to continuous reference to information and ideas acquired from literature. Repeatedly, exploratory directions of the course were contingent to ongoing readings. Essential to probing literary sources for insights into the research problem was the full recognition that written accounts exemplary of both historical and contemporary thinking were necessary.

Historical Development: Art, Art History, Art Education, and General Education in Art

At the turn of the century the American art scene on university campuses was exemplified in the figure of Charles Eliot Norton, Harvard's first professor of art. "Essentially literary and historical in his views of the arts" (20, p. 65) his courses were directed to the most academically minded students and his classroom "maintained professional calm and detachment" (20, p. 64). "To help the arts grow in nostalgic imitation of Europe" (20, p. 66) was his goal. He considered America outside of Cambridge, a "dismal aesthetic desert" (20, p. 65). To him the arts
could never be a "direct expression of the moment" (20, p. 65). Norton's lectures in the 1890's "were decidedly of the 'survey of art' nature" (20, p. 64) and were within context of cultural history. "Obviously, the history-of-art courses were begun in American colleges to broaden and enrich the background of the liberal arts student" (20, p. 64). Art history was the only area of the arts considered appropriate for instruction in higher education at that time because it was subject matter of a specialized nature that could be intellectualized.

Goldwater's (12) historical research examines art programs in higher education in the United States, 1900-1943, and treats the subject of art history in some detail. The Goldwater report is significant to the entire body of research on art programs established early in the century. It perhaps presents the most complete descriptive record of the concept and character of these programs. It clearly reveals the developmental historic notion that art history is highly specialized, intellectualized subject matter, "detached from ideas of creativity and aesthetics. . . . a thing of the mind and not of emotion" (37, p. 139).

Goldwater investigated the development of art programs encompassing a span of four decades in fifty colleges throughout the United States. The survey dealt separately with the four following types of courses: introductory
courses which either gave a survey of the visual arts in a chronological sequence or were organized around the analysis of great works of art, and in which there was no studio experience provided; art history courses; introductory studio courses; and studio courses. Results showed that in 1900 thirty of forty-eight colleges then in existence offered courses in art history, and of these, eight offered a general introductory course, appreciation-oriented. By 1940 the introductory appreciation-type course was given by forty-one out of fifty colleges surveyed, and all of the colleges in the study offered some courses in art history. Twenty-nine of the fifty colleges offered a major in art history. No studio courses were offered in 1900. In 1940 fifteen out of the fifty had some studio courses. In eight of the fifty colleges surveyed no studio work was provided. The report is incomplete in some respects but the data brought evidence of growth in the number of courses offered 1900 to 1940 indicating a greater recognition of the arts as a valid and valuable part of the college curriculum. Ziegfeld in 1953 cautioned that numerical increase was only one aspect of the total picture revealed in the Goldwater report; the proper assessment of gain came by looking at dominant patterns which characterized college offerings. There was a "marked tendency to admit the arts into the college program only as they could be converted
into intellectual disciplines comparable to the disciplines of logic or mathematics, or the natural sciences" (37, p. 139). Art history was a respected discipline; studio art, classified as "inherently technical in the sense of a trade or craft . . . involving flights of fancy or emotional effervescence" (37, p. 139) rather than knowledge, was an inappropriate course offering. This resulted in predominance of the historical approach to the study of the arts in the universities, the detachment of art history from ideas of creativity and aesthetics. Art was a thing of the mind and not of emotion.

Goldwater's report included little information on the nature of the early introductory courses interpreted as either art history survey or appreciation types. Of these courses surveyed there were twice as many offerings dealing with painting as in architecture and sculpture combined. In 1955, Ziegfeld commented:

"The result of such limitations is to reinforce the already prevalent conviction that art is a thing apart from life . . . the potentialities for aesthetics experience in his (the student's) daily living are not realized, and his understanding and appreciation of the fine arts are hampered because he has difficulty in relating them to his own experience (37, p. 140).

The Goldwater report showed predominant emphasis on the historic periods of art as compared with the contemporary arts in both art history courses and general introductory courses, resulting in students having little contact
with art of their own time. The arts were set apart from life experiences. In this respect, Feldman in 1970 intensifies ideas of Goldwater in 1943 and Ziegfeld in 1953, "we are afflicted in our culture by a separation of art and life" (7, pp. 13-14) "... isolating art in museums and isolating its study in our school programs" (7, p. 14).

In considerations of art in the general education programs of colleges and universities in the United States, research studies of Ziegfeld (37) and Sontag (33) are important. They delineate purposes of programs, describe course types, review and evaluate previous surveys. Ziegfeld's historical resume included years 1900-1953; Sontag's adds dimension and meaning to earlier findings, updating pertinent information to 1969. Both emphasize the importance of the earlier Goldwater report. Sontag found that the majority of studies relating to the general education role in the visual arts were made since 1950. Numerous surveys of college and university art programs appeared earlier in the century (beginning in 1874) but they were primarily isolated studies made by individuals and organizations such as those financed by the Carnegie Foundation, which provided useful information and promoted interest in expanding the role of the arts in higher education. Articles advocating the development of the visual arts in general education appeared in *Art Bulletin* at its inception
in 1915 (origins of College Art Association 1915); predominant in the twenties were broad appeals for support of the art curriculum in the general history setting which produced them (33).

A 1916 report of a committee from the College Art Association dealt with 400 colleges and universities in the United States. The survey stressed the general education role of art but "clearly revealed the insignificant role of the visual arts during this early period" (33, p. 27).

Ziegfeld described the situation in 1955:

In general the arts have received but scant attention in higher education in the United States. For the most part they have been considered unnecessary, though perhaps graceful embellishments to an education; but only in rare instances have they been considered essential to a complete education... This state of affairs has been more or less prevalent at all levels of education but it is probably at the college level that it has been most marked (37, p. 134).

Ziegfeld's statement regarding art and general education (1955):

If the purpose of general education is to foster rich and satisfactory living, to give the individual a whole view of himself and of his world, and to foster creative and spontaneous approach to the business of living - in short, to make of him a free man - then the arts must be given a more prominent and secure place in the (general) education program (37, p. 221).

Ziegfeld's statement regarding art history and general education:

The fifth purpose of the art program in general education is to increase the individual's understanding of past cultures to contemporary cultures... In addition to their potentialities for purely
aesthetic experience, the chief contribution of the historic arts is in giving the student a fuller 
understanding of contemporary life by providing a 
broader perspective and allowing him to see the con-
temporary world in relation to past cultures (37, p. 153).

Of the historical literature study, works by Goldwater, 
Ziegfeld, Sontag, and Feldman were important to this inves-
tigation. They gave background knowledge of patterns of 
teaching art history, reasons for historical directions, 
validity of contemporary criticisms, insights and urgencies 
to new approaches; particular attention to art history as 
related to general education in colleges and universities.

Panofsky surveyed art history programs 1931-1961. He 
presents a broad overview humanistically oriented and states 
that art history as an academic discipline in American 
institutions dates from the early 1900's and originates with 
European ideas of classical antiquity and Italian Renais-
sance. He admits his belief that "art history sneaked in 
(U.S.) by the back door under the guise of classical 
archaeology" (28, p. 325), thus establishing early its 
scholarly reputation. "At the beginning the new discipline 
had to fight its way out of an entanglement with practical 
art instruction, art appreciation, and that amorphous 
monster (general education)" (28, p. 325). Panofsky reports 
that in the decade 1913-1923 art historians found it repul-
sive that issues of the Art Bulletin were chiefly devoted 
to such topics as "What Instruction in Art Should the
Fieldman, also a humanist, identified as both art educator and art historian, presents a different interpretation of art history.

It is sometimes thought . . . that a discipline such as art history constitutes the most complete and useful organization of knowledge about art. Certainly this is true if art history is supplemented by anthropology and relevant material from the social sciences. . . . we are interested in much more than facts about art, especially facts that have to be learned in chronological order. . . . there is a difference between gaining knowledge about art and gaining knowledge about man through the evidence of art (7, p. 181).

The criticisms of non-relevance and over-intellectualism are often directed toward the discipline of art history and toward course offerings in this subject at the university level. In probing the criticisms it was found that there were recent controversies within the College Art Association relative to the situation. Golden (11) and Fry (8) report that the traditional approach to the historic arts was so severely questioned that in January 1970, the NAA (New Art Association) was organized by a group of art historians within the framework of the CAA (primarily composed of art
The NAA witnessed extra-ordinary growth in its urgencies toward reinterpretation of the meaning of the historic arts to a society of the seventies. The NAA continues to fight for its beliefs, and its efforts perhaps hold potential for educational change. The association urges a more active concern with social implications of contemporary aesthetic issues. "American art history is in an odd position... until now art history has never been called upon to serve a democratic ideal of public education" (11, p. 15).

Ideas that the historic arts are essential to the education of the general student is further evidenced in recent publications by Janson. Under his direction the National College Board Exams now include an art history test for college pre-placement of high school students (16, pp. 182-183). His art history textbook (17) published in 1971 is purposefully directed to secondary school programs. These directions perhaps imply that this historically-disciplined art subject matter is relieved of some of its elitist accusations in that this body of knowledge is now found appropriate to the public school curriculum.

In the preceding report of the literature of historical nature relevant to the investigation, the subject areas of concern have been dealt with somewhat as separate entities and unrelated developments. This seemed necessary in order
to understand the distinct nature of each, procedural to manipulating them in a way, to new contexts of the developed course. Their evolvement historically is not characterized by a total segmentation, however, and in the new course it is believed they maintain their uniqueness yet attain full integration.

Contemporary Directions: Art, Education, and Humanistic Psychology

Current publications abound with terminology such as confluent education, intrinsic education, proactive learning, open classroom, basic encounter, T group, developmental psychology, transactional analysis, affective education, values clarification, and the like. Identified generally with areas of psychology and education, these terms express the intensive search today by persons who desire direction in coping with a complex world. Maslow writes of these persons as,

. . . "experientially-empty" people, which includes a tragically large proportion of the population, people who do not know what is going on inside themselves and who live by clocks, schedules, rules, laws, hints from the neighbors . . . An experientially-empty person lacks direction from within, voices of the real self. . . . The experientially-rich person is a person who has great self-awareness (22, p. 177).

The various psychological devices listed above are primarily directed toward satisfactory social interchange among persons and self-development of individuals. They imply change, experiment, departure from tradition, perhaps
controversy and confrontation, but they have in common a great concern for the individual in all his dimensions of life growth. Humanism is the key word, and actualizing of human potential is the important goal. It is not an isolated effort by a segmented group of concerned researchers; it is an important aspect of a new world view, "a spirit of the age" as Maslow describes it. He writes:

. . . developing a new image of man is the work of many men. Not only this but it is also paralleled by independent advances and discoveries in other fields as well. Thus, there is rapidly developing a new image of society and all its institutions. So, also, is there a new philosophy of science, of education, of religion, of psychotherapy, of politics, of economics, etc.--taken together these developments can be called single aspects of a comprehensive philosophy of "everything" . . . a basic thinking along the total front of man's endeavors . . . So far the word "Humanism" is being used most widely as a label for this all-embracing synthesis and for all its separable aspects (23, p. viii).

Maslow believes that changes in education directed toward humanistic goals are essential; "when the total educational process is functioning properly, the student discovers more and more about himself, other people, and the physical world and, in the process, sees increasing unity and becomes increasingly unified" (10, p. 69). "There is no society within our knowledge that is not in dramatic need of emotional education. This could be our greatest investment ever in world peace" (3, p. xvi).

Experientially-empty persons are found today in university classrooms where traditions are questioned, change
is sought, and students express views about ineffective learning experiences. They express desires for personal fulfillment of needs. A statement in a recent *Time* article declares that "campuses are losing students, and many are reaching for new programs. Back in the 60's it was change for change's sake, now it's change for the students' sake" (4, p. 42).

An inquiry was made in 1973 by *Time* correspondents into current issues relating to education, science, and human behavior. In the report, a series of articles entitled "Second Thoughts About Man," a repeated implication was that students have been subjected to a maximum of intellectualism, that the affective domain of the human being has been neglected. Third force psychologists Maslow and Rogers, quoted in the article, were in agreement with this criticism. May in his insistence on affective education reveals a faith that the human being will be rediscovered "resulting in a new emphasis on love, creativity, music, and all the other introspective experiences" (25, p. 73).

Diversity, flexibility, involvement, and enrichment were key words in *Time* recommendations that universities must rethink objectives.

Since it is readily apparent that their degrees no longer ensure top jobs, colleges and universities must offer students far more than credentials. They must become more concerned with enhancing their students lives (36, p. 85).
Affective education, defined as "the identification for specific educational concern of the nonintellective side of learning: the side having to do with emotions, feelings, interests, values, and character" (3, p. xvi), might be the answer. Brown continues,

Surely, there are many reasons for discontent with the present educational system, and surely the reasons for this discontent will have to be attacked in a great variety of ways. But one cannot help thinking that an underlying reason for discontent is the schools' lack of attention to the total needs of their students: specifically their emotional, physical, and spiritual needs. . . . One of the primary ways is the concept of "affective education" (3, p. xvi).

Art educators are fully aware of these criticisms and recommendations. Eisner, Hastie, Kaufman, and Stewart are among many who have knowledge and sensitivity to the situation. Eisner, in comments on "The Intelligence of Feeling" says that "a new wave, one that was born a few years ago, is only now beginning to hit our shores. American educators, taking their lead from youth of the world, are becoming sensitized to the affective side of life and its place in the experience of schooling" (5, p. 205). Eisner continues,

I believe that our current interest in the affective or experiential aspects of schooling is a result of our neglect of the qualities that we have inadvertently created in many of our schools. Our students are telling us that schools are impersonal, bureaucratic, and unresponsive to them as people; in a word, they are cold (5, p. 205).
The scope of difficulties narrows to the art history classroom, to the specifics of this research, the conjoining of the visual arts and humanistic methodology to provide a more effective art history experience for the university student. It is believed by the researcher that the study of man through the historic arts provides for the student the richest and most satisfactory academic experience in personal human growth. Stewart contends "the arts by their nature are sought ideally for humanistic study, for they are man's most concrete, expressive, and self-contained forms symbolizing his freedom, his potential, his capabilities, and his reality as a human organism" (34, p. 2). "Art seeks diversity, is bathed in subjective considerations and seeks out the original, the variant, and the novel, reaching out for uniqueness, vividness, and intensity, rather than anticipating what is already known and repeating it" (18, p. 6). Words included in Maslow's humanistic vocabulary, descriptive of peak experiences with which the "Being-values or the B-values" (24, p. 45) are identified, are truth, beauty, wholeness, dichotomy, uniqueness, richness, self-sufficiency, introspection, imagination, justice, order, simplicity. "Growth," he defines, as "constant development of talents, capacities, creativity, wisdom, and character" (24, p. 57). The above two descriptive definitions reveal the harmony which exists between the areas of the visual
arts and psychology, and the values for education are expressed by Maslow,

... a problem for everyone involved in arts education is that effective education in music, education in art, education in dancing and rhythm, is intrinsically far closer than the usual "core curriculum" to intrinsic education of the kind (humanistic) that I am talking about, of learning one's identity as an essential part of education. I think that the arts are so close to our psychological and biological core, so close to this identity, this biological identity, that rather than think of these courses as a sort of whipped cream or luxury, they must become basic experiences in education (23, p. 178).

The historic arts as academic experience can be specifically applied to these statements. Hastie, in the field of aesthetic education says that:

Art provides a record of how men have responded to their environment and interacted with their fellow men for the improvement, or the destruction, of this (the) environment. We can turn to the visual statements that make up our heritage of art from the past, and of our present time, and help children and youth ... to react with feeling and understanding to what the artist has put into his works of art (15, p. 15).

The history of art which richly reveals the existence of man through the ages presents man as a creative being, responding in a unique manner to his surroundings and to those whom he knew. It is a body of material most suited to the student as he seeks self-identity and awareness of his own existence in the contemporary world. Rosenberg's statement seems appropriate:

Given the patterns in which mass behavior including mass education, is presently organized, art is the one vocation that keeps a space open for the individual
to realize himself in knowing himself. A society that lacks the presence of self-developing individuals, but in which passive people are acted upon by their environment, hardly deserves to be called a human society. It is the greatness of art that does not permit us to forget this (29, p. 14).

Humanizing subject matter, curriculum, and methodologies were topics explored in many contemporary writings. The following paragraphs give a summary-type survey of findings on this aspect of the research, readings which were extremely helpful in developing and implementing the new course.

Combs, Goodlad, Maslow, and Rogers are experienced teachers as well as psychologists, and in their open attitudes toward education, recognize and accept varied styles of learning. As a group, they express beliefs that students should enjoy the process of learning through enriched classroom experiences; the process of education is more important than mastery of content. Goodlad, recognized for his encouragement of innovation in education, comments, "the most powerful teaching group is the peer group" (14, p. 258) reinforcing the idea of group-process learning.

Evans (6), Feldman (7), Glasser (9), and Mager (21) interpret the challenge of a new generation of students found today in the classroom. It is a generation of persons conditioned by multi-sensory stimuli of the mass media, identified with a complex world. Feldman observed in them a changed mode of perception necessitating a distinct changed environment for teaching and learning. He insists
that educators accept the challenge of these new kinds of students and that their needs become the basis for curriculum planning. He and Evans explored in some detail the significance of an enriched classroom environment, the creative approach to utilization of educational methods, media and materials. Glasser's and Mager's concerns are similar in intent, but placed emphasis on the positive learning experience, the need of the student for success experiences. In such instances they contend learning is directed to the future in that the student is enabled to leave the instruction period with a favorable attitude toward himself, subject matter, and related activities. The four writers stress importance of student involvement with course decisions and directions. In this context, Glasser's ideas are identifiable. Approximately one-third of his book is devoted to discussion of the open "class meeting" where students freely express ideas about themselves and the class.

Importance of interpersonal relationships among students was dealt with extensively by humanists. The idea is not new, "a long and honorable history, both remote and recent" (31, p. 1). Curious historical foundations dating to the eighteenth and nineteenth centuries were recounted by Oden (27). New interpretations in the recent seventies resulted in the tremendous growth of a distinct encounter group movement. Maslow, Combs, and Rogers are given credit for first
recognizing the worth to contemporary education of this human interaction process; interpreted by Abraham Maslow as "interpersonal process" group, by Carl Rogers as "basic encounter" group, and termed by Stoller, the "encounter group." Group-member relationships focus on potential of persons within the group rather than on problems. A positive situation evolves conducive of desired growth and of shared human experiences, resulting in a new dimension in self-awareness. The encounter group is "oriented around providing for the person a living experience: getting in touch with yourself at a much richer level than you might have otherwise" (35, p. xxiii). Schutz presents a 1973 retrospective evaluation of the encounter movement suggesting that it is time "to take a look at what it is, what it is becoming, and how it fits into the nature of things" (31, p. 5). In predicting its expanded educational use and in examining the various educational concepts of encounter group experience, he concludes, "these have in common the philosophy of forming the curriculum around the student" (31, p. 95).

A type of literary dialogue follows at this point of the discussion. Its relevancy is of particular import since two distinctly varying educational practices prevalent today in university teaching are examined and assessed, the value of one judged in comparison to the value of the
other. In the dialogue, weaknesses of traditionally accepted methods are stated and corresponding terms reveal positive characteristics of encounter group methods. This descriptive assessment, selected from a quote by Smith (32, pp. 3-4), supports notions of the researcher that a type of encounter group methodology based upon the value of student interpersonal relationships, appropriately adapted to the art history classroom, provides suitable solutions to the problematic situation at hand. Below, single characteristics identified with methods are paired; the dialogue proceeds in numerical segments.

Comparative Dialogue

Traditional Methods
1. Insufficiently experimental. It scans less than does industry, say, for improved ways of doing things.

Encounter Group Methods
1. Experimental. This remains the case even though they have been with us in various forms since World War II. The extent to which they have caught on suggests that they tend to be useful, but they are no panacea. Their utility is not unvarying nor established by objective criteria.

Traditional Methods
2. Too authoritarian. Persons aged 17 to 25 would at other times have been launched in the world. Here they continue to be subjected overwhelmingly to directives that flow down to them instead of rising from their own volitions.

Encounter Group Methods
2. Non-authoritarian. It is part of their definition that leaders leave them largely unstructured, let them develop in their own ways and for learning vehicles use whatever transpires.
Traditional Methods
3. Too passive in the role in which it places students. On this point clean proof is at hand. Take a word count in almost any class: who talks most, even in discussion classes and seminars? As learning requires doing, the arrangement is ideal for teachers, but one hears that it's the students who pay tuition.

Encounter Group Methods
3. Activating. Where nothing happens save by the group's initiative, boredom, anxiety; the will to power and the will to play see to it that initiative is taken.

Traditional Methods
4. Too detached from students' on-going lives, their hopes and involvements, the points where their psychic energy is most invested. It is as if the curriculum's cerebral thrust connects with the top six inches of the student's frame while leaving the other sixty inches idling. Reformers and innovators have an obligation to lobby for more emphasis on the education of feelings and the imagination and for a slowdown in cognitive rat-racing.

Encounter Group Methods
4. Involving.

Traditional Methods
5. Too impersonal. Colleges used to be communities. Universities have in our time become almost the opposite, huge and anticommunities like virtually every other institution in our mass, mobile, agglomerate society where rules and regulations take precedence over persons and seasoned relationships.

Encounter Group Methods
5. Personal. Attention is focused on the here and now, and in encounter groups, this means people (32, pp. 3-4).

Group encounter experiences emerged as the most direct way to combine the emotional and the intellectual aspects of the student in the specific classroom environment identified with this research. It appeared to be a way toward affective
education, a major issue with educators today as revealed in available literature.

We need experiences that will enhance our powers of communication and self-awareness. It is not that such experiences are the only valid ones, it is rather that they must be set aside our ordinary, alienated, subject-object, symbol-manipulating experiences so that we may integrate the emotional and the intellectual as they should be integrated" (26, p. 254).

Rubin's book concentrated on ways of combining "facts and feelings in the classroom" (30, p. 238) and in very positive, forward-looking statements reveals notions that students can learn through educational experiences

... to cope with their feelings and to manage their emotions ... a (needed) curriculum permitting the widest possible interplay between knowledge of self and knowledge of world ... to flush forth the personal feeling evoked by subject matter and, in turn, to use subject matter that clarifies and illuminates the student's personal emotions ... the emerging curriculum must have dual dimensions. Its skeleton, a structural synthesis of the knowledge produced by scholars and scientists; its heart is the application of this knowledge to the challenges of living. The new curriculum is deliberately anthropocentric rather than centered around either cognition or affect (30, p. 240).

These ideas led to the mutual-structuring of a number of diverse elements in the developed and implemented art history course.

In the involvement of the literature it was found that experimentation with novel ideas and techniques labeled "humanistic" is most prevalent today at extreme ends of the educational continuum--lower elementary school children and university graduate students. "There is a 15-year gap
between the second grade and advanced graduate study," according to Goodell (13, p. 322), that must be filled.

A curiosity as to extent and types of innovations occurring today at the university level, and particularly those related to encounter group techniques, led to recently published studies on the subject. A 1974 inquiry of professors within the Texas Tech University College of Education, conducted by the university press, might be an exemplary study. Bankhead, the reporter making the inquiry, summarized findings,

Educators cannot agree when and if innovations in learning and education will reach the university level. Some say the innovations are coming, slowly but surely. Others say the changes are still trying to work their way to the campus classroom. Some said . . . instructors may not be prepared to accept the extra work involved in some of the changes (2, p. 1).

Anderson, dean of the College of Education, commented,

The changes are present on the university level. But they are not as widespread and possibly not as noticeable. Colleges are prone to be more conservative and slower to change than public schools. College instructors are more set in their ways (1, p. 1).

Liberman, in his discussion on "Encounter Groups in the College Setting," also provides insight into the situation.

. . . uncertainties centering around the use of encounter groups in higher education are part and parcel of the uncertainties surrounding the present-day task of higher education. Should colleges and universities devote themselves to such affective outcomes as heightened self-esteem,
increased self-awareness, value clarification, greater expressiveness, increased relatedness?

. . . What are the aims of collegiate education? The college and university have traditionally been transmitters of the methods and concepts of the intellectual disciplines and professions. Humanistic or psychological outcomes have often been actively resisted by faculties as inappropriate to higher education . . . (19, p. 212)

Liberman recognizes that there are factual uncertainties about what encounter groups are and what they accomplish for their members, but concludes that

. . . the groups go on, whether or not they are blessed by curriculum committees and deans.
. . . It is the rare college or university today in which encounter group experiences, T-groups, or courses centering around interpersonal and group interaction are not available. . . . faculty members (as group leaders) come from departments of psychology, sociology, or speech; from professional schools such as education, nursing, business, or public health; or from the staff of student counselling services (19, pp. 211-212).

The investigator found almost no evidence of experiments with innovative methodologies in areas of the arts and sciences; the subject areas traditionally designated "disciplined," such as the history of art, seem still committed generally to a knowledge transmission model of education.

The body of information made available through research of art educators, general educators, and humanistic psychologists in this study of literature by the investigator was found to be extremely helpful. It brought insights into the nature and needs of today's student in the classroom.
Of particular importance were the orientation of aesthetics toward humanism by some art educators, the student as he perceives and responds with meaning to works of art and to his immediate world—in this case, a seemingly direct route to student personal growth.

The fusion of many ideas from many readings established a springboard from which completely new directions and dimensions in the art history course experience evolved.
CHAPTER BIBLIOGRAPHY


CHAPTER III

DEVELOPMENT OF AN INNOVATIVE APPROACH TO THE INTRODUCTORY COURSE IN ART HISTORY

Three deviating approaches to the teaching of the survey art history course are described in this section of the research report. They are: traditional, transitional-exploratory, and alternative-innovative, the latter being the developed course-format which, when implemented, finalized the investigation.

This chapter focuses upon the three approaches as they were experienced in three survey courses structured, taught, and observed by the investigator at Texas Tech University during the 1972 and 1973 academic years. Within the developmental framework of these courses, which evolved somewhat sequentially through succeeding semesters, a formative-process analysis took place as various explorations into subject matter treatment and classroom practices were examined. The alternative-innovative format, emerging finally as an alternative solution to the questioned traditional approach, is presented here in both written and graphic form; as it is felt that a graphic presentation of the student-growth theory model adds clarity to the verbal description; it explains visually the whole course concept as well as the distinct
patterns of diverse components whose interrelationships structure the course and unify all aspects of the course experience.

University Definition of the Survey Course

The investigated survey course is defined by Texas Tech University in the General Catalog 1972-1973 as follows:

Courses in Art. For Undergraduates
130. Introduction to the History of Art
(3:3:0). Architecture, sculpture, painting, and the minor arts from prehistoric times to the 14th century (9, p. 96).

The course is interpreted by the university as a general education course within the art department. It is classified as an undergraduate course for the general student applicable for degree credit either as an elective or as a fine arts requirement. As part of the freshman art core program, the course is a degree requirement for all art major/minor students. It is not designated as art history credit in the listing of courses specified for a fine arts degree with specialization in art history. For the student desiring a degree major in art history, the course, simply, is introductory in nature, basically a part of the foundation art program.

Survey course 130 is scheduled as a one-semester course for which the participating student receives three semester hours credit. Class periods are fifty minutes in length, three periods per week. There are no course pre-requisites.
The course is specified as a lecture-type course, and students are assigned to classroom facilities which provide that type of learning environment. There is no provision for studio experiences as specifically related to lecture sessions. One instructor, designated by the university art department, is totally accountable for all aspects of one course-section of students enrolled in the course.

General Character of the Class Experiencing the Survey Course

Analysis of the three classes examined in this investigation reveals characteristics descriptive of a typical class section of students enrolled in an introductory art history course at Texas Tech University: class enrollment, approximately 124 students per section; class participants, primarily non-art majors. Although the course is specified as a 100 level undergraduate course, it is found that third- and fourth-year university students pursuing professional programs in pre-medicine, pre-dentistry, business-law, home economics, merchandising and the like make up one-fourth to one-third of the course participants. Those enrolled comprise a heterogeneous body of students characterized by great diversities in age, interest, and academic level.

The Course: Traditional Approach

Teaching practices and subject matter concepts traditionally accepted by art historians somewhat describe
the type of introductory art history course experienced by Texas Tech University students during the spring semester, 1972. Basically, all class sessions utilized the same format—a lecture of formal character structured and presented by the instructor in which the body of art historical knowledges is dealt with primarily as intellectualized, factual, academic material which was sequentially and chronologically ordered. Projected slides correlated to lecture content were viewed by students. Other visuals such as films and filmstrips were occasionally used. The class session for students was predominantly that of a looking, listening, note-taking experience.

The following paragraph is from the art history area curriculum guidelines, Texas Tech University Art Department which was compiled in 1970. It states the intent of this particular survey course as follows:

Art 130 attempts to acquaint the student, both major and non-major, with an understanding of the development of the visual arts from pre-historic times to the 14th century. The student develops the vocabulary and the grasp of ideas necessary to this understanding by examining, in their historical context, examples of architecture, sculpture, and painting which are representative of a period, a style, a concept, or an artist (5, p. 3).

Gardner's Art Through the Ages (4) was the accepted course textbook. Structure of content, order of presentation, and schedule of semester tests was as follows:
1. Pre-historic Art: paleolithic, neolithic
2. Primitive Art: Africa, South Seas; European &
   American primitives
3. Mesopotamian Art: Sumerian, Babylonian, Akkadian,
   Persian
4. Egyptian Art: Old, Middle, New Kingdoms; Roman
   Domination
5. Agean Art: Pre-Greek, Minoan, Mycenaean; Dorian
   Invasion
6. Greek Art: Geometric, Archaic, Classic, Hellenistic
7. Etruscan Art: Greece and Etruria; Etruria
   (Tuscany) and Rome
8. Roman Art: Republican Rome; Imperial Rome
   Test
9. Early Christian Art: Constantine and After
10. Byzantine Art: Constantinople and Ravenna
11. Migratory Period: Merovingian and Carolingian Art
    Test
12. Romanesque Art: France and Germany
13. Gothic Art: France and Germany
14. The Waning of the Middle Ages/ The Beginnings of
    the Renaissance
    Final Examination

Tests were predominantly of the objective type with emphasis
placed upon identification of works of art as to title,
artist, chronology, and stylistic period.

Statements descriptive of this traditional type of
teaching approach were dealt with to some extent in
Chapter I, in the discussion of the research problem.

The Transitional Course: Exploratory Approach

Directions Toward Change

In the context of traditional methodologies, as deline-
eated in the preceding paragraphs, art history as an academic
experience was found by the researcher to be both incongruent
and inadequate in meeting the needs of the contemporary
university student. Traditional methodologies hold to accepted notions of the past. Subject matter is more important than the student. Change, relevancy, freedom, flexibility, student identity and involvement are terms frequently used in educational vocabularies of the seventies. Future-oriented and student-centered are terms which do not readily identify with academic practices of the past. In pondering this existing situation in the teaching of the historic arts and in speculating alternative directions for a more meaningful student experience, a quote of Rogers is important:

In the world which is already upon us, the goal of education must be to develop individuals who are open to change, who are flexible and adaptive, who have learned how to learn, and are thus able to learn continuously. Only such persons can constructively meet the perplexities of a world in which problems spawn faster than their answers. The goal of education must be to develop a society in which people can live more comfortably with change than with rigidity. In the coming world the capacity to face the new appropriately is more important than the ability to know and repeat the old (6, p. 100).

There are key words in this quote which become the essence of concepts to be explored in the transitional course, and to be developed in the alternative course. They are:

"change" as opposed to "rigidity" and conformity; identifiable with innovation; new interpretations in art history as academic subject matter, and new methodologies applied to the student's learning experience

"development of the individual"; the student is important, and the curriculum is student-centered; ideas of humanistic psychologists as applied to education in the university classroom
"openness"; denoting an open-ended art history experience in all aspects of the course, discovery oriented in which divergent thinking is predominant

learning as a "continuous" process in and beyond the university classroom situation; process of learning more important than emphasis on end result

"problems" solved become classroom situational life experiences in the context of art historical subject matter, yet transmutable to broader "perplexities of a world"; problem-solving takes precedence over recitation of "answers"

encounter with art history as a "constructive" experience for the student, an experience conducive of self-growth and actualization of potential, as well as an experience with insight into the arts and into interpersonal relationships with other students

developing awareness, perception, sensitivities to the aesthetic experience as intrinsic to a "capacity to face the new appropriately"; to experience with meaning and self-understanding the here and now, knowing that the future has arrived

The ideas delineated above reveal insights of value into a new teaching approach to the survey course. They also describe exploratory directions of the transitional course. Observational assessments of previous personal experience, and involvement with pertinent literature provided the basis for a decision on the part of the investigator that a radical departure from the traditional teaching approach, yet with adherence to university course specifications, was imperative. To the investigator, the decision seemed earth-shaking; the maneuvering of some 130 students for a semester into a completely innovative encounter with the arts and
with each other, rather than continue tried and true academic procedures, was an awesome and adventuresome risk. No guidelines could be found, experimental or theoretical, which provided direction to a desired type of integrative student experience which specifically involved a mix of art history, education, and psychology. Primarily, procedures in the transitional course evolved from process-based, formative judgments of the researcher, founded in experience, intuition, and knowledge. In the words of Combs, it is not easy "to reject time-honored methods and procedures . . . to give up cherished beliefs . . . to tread on unfamiliar paths with fear and trembling" but it does "lead to new directions, to new techniques, new principles" (3, p. 568).

**Course Goals Oriented in Humanistic Psychology**

New directions were imperative, and right directions were essential. Four areas of concern seemed significant to explorations:

1. Nature of the student participating in the course experience.
2. Nature of the growth or learning process.
3. Kinds of student growths desired through course experiences.
4. Fitness of methodologies to the course content dealt with.
Investigation proved that vital insights into these areas of concern were most completely revealed in the broad orientation of humanism. With this discovery, all aspects of the transitional course and the alternative course became predominantly humanistically based. A 1972 article by art educator William Stewart states the extent of the risk and the precarious circumstances which arise with such major decisions toward educational change.

A humanistic approach to the visual arts would mean some careful scrutiny of the objectives which we placate now with little effectiveness. A set of basic, demonstrable reasons for the visual arts that are inherent in the nature and value of the arts in contemporary life, and inherent in the nature of the student as a human being, will be necessary. With the commitment to a 'humanistic' treatment of the arts in education goes an element of risk that is much greater than those inherent in our present approach to teaching. The greatest is that of being misunderstood. The basic goals of humanism are not of the same common-sense appeal as goals of art education in the past decade, and the root purpose of a humanistic education questions the status quo and demands change. . . . failure seems assured if old strategies continue to be used and old terms extended . . . contemporary youth are demanding that knowledge be 'hot, involved, and personal' . . . They want personal knowledge, not objective consciousness. . . . The arts are seen as an effective way of bringing all the rich dimensions of the real world into the school for examination and experiencing (21, p. 3).

Humanizing the introductory art history course required serious scrutiny of all course elements, processes of setting new appropriate goals, and restructuring of course components. A two-way student growth was a desirable outcome of the
student's experience with the course. The dual-directional growths are:

1. Growth in the knowledge and understanding of art history and its relationship to contemporary life.
2. Growth in personological aspects of humanism through the art experience.

The major course goal was to assist the general student or the art major/minor student in acquiring a realization through an enriched art history experience that the arts are intrinsic to human existence and growth. Broadly stated, the concept is that the historic arts provide a unique student experience in human growth. Specific course objectives or desired student growths were:

1. That students (in the introductory art history course) gain general knowledges in the history and development of our heritage in the arts.
2. That students develop appreciation for the arts (historic and contemporary) and abilities to react perceptively and to make judgments concerning art images in manmade and natural environments.
3. That students through experiencing art history as individuals acquire identity as persons, and realize the value of human potential through self-expression (creativity).
4. That students, through interpersonal activities related to art history experiences, discover that meaningful interaction with other persons is essential to self-growth and to self-fulfillment in socio-environmental relationships.

5. That students, through involvement with art history studies, experience a transmutation of art and personological growths acquired in the classroom environment to broader contexts of academic and life experiences.

6. That students, through art history experiences, expand personal awareness, cognitive understanding, and aesthetic sensitivity to the extent that there exists some identity with the order and harmony which pervade universal growth.

Structuring a humanistic academic environment conducive of student growths identified with these goals depended to a major extent upon knowledge of research by two third-force psychologists, Abraham H. Maslow and Carl R. Rogers. Maslow's ideas were valuable in that he defined the nature of the student and the nature of the student growth process. Rogers projected significant concepts of the student's freedom to learn, within limits, which extended to considerations of interpersonal student relationships as valuable to process based education. Some discussion of their
theories is pertinent to the research at this point since concepts developed for a new approach to the survey course are explained by the theories.

Since the late 1950's there has been an "upsurge of proactive, or humanistic, or phenomenological psychology" which "constitutes a third force that is supplementing, and at some points, replacing the deterministic and psycho-analytical tradition" (1, p. 135). In third force thinking, emphasis is placed on subjective aspects of the human being--thoughts and feelings, internal promptings, and growth of the inner-being outward. This is somewhat in contrast to the behavioristic view of man in which emphasis is placed on external stimuli and pressures, a study of outer observable responses of the individual. Maslow's concern is with motivation theory, not behavior theory, "the understanding of the nature of the organism, rather than an understanding of the world it lives in" (14, p. 53). In the context of education this humanistic viewpoint places emphasis upon the student as a distinct personality, worthy of major consideration in the classroom situation where "the full use and exploitation of his talent, capacities, and potentialities" (10, p. 23) can be realized.

This emergent psychology asks that the learner's purposes, his capacity for thought and decision, his ability to perceive selectively and act directly be taken into account in explaining the motivation for, and the facilitation of, learning (1, p. 135).
Maslow wrote extensively of the growth of self.

The humanistic psychologist conceives of the human being as having an essence, a real self to be discovered and actualized. The teacher, then, would be one who helps a person discover what is already in him, not a shaper of persons into prearranged forms (16, p. 153).

The "real self" is the "central core within each individual which is the deep source of growth . . . maintenance of the real self is of primary significance for the individual. . . . The self is itself alone, existing as a totality and constantly emerging . . . the self is the central being of the individual person . . . not definable in words . . . can only be experienced" (18, pp. 44-46). Maslow's "research led him to conclude that growth toward self-actualization is both natural and necessary" (10, p. 57). He was first (1962) to term this particular notion of natural, organismic growth of the person as "third force" psychological theory. Within this framework his concerns are with man's most human characteristics, traits which set man apart from other living things, such as personality and individuality, abilities and aspirations. Realization of self-potential involves socio-relationships on the part of the individual as well as the individual's unique self-experience as a person. "Being given the opportunity to grow and to actualize one's self provides the best basis for interacting with others, and within the framework of groups and society" (18, p. 46).
"It is Maslow, perhaps more than any other person, who is considered to be the formulator of contemporary humanism in psychology" (14, p. 8) and whose ideas provided the foundations for much that prevails today in educational change. He states:

What I am really interested in is the new kind of education which we must develop which moves toward fostering the new kind of human being we need, the process person, the creative person, the improvising person, the self-trusting, courageous person, the autonomous person. It just happens to be a historical accident that the art educators are the ones who went off in this direction first (15, p. 100).

Maslow's reference to the process person, the creative person, and the like, in the above quote relates to a specific area, "humanism in personology," which lies within the general area of third-force psychology. Theories involved with "personology" identify with Maslow and have to do with humanistic aspects of a person's personality as interpreted through philosophy and psychology. With philosophical connotations, "Education can no longer be considered essentially as only a learning process; it is now also a character-training process" (15, p. 99). Ideas centered in personology became prominent in the 1960's and are now "experiencing a current swelling of enthusiasm" (14, p. 7) among humanists in the psychological, philosophical, and educational fields. Primary to theories of personologists is that the total person as a human being is
examined and given importance. In this context, the nature of the student in the classroom can be determined, and the nature of the growth process—how the student learns—can be ascertained. These were two of the major concerns in searching for right exploratory directions in the transitional course.

Third force psychological theory calls for a new kind of education. This education will put more emphasis on development of the person's potential, particularly the potential to be human, to understand self and others and relate to them, to achieve the basic human needs, to grow toward self-actualization. This education will help the person to become the best that he is able to become (10, p. 67).

Rogers shares Maslow's humanistic concerns which concentrate upon developing the full personhood of the individual. As psychologists, their comprehensive research studies and findings cover a wide field of humanistic endeavors. Both also hold prestigious reputations as educators. In numerous instances their ideas extend to values of the arts in general education, of particular relevance to this investigation. Rogers' primary thrust toward humanistic education lies in his insistence that there must be freedom for the student, though within some structure, to pursue academic growth according to his particular capabilities. Maslow and Rogers are given credit for providing new interpretations in the 1960's of the importance of peer group learning, the human worth of
interaction among persons. Their published studies estab-
lished the value of encounter group techniques to areas of
education and presented convincing situations in which
innovations were successfully utilized. These studies were
determinative to a reevaluation of survey course teaching
and learning methods, to decisions involving major change.
Rogers warned of uncertainties, however, in moving to a
process-based academic situation interpreted as humanistic
from a static academic situation which might be considered
traditional. He said:

In trying to help an educational system change
itself in the direction of becoming more free,
more communicative, with more self-reliant and
self-directed participation on the part of both
students and faculty, we are engaged in a process,
the outcome of which we cannot clearly predict
(19, p. 342).

The risks of educational change voiced by Stewart and
Rogers are chanced in the transitional course. Acclaims by
Maslow to educational directions completely humanistic are
acknowledged and accepted. The discussions which follow
designate specific concerns with the introductory course
in art history as interpreted and systematized through
humanistic concepts: the course content; the student and
his growth needs, processes of need satisfaction; the student
and the five-dimensional experience of the survey course.
Course Content: Art History and Humanism

In reflecting upon subject matter concepts a decision was made to designate a mutually-structured course content comprised of two broad areas vital to each other in this particular academic situation. They were: (1) art history, valid to attaining desired art-related growths, and specified by university definition as significant subject matter and (2) humanism, intrinsic to goals of student personological growth. It is believed by the researcher that humanism can be curriculum consideration in education in the same sense that art history is recognized academic subject matter. Maslow recommends "teach self-actualization and the discovery of self" to "experientially-empty persons" (15, p. 177). Rogers, in his 1968 discussion of "Interpersonal Relationships: U.S.A. 2000," predicted that humanism will be "as worthy of (curriculum) exploration as history or mathematics" (1, p. 470). Combs, in writing of the importance of persons attaining self-actualization, delineated implications for education. In one of them, he said: "We must regard the individual's self as a recognized part of the curriculum" (3, p. 564).

In the transitional-exploratory approach, the two subject-matter areas of concern, art history and humanism, actually construct the course content. In this interpretation the goal to attain personal growth for the student
participant is not subordinated to an emphasis on highly-structured subject matter learning, a situation found to be generally prevalent in traditionally-conceived art history courses. In the exploratory approach it was not assumed that humanistic student growth will occur incidentally while the individual intellectualizes art history. The two content concerns, equally emphasized, but integrated, make possible a unified, unique involvement of persons in the classroom, interacting with each other and with the arts. It is believed that this concept provides a workable mode through which desired cognitive and affective aspects of student growth can be attained.

A humanistic point of view in regard to art history as subject matter must be clarified. The scope of knowledges encompassed in this field of study perhaps constitutes the richest possible body of information, materials, and experience conducive to human growth. In this interpretation the artist in any age is revealed to the student as a creative person, sensitive and aware to life; art forms become outer manifestations of the artist's inner need for self-expressed ideas and feelings relative to the time and place in which he lived. Within this interpretative framework, the contemporary arts have significance.

When history is studied as an end in itself, the only result is that the student acquires a knowledge of history. Only as historical study is geared to an understanding of contemporary
life will it make a significant contribution to such understanding. In the study of historic arts, therefore, particular emphasis should be placed on their relevance to the life in which we engage today. . . . Studied in relation to the total cultural context and with particular reference to contemporary life, the historic arts can make a valuable contribution to the student's concept of himself and his world (23, pp. 153-154).

It is believed that the arts of today provide a valuable source of study through which the university student can re-experience his own world. If the contemporary arts are given some emphasis at the time the student encounters various art forms from the past, he becomes aware that art and life are integrated in all periods of time and in all cultures; that life is a continuous creative growth process of which he is a part. Not only can he experience with meaning works of the past, but he can see with clarity his own world, and is enabled to perceive with understanding the world of his future.

A consideration of philosophical, social and economic forces influential in shaping artistic achievements, as well as an encounter of works of art as significant aesthetic forms, are vital to a humanistic study of art history. Klienbauer (12) interprets this as primarily an "extrinsic" approach to the historic arts. It is felt that this point of view which reveals the artist as one who interacts creatively with environmental and sociological aspects of the environment, in any age, provides in this academic
situation the most valuable attitude toward explorations in course subject matter and methodology. The two growth areas, art history and humanism, designated in this discussion as one course content, are thought to be so mutually sympathetic that they form a possible subject matter relationship distinctly unified, desirable, and unique.

... education through art is a kind of growth technique, because it permits the deeper layers of the psyche to emerge, and therefore to be fostered, trained, and educated (15, p. 101).

Art history content of the survey course specifically identified with this research was delineated in a previous discussion which pertained to the traditionally-taught course. In that case a chronological sequence of historical periods and corresponding artworks was observed. In the transitional course this chronological sequence still assumes primary importance although it has been stated that appropriate student-encounter of contemporary works of art also is essential to fulfilling students' needs as course participants. The exploratory course which is humanistically-oriented toward a desired flexibility of curriculum and toward a total involvement of the student which extends, to a degree, to his individual freedoms to learn, does require an overall direction toward desired outcomes. It also requires a certain structure in which to systematize methodologies. The structure of art history, though treated innovatively, accommodates these demands. The subject itself
and the traditionally-accepted sequencing of historical art periods makes possible the most suitable academic situational environment, innovative yet structured, in which student potential can be actualized.

The Student: Growth Needs and Growth Processes

The transitional course was conceived in ideas of art as significant to the life growth of the university student, and it developed around the notion that the person in the classroom is important. As a human being the student, primarily subjective in nature—a thinking, feeling, activating individual—has distinct art and personological needs to be satisfied if the growth process in the art history classroom is to be complete. Curriculum considerations were held to these specific needs which are intrinsic to stated course goals and to growth processes harmonious to the nature of the student and appropriate to subject matter experiences. Needs were classified as both effective and affective, cognitive and emotive.

Student growth-needs in the art history content area, cognitive classification, are: knowledge of past cultures, facts and information about art, artists, media; knowledge of the contemporary world, facts and information about art and artists, the environment, art media and communications media. Student growth-needs in the art history content area of affective classification are: aesthetic awareness,
understanding of art, perception, appreciation; competence in art criticism, analysis, judgment.

Personological student growth-needs in the content area of humanism, subjective in nature, are: belongingness and love, personal security when in close contact with other persons; esteem and respect, status and acceptance in one's group; self-actualization, natural tendency to act in a manner expressive of potentialities and capabilities; cognitive understanding, inborn push toward awareness, consciousness of self and the external world (14).

As theorized by Maslow, the individual grows as a person through a satisfaction of human needs. These needs occur primarily in a hierarchy, the gratification of one, stimulating the organism to the next need gratification. These are categorized as "lower" (deprivation) needs, and "higher" (growth) needs. Lower ones, common to both human and animal, primarily are physiological (requirements of food, water, air); and safety needs (avoidance of pain and physical damage through external forces). Higher growth needs primarily are biological, predominantly subjective in character. Maslow's ideas follow:

In contrast to deprivation motivation, growth motivation refers to URGINGS TO ENRICH LIVING, TO ENLARGE EXPERIENCE, because to do so increases our delight at being alive. GROWTH MOTIVATION DOES NOT INVOLVE THE REPAIRING OF DEFICITS SO MUCH AS THE EXPANSION OF HORIZONS... Satisfaction has to do with realization of capabilities or
ideals, through a process whereby the organism becomes more complex, differentiated, and potent (14, pp. 59-60).

Research findings of Maslow's indicated that the "higher" (growth) motivations are the need-motivations most identifiable with the student who seeks need-satisfactions in the context of the university classroom. Therefore, in applying these findings to this specific research, it was concluded that "lower" student needs, found to be identified with experiences other than those of the survey course situation, could be excluded from consideration here. Humanistic psychologists Maslow, Rogers, and Combs, who also are educators, agreed generally in their research that the subjective-type "higher" needs, having to do with feelings and emotions, must be successfully met in order that the student realize capabilities in cognitive areas of growth. In the case of the introductory art history course, this would mean that the student must be given opportunities to encounter and to respond individually to works of art. Only then can self-exploration and self-discovery occur, in regards to the art works, in a framework of "What I believe, what I think, what seems to me to be so" (3, p. 574). Formulating decisions as to types of combinations of cognitive-based materials in art history and humanistically-related experiences, and extent of utilization, was critical to alternative course directions.
Thinking (cognitive) and feeling (affect) are not, by nature, separated. Real learning despite the mind-body dichotomy bequeathed to us by Descartes, cannot occur unless we have a concrete sense of how we feel about the things we think; unless we can experience the meaning of our feelings. No matter in what area we localize our efforts, psychologists and educators need to join forces in bridging the gap between cognition and affect (17, p. 112).

As with personological growth motivations, which Maslow theorizes progress toward the student's full-humanness through a kind of hierarchy, it is believed by the researcher, in regards to the student's encounter with works of art, that the student grows in art knowledges, perceptual awareness, and judgmental potency in a somewhat similar developmental progression. In both instances, one need satisfaction stimulates the next need satisfaction. Final fusion of these art growths would provide a level of sensitivity through which the student is enabled to encounter and respond to works of art with cognitive meaning and personal satisfaction. A "peak" experience in Maslow's humanistic vocabulary "is a moment in an individual's life when he is functioning fully, feels strong, sure of himself, and in complete control" (14, p. 54). The "peak" art experience would coincide descriptively well with the humanistic interpretation given above, simply extending the meaning to a specific area, yet in a certain sense, a broader area of experience involving the visual arts.
Growth needs of students participating in the introductory art history course encompass a significant scope of variance (pre-med student, home-economics merchandising major, art-historian, or art major student as professional printmaker, and the like). Flexibility and variety of course experiences to accommodate need satisfactions was of major curriculum consideration. Group encounter strategies proved to provide the most unique situation and most satisfying opportunities for students as individuals to progress toward desired growths.

The Five-Dimensional Course Experience

A unique growth pattern as a concept or an operational mode evolved with exploratory processes of methodology in the transitional course. It is a growth pattern which integrates all course elements and expands to five possible dimensions of personal and interpersonal experiences for the student-participant in the course. It proved to be one of the most valuable discoveries in the research study, a tool or device with useability extending to all aspects of course development.

The five possible dimensions of experience for the student who participates in the course are: (1) the individual as a unique person developing potential specific to his being; (2) the subgroup or encounter group unit composed of six to eight persons; (3) inter-group experiences,
interaction between and among subgroups; (4) the total class as a large single group; (5) growth related to classroom experiences but expansive to broader environment, transcendent.

The growth pattern was such that the total configuration and component parts could be interpreted as a kind of gestalt psychological-philosophical construct in which "Part and whole are in dialogue from the start . . . (a) attention to the whole, taking care to see that nothing of importance has been omitted, and (b) attention to the pattern of the whole's parts" (20, p. 2). It was a type of construct which accommodated scrutiny of lesser important aspects of the students' participation in the course as well as more dominant or complex areas of concern. It provided for considerations of course content in direct relationship to methodologies explored, and for attention to student experiential growths both of individual and socio-relational nature. It became a kind of assessment device which made possible developmental judgments of value to further exploration and assessment, and finally to formulation of an alternative course format. It exacted a certain framework or structure, yet it provided varying degrees of workability and flexibility.

The scope and types of dimensional experiences directed toward a total involvement of the student with art, with
his peers, and with his self-growth somewhat reconciles a recent opinion of Goodlad:

An important goal for the teaching profession now is to humanize the means of instruction. By this I mean emphasizing our very best human values in the substance of the curriculum, and showing concerns for both the individual and mankind in the teaching-learning process (11, p. 258).

The following paragraphs present more specific interpretations of the five dimensions of possible student experience in the transitional course. Descriptive statements are confined to general curriculum terms and concepts since the implementation of the developed course is handled more specifically in Chapter IV.

It is to be noted that considerations of the various dimensional experiences move in a developmental framework from the smallest unit-member of the class, the individual; through the subgroup or encounter group which involves a nucleus of six to eight persons; through encounter groups interacting with each other, comprising the third largest segment of course participants; to the large single unit, the total class population which in this case was 128 persons. Although the dimensions of student experience did not always occur in this hierarchy, the organizational concept of class proceedings provided some frame of reference and direction to an otherwise complex interrelationship of course elements. There is some correlation here to Maslow's theory of
growth-needs and satisfaction of needs which he says primarily occur in a certain hierarchy. He contends, however, that the organism can at any time, through self-motivation, move directly to a far distant aspect of the growth hierarchy without ascending to the need satisfaction in sequential order. The same is true of the dimensions of student experience in the transitional course. The student-organism, in order to actualize certain potential in the classroom situation, may move away from a certain structured dimension of course experience to another perhaps distant dimension. This is one interpretation of Rogers' theory concerning the student's freedom to learn, with limits.

Whatever dimension of course experience is involved in course proceedings the student is the essential consideration, the core of the experiential growth. In some instances student growth is more effectively attained in socio-relational class situations such as in encounter group experiences rather than in introspective situations involving only the individual learner. A prime reason for structuring this course was to include five dimensions of experience conducive to student growth, rather than inclusive only of one dimension of possible growth. With one dimension the conformity of experience tends to stifle creative growth. A course with mutually structured components and multidimensions of possible student experience encourages
divergent thinking, problem solving, and enjoyment in the learning process on the part of the participant.

Under dimension 1 the student is examined in the context of his individual involvement with course proceedings. To achieve growth in the course in subject areas and in personological aspects of experience, his first need is to fulfill a sense of self. In this dimension he responds to situations as a single organism seeking to reach specific capacities in self-awareness, self-identity, self-expression (creativity), and self-critical aspects of personal development, psychological and philosophical in character. Of a variety of course experiences in which these need gratifications could be met, several are enumerated here: the student as a member of a subgroup or encounter group (six to eight persons); individual experiences with gallery or museum visits, library readings, textbook study; research through independent study with student choice of subject, self-paced research, ongoing and accumulative (see Appendix B1 for guidesheet to independent study); singular contributions to group, groups, or total class.

Dimension 2, the encounter group, which involves inter-group relationships, focuses upon the importance of peer group learning and interpersonal student relationships. These have to do with psychological and philosophical aspects of human development in the context of socio-relational
needs. In Maslow's theories these needs must be gratified if the individual is to attain full humanness or self-actualization as a person.

Within a large classroom population of 128 students, a breakdown of the total class into subgroups of approximately eight students each becomes a valuable strategy providing "encounter groups as core mechanisms which induce learning such as expressivity, self-disclosure, insight, and feedback" (13, p. 452). Group process experience is one direction of education which is humanistically oriented. In this particular survey course there were fourteen such "core mechanisms" whose membership remained the same throughout the semester. Groups were organized, each with a leader and a recorder elected by the specific group members. Within the group a spirit of unity, friendliness, openness toward encounter with each other, loyalty and trust prevailed conducive to students "interacting with other humans in the delightful business of learning from one another" (11, p. 259). Attendance and grade records were kept by the recorder, and all activities which transpired within the group--decision-making, presentation preparation and production, study sessions for tests, daily communication with instructor and other groups, and the like--became group-proceedings, and were recorded as such. An organizational process of this nature provides life-growth situations
within the classroom compatible to the natural growth of
the student. In the words of Leonard, "Education is a
process of living and not a preparation for living"
(6, p. 244). Rogers believes that through group process experience:

Each child (student) will learn that he is a
person of worth, because he has unique and worth-
while capacities. He will learn how to be himself
in a group—to listen, but also to speak, to
learn about himself, but also to confront and
give feedback to others. He will learn to be an
individual, not a faceless conformist . . .
(1, p. 470).

Group process types of student growth demand the
involvement of the student, and a warm student-instructor
relationship. They foster a non-authoritarian approach to
subject matter, and urge a non-authoritarian attitude of
the instructor to all course aspects. They promote
success-oriented academic experiences.

In the transitional course, explorations became most
innovative through this dimension of student-group experi-
ence. "Specific tasks with manifest objectives in designing
exercises" (17, p. 112) centered in the content area of art
history-humanism were assigned to groups for creative
problem-solving. Specific instances of these problem tasks
are described in Chapter IV in the discussion relating to
implementation of the developed course. One of the major
group proceedings was the presentation to the total class
once during the semester of some creative endeavor within
the context of art history subject matter. A guidesheet concerning the presentation is included in Appendix A.

It must be noted that encounter group experiences are not conceived as related activities which supplement subject matter cognitive growths, in the traditional sense. They are not separate curriculum considerations nor extra-curricular activities. They are conceived as essential elements in a learning process that proceeds from day to day with significant continuity. Interpersonal relationships were the cementing factor for all course considerations. They provided a way to generate student involvement. Encounter groups provide a valuable bridge to integrating facts and feelings in the classroom. They supply the best insurance that the student can achieve total growth, in aspects of art and personology, in whatever course experience he participates.

It is believed that course content and methodology are so integrated that there is a simultaneity of growth experience: student growth in the knowledge and understanding of art history attained through related interpersonal experiences and student growth in personological humanism attained through related experiences provided by the subject of art history. All parts are unified to the totality of a unique but meaningful learning experience.
Dimension 3 also centers upon the human worth of interaction among persons, the fulfillment of socio-relational needs of the student. As with dimension 2, this dimension focuses upon the importance of peer group learning. The experiential situation in this case involves greater numbers of students and extended physical space. This type of growth experience and environment enlarges upon a concept stated on a previous page that academic growth is a part of the process of natural growth. With dimension 3, inter-group experiences, the student seeks to realize art and personological needs as related to an expanded community, inclusive however, of motivations to self growth as an individual and to cohesive growth-relationships which still exist with the encounter group. In the context of growth, the environment, interpersonal relationships, and problem tasks take on new dimensions.

Experiences in this dimension were often of a competitive character. Groups competed on test scores, and for some group presentations which were game oriented, members of various groups became contestants. Specific instances of these growth experiences are dealt with in Chapter IV. Important to this dimension also are the open class meetings in which group representatives participate as well as individual students. Scheduled outside-class planning sessions also involved socio-relationships on a broader scope
than at the encounter group level. Diversity of experience and variety of tasks are important here, all contributing to Maslow's ideas of the student who seeks to enlarge experience and to expand horizons.

**Dimension 4** concerns student growths in context of the total class as a large unit. Experiences would include viewing films, art museum visits, field trips, lectures and discussions. With the transitional course, lectures by the instructor, usually oriented to slides and textbook materials, were planned for one out of every three class sessions; the other two sessions were devoted to problem tasks for group and inter-group activities.

**Dimension 5** is the student experience which transcends classroom boundaries. It is conceived as an extension of personal growth derived through course experiences to broader contexts of academic growth and to life situations. Relevancy to students' individual interests and to life involvements other than growth motivations specifically identified with the art history experience became important at this dimension. The ultimate growth as related to this dimension is that the student, in understanding of self in relationship to order and harmony as experienced and revealed in the arts, acquires an understanding of universal growth.
**Personal Assessments of Exploratory Processes**

The foregoing discussion defined concepts of explored experiences in the transitional course. Possibilities were that student participants could reach a personal growth magnitude of five dimensions. Daily class proceedings as processes of exploration assumed many directions. They were continuously observed by the researcher (instructor), and were discussed and assessed, both formally and spontaneously, by instructor and students, as to value in reaching the sought-after major goal—student self-realization of potential attained through situational art history experiences, conducive to a dual growth, both intellective and non-intellective in character.

Daily explorations in the classroom were observed and assessed in a personal fashion by the investigator. Critical judgments proceeded on a kind of day-to-day developmental process-based continuum. There was need, however, of an overall assessment pattern, a broad configuration which would provide insights of value toward further course development, and toward finalization of a format for the alternative course, the ultimate goal of the research. The transitional course and explorations had evolved around the student and his needs. The assessment continuum extended, then, to an overall examination of the course by the student, his perception and feelings about his total experience of the
course in terms of strengths and weaknesses. An evaluation form, found in Appendix E, is to be noted by the reader. The form, to be completed by the student, was devised by the researcher as a tool to gain some knowledge of the worth of the course to the student-participant. Content and organization of the form centers upon the possible five dimensions of student experience delineated on previous pages.

Evaluation forms were unsigned; completion of forms was voluntary. That the student's degree concentration and academic level could be identified became significant in determining the value of the course to the art major student and to the non art student. There is full realization by the investigator that there are numerous variables involved in interpreting findings from such a form, thus, resultant tabulations will not be dealt with here to a great extent. Yet there were specific applications to specific dimensions of course experience, and student responses seemed a valid consideration to directionality of the developed survey course.

Of the 128 students enrolled in the course, 116 evaluation forms were completed. To the investigator, question 4, page 2, was vital to the total assessment pattern: "In planning a similar class, would you advise omitting any of the above categories?" (referring to the five dimensions
of course experience). In tabulating answers, 4 students out of 116 believed omissions should be made; and, specifically, it was "the group" and "inter-group" growth-dimensions which they felt should be cut from the course experience, in favor of more lecture-slide class sessions. In each of the remaining 112 forms, the answer was a definite "no." A few of the answers are quoted:

No, the system was effective to me, it worked with, and contributed to the over-all easy learning environment of the class (Ad Art Major).

No, the total class was basically oriented toward finding a personal interest rather than memorizing a fact—I liked this (Art Education Major).

No, the first two categories are essential to learning the material and the last three add interest and fun to the learning experience (Secondary Education Major).

No, I feel you made it a total class. Many people are better interactionists while others are better test takers. Many teachers have only one way of teaching, preventing some students from doing as well as they could (Political Science Major).

No, the novelty of a class held in this way made learning more enjoyable. Freedom given the class was an excellent motivation. Keep them all (Pre-Medical Student).

No, I think the system is very good. I like having groups because while learning you also meet people and make friends (Advertising-Public Relations Major).

No, I feel I've learned far more about art by experiencing than by memorizing what you read in books (Art, Museum Education Major).
No, They all hold within themselves an individual meaning (Art Major, Painting).

Opposing statements to the same question:

Yes, omit the groups because they're too time consuming. More lecture sessions (Zoology Major).

Yes, omit No. 3, the groups were a hassle (Communications-Advertising Major).

Yes, omit groups and group competition. I think the class is too large for this scheme to work (Home Economics Major).

That the student acquires growth in the knowledge and understanding of art history and its relationship to contemporary life was one part of a dual-directional course goal stated earlier. It was important at this point of the research, procedural to developing fully the alternative format, that art history growths which occurred to students in exploratory-innovative experiences be examined. Some difficulties were encountered in efforts to achieve an analysis. The number, variety, and breadth of ongoing situational opportunities, distinctly oriented in art history subject matter but clothed in humanistic circumstances, made precise judgments as to acquired growths difficult to ascertain. Certainly, essential and significant to considerations were expressions of students, verbal and non-verbal, who experienced the situations. Whatever conclusions were possible from reflecting upon these rather ambiguous methodological circumstances were personal assessments on the part of the researcher. Participant observation was extremely
valuable in perceiving the worth of diverse elements which were involved.

It was concluded that students acquired art history knowledges in the exploratory course to the extent that students acquired art history knowledges in the traditional course. A basis for this judgment derived from the experience of submitting to the students in each of the two different courses the same test questions. Range of scores remained approximately the same in tabulation of answers to objective type questions by students in both courses. Discussion type questions revealed answers by students involved with exploratory art history situations to be more spontaneous, free, and open with ideas. Use of more fluent, expressive terminology, and indications of more divergent thinking were also noted in responses to questions by students enrolled in the transitional course.

Student assessment as to the most effective opportunities provided in the exploratory course experience for learning art history revealed insights of importance. On the student evaluation form (Appendix E), in responding to question number 1, "The art history knowledge you gained this semester was acquired primarily through which of the above course activities?" (referring again to the listed five course dimensions), tabulations showed that art history was learned primarily through two of the listed growth
dimensions; the total class experience (lecture/slides, films, discussion) and the independent study. In more than 90 answers in which both of these categories were marked, an elaboration of the answer indicated that the independent study had been the most valuable. Reasoning centered upon the opportunity to pursue individually an aspect of art history important to the student, and that it was self-paced. In regard to the independent study, a few quotations from students provide insight:

It was a chance for me to look at art for myself (History Major).

I learn best when stimulated to do research and individual study that does not end with the semester (Sociology Major).

I think that being on my own and especially doing the independent study where I did what interested me, made me learn and enjoy art history that much more (Art Art Major).

Now having completed this study, may I say that it was one of the most interesting projects that I have ever undertaken. I appreciate the opportunity to actually enjoy and learn at the same time (Senior Political Science Major, President of Mortar Board).

It was determined by the students at the beginning of the course that the independent study should count one-third of the semester grade (the remaining two-thirds semester grade determined by tests, attendance, group and inter-group student participation).

It was evident to this researcher that art history knowledges and understandings were acquired in innovative
situations; but beyond recognition of that growth in course content, was the important revelation that to the majority of students it had been a happy, self-fulfilling learning situation. They had grown as persons. These were plus factors of significance. Two student quotations reveal resultant humanistic growths:

I considered our group presentation a very rewarding experience. Not only were we forced to be creative and imaginative, something many people today are unfortunately too apathetic to do, but we really got to know each other and become friends. In a class as large as ours, no one would have been prompted to get acquainted with anyone else by any other means.

I learned to love everyone in my group. We're going to miss each other when the semester is over.

Student quotes, cited evaluation figures, personal assessments through observation and reflective thinking provide a composite of descriptive material which served as a basis for making judgments and choices relative to a fully-developed alternative format, one which merited possible implementation.

The experience of the transitional course provided a necessary link between the traditionally-conceived course and the innovative approach which characterized the fully-developed course. It prompted serious rethinking of the introductory art history course: its entire structure, methodologies, values, intentions and philosophy; its place in the university curriculum; its worth to the university
student. Exploratory experiences proved to a degree that "significant, self-initiated, experiential learning is possible" (19, p. 9) within the framework of art history subject matter; within a multiplicity of student experiences there exists a mutuality, harmony and unity of elements conducive to student growths of many kinds and many dimensions.

Positive factors in the transitional course experience far outweighed negative factors. Basically, the concepts and format identified within the transitional course were retained in the alternative course format; however, needed changes and directions of change were determined. They included: further deviations from traditional, conventional methodologies; expansion of overall concepts accompanied by systematized graphics for purposes of clarity; more emphasis on student involvement in all aspects of course consideration; and complete trust in students.

The Developed Course: Alternative-Innovative Approach

The research study at this stage of development resolved into a finalization of all course concepts and experiences. Explorations and speculations having been assessed as valuable to the student in his pursuit of academic and personal growths were put in order and presented as an alternative format for the survey course. Discussions and graphic
presentations included in this section reveal a comprehensive approach to process education in terms of teaching and learning art history in the university classroom, an approach far removed from the traditional lecture/slide practices which formulated the beginning phases of this investigation.

Course Concepts

In the alternative format, course components continued to exist as a totality of humanistic concerns. Goals and objectives projected earlier in this chapter remain basically unchanged and are not restated here. They simply enlarge upon themselves and expand to broader contexts with the anticipation that the student participant in acquiring art knowledges and understandings would, at the same time, experience the "widest possible play between knowledge of self and knowledge of the world" (18, p. 45). Accumulative but selective concepts, applied to the instructor, the learner and the learning situation in the alternative approach to teaching the survey course are ideas which became personally significant to the researcher through reflecting upon the investigation. They are:

The Instructor

- non-authoritarian
- informed, but open to new ideas and change
- honest, straightforward in relationships with others
belief in self, genuine involvement with course responsibilities and with other persons seriousness of purpose, but also a sense of humor trust and faith in students
good listener, concerned person; willing to encounter ideas of others
facilitator of learning (student-oriented), rather than solely lecture-giver (instructor-oriented)
classroom resource person, cooperative and considerate

The Student
viewed as a worthwhile person
individuality and uniqueness recognized
growth needs become curriculum core
possible participant in five-dimensional course experience
ideas respected and sought in course decision making
freedom to learn within a certain course structure and assigned problem-tasks
progress in course somewhat self-determined and self-paced
opportunities for independent study, personal involvement with subject matter
acceptance of responsibilities, cooperative and considerate
trust in instructor and peers

The Learning Situation
humanistically-oriented; a sharing environment, students and instructor; interchange of trust, faith
enriched classroom experiences; multi-directional, multi-media
situational life experience, as nearly as possible student oriented; instructor-facilitator, resource person
subject matter oriented; student questions and problem involvement take precedence over instructor-given facts and answers
varied, in number and kind of course experiences appropriate to student participants with varied needs
success experiences important to student self-growth and positive learning environment learning experiences meaningful and enjoyable; academic situations creative, happy, flexible, open-ended
ongoing growth experiences characterized by problem-solving and divergent thinking; more important than end results
personal and interpersonal student experiences predominate; emphasis on group-process methodology

Concepts having to do with specifics of subject matter, student needs, growth patterns, and the learning environment are explained in the following section and accompanied by a graphic model.

The Model: Graphic and Literary Statements Relating to The Three Five-Dimensional Course Components: Environment, Experiences, Content

Interpretations: the whole and the parts (Figures 1 and 2).--A graphic model and related diagrams illustrating concepts and components of the alternative course format appear on the pages which follow, appropriately adjacent to verbal descriptions. These graphic statements were devised by the researcher for the purpose of putting into comprehensible order a complexity of ideas involved with the course. Figures 1 and 2, on the two succeeding pages, present interpretations of the fully developed course from aspects both of its totality and of its specific considerations: the whole and the parts. Figure 1 reveals totality, and Figure 2 reveals the parts, a breakdown of Figure 1.
Fig. 1—The totally-integrated introductory course in art history (course components: environment, experiences, content).
Fig. 2--The three course components--environment, experiences, content--illustrating the five-dimensional course concepts (breakdown of Fig. 1).
Primarily, Figure 1 reveals course structure, but perhaps the most important value of the diagram lies in insights to understanding the student and his possible attainment of growth needs in this academic situation. The Model can also be utilized as a kind of developmental working tool in an analysis of all or any of the course considerations to the extent it can become a measuring device for assessment purposes. As a construct of all course elements, the Model is read as a total configuration; the whole, made manifest through the whole's parts, is a gestalt interpretation. Or, in particular, it can become specific configurations of the significant parts.

Figure 1 can be read in various ways. Its useability extends to numerous directions. In a total reading of Figure 1, three major patterns emerge. They are the three course components (environment, experiences, content) which graphically focus upon the "student" at the topmost central point of the diagram. These three components are seen to interact, envelop, fold and unfold upon each other in a kind of organic growth process, a manner somewhat equivalent to the course itself becoming fully developed through formative processes from beginning stages. Visually, Figure 1 explains the overall structure, the conceptual interplay of components within the structure, and a breakdown of each component to five-part segments. It is to be observed on all seven diagrams.
which follow in the discussion that the concepts are consistently comprehended and presented in unit configurations of five factors, coincident with the desired ultimate course goal that the student's growth experience through the course extends to five dimensions.

In interpreting total student growth in a reading of the Model (Figure 1) the pattern assumes a kind of fan shape; growth moves outward from the central "student" point at the top of the diagram originating with the five senses, broadly expanding through five personal and interpersonal growth experiences, and the five dimensions each of three course content components, culminating in an integrated growth-finality inclusive of all humanistic and all art elements. If the growth pattern expands to broadest dimensions, it encompasses all environmental time-space-societal factors shown on the diagram, arriving at open-ended concepts of infinite space and universal growth; ultimate growth, graphically, is the open central point found at the lower extremity of the diagram.

If there are considerations for interpreting segments of the Model (Figure 1), there are five ways that readings can be made. One reading would depict only the humanistic, personological growth of the student. It is a linear reading, and moves vertically from the topmost "student" point along a continuum immediately through the center of
the Model, to the lower extremity of the diagram. This linear pattern reveals the developmental growth of the student as an individual, ascending through the hierarchy of humanistic growth needs from the point of sensory experience (perception) to the point of self-actualization, to cognitive understanding of the self in all relationships of life growth, finally achieving possible universal growth.

A second Model-segment reading can also be made on Figure 1. Here, the left rectangular half of the diagram is examined. It divulges the individual and his growth on a lesser, more localized scale, involving specifics of art history growth within confines of the particular classroom environment. Considerations are those of intrapersonal and interpersonal nature within the subgroup and intergroup socio-range. A third reading (again referring to Figure 1) can be made by examining only the right rectangular half of the Model. The growth configuration here reveals the individual involved in the broader contexts of human and art growths and the more spacious university learning environment of broader time-space-societal considerations. This growth pattern includes experiences in context of the total class and beyond class as well as the comprehensive broad field of general art growths.

A fourth segment-reading possible within the Model (Figure 1) is confined to the top half of the diagram. Here,
student experiences encompass only personal and interpersonal five-dimensional growths within space-time-societal concerns of both the classroom environment and the university (and beyond) environment. There are no specific content growths designated, but there is implied human interaction with other persons and human encounter with environmental, man-made (art), and natural forms. It is also to be observed that in this reading the configuration begins with the student who grows first through sensory experience, a consideration of aesthetics, appropriately linked to the visual arts in the development of perception and awareness.

A fifth segment-reading within Figure 1 is confined to the lower rectangular half of the Model. This block is totally designated "Course Content" and includes considerations of subject matter directed both to the intellective and to the affective needs of the student.

Subject matter, as one of the three major course components, was discussed previously in this chapter in regards to the transitional course. It was interpreted in terms of needs of the student or growth motivations which the student experiences in self-gratification of needs. A mutually-structured course content evolved, comprised of two elements: humanism and art history. It was noted in the transitional course that the dual subject matter areas, supportive of each
other in all course considerations, actually formed one broadly-based course content.

In the case of the alternative format, there exists the same conception of course content in that one overall configuration is important to the totality of course considerations, but the subject areas now expand from two to three: art history, humanism, and art, as designated on the "Course Content" segments of Figures 1 and 2. These three pattern parts encompass the whole of student growth needs. It is felt they, too, are so integrated that they merge into one broad content area. In reflecting upon the alternative course it was determined by the researcher that student processes of acquiring specific art history growths and personological growths could not be successfully accomplished without incorporating notions identified with general art growths within the broad visual arts field. Aspects of aesthetics, appreciation, critical judgments, and creativity are, to various degrees, involved in all encounters with the visual arts. The study of art historical periods, representative works of art and artists, and an understanding of these aspects of student academic growth cannot be separated from general art considerations. Nor can these art related growths be separated from personological student growths in the concepts of humanism. On the Model (Figures 1 and 2) in the "Course Content" block, humanism centers this
three-area content-composite. Three mutually compatible areas—art history, humanism, and art—construct one broad content area.

In Figure 2, the overall block configuration labeled "Component III, Course Content" clearly delineates five concerns within each of the three mutually-structured content areas—art history, humanism, art—or a total of fifteen sub areas. In the alternative format, this rather complex assemblage of subject matter elements constituted a broad base from which all course experiences originated, a substantive body in which all course elements acted and interacted. The visually solid rectangular shape (Figures 1 and 2) indicates the more concrete character of this course component. Its importance is graphically stated.

Within the "Course Content" block, Figure 2, student growth needs indigenous to each of the three subject areas are selected and arranged according to personal notions of the researcher. In scope, they appear here in somewhat of a hierarchical order utilizing to an extent the humanistic notions of Maslow which suggest that the organism grows primarily according to gratification of certain needs, a series of needs, or a situation where the gratification of one need in certain instances becomes the motivation for the next higher need gratification. Applying Maslow's theory again, the student in the alternative course, by acquisition
and accumulation of art and personological growths (serially delineated), became more complex and more potent as the need hierarchy was fulfilled—always a striving toward full human potential or self-actualization.

In the case of the "Course Content" block (Figure 2), the growth-need hierarchies were interpreted as vertically, horizontally, diagonally, or mutually directional, depending upon many variables, among them the character of the academic situational experience and the character of the organism at the time of need motivation. Maslow makes it clear, however, that the organism, in order to reach need self-fulfillment, may at any time move out of the hierarchy of determined growth needs, to the extent of reaching a "peak experience" (10, p. 54). The significance of course methodologies was fully evident here with the importance to the student being in finding classroom learning situations which were equivalent to his varied individual needs. Responsibilities of the instructor in this context took on monumental proportions.

In discussion of course content relative to the transitional course, it was observed that the structure traditionally identified with the history of art—historical sequencing of periods and art works—was maintained to the extent of providing some structure and direction to the exploratory course. This proved to be a needed strategy
which served as a stabilizing force to humanistically-based encounter group tasks which by nature are somewhat unstructured. It established a way to systematize innovative methodologies in the transitional course and became a concept of value to the alternative course format. It is to be emphasized, however, that although chronological sequence identified with art history subject matter assumed this importance in the alternative course, the student at appropriate times encountered contemporary works of art in the context of historic works so that there was opportunity for self-discovery of relevance between the arts of ancient periods and the arts of the present. The wise manipulation of content areas to suitable student problem-tasks and classroom task orientation was a major issue throughout the processes of course development and the final evolvement of the alternative approach to the teaching of art history.

Component III, Course Content, is a three-part integrated content which has been examined as to concept and to importance in the developed alternative course. The extent of the discussion on Course Content conveyed a belief in the importance of the specified subject matter, the appropriateness to the overall humanistically-conceived course, and the significance to interpretation in aspects of usability, adaptability and flexibility essential to innovative group process methodologies. Webb, in "Some Speculations on
Why Group Procedures Work," writes about the frequent appearance of the term "learn" in educational literature and about the infrequent appearance of the "what" "which must follow if the former term is to have meaning" (22, p. 86). There is complete agreement on the part of this investigator with Webb's summary statement:

Doing and reflecting are the essential features of process education . . . but it must be doing something and reflecting upon something. The specification of what that something is, is essential if the techniques are to be applied wisely; and perhaps more important, this specification is a prerequisite to an evaluation of success. American psychology has gone through a "learning with reinforcement" controversy and a "learning without awareness" controversy. Hopefully, we shall be spared a "learning without content" controversy (22, p. 87).

In looking at Figure 2 again, it is observed that the two other major course components, Growth Environment and Growth Experiences, exist graphically in the top half of the diagram. Although pulled apart here for the sake of clarity, in all considerations they are conceived as integrated and find identities within the mutually-structured course content block.

Component I (Figure 2), Growth Environment, deals with time-space-socio-aspects of the student's involvement with the course. These environmental aspects lie somewhat outside of, but not exclusive of, the range of psychological-subjective aspects of student experiential growths indigenous
to processes of acquiring and comprehending subject matter. Primarily, these are factors of more tangible character.

The Growth Environment configuration as observed in Figure 2 is triangular in shape designating at three points course environmental considerations on three spatial levels: the classroom (specific, localized area), the university (broader area encompassing a multiplicity and multiversity of factors), and the infinite (ultimate comprehension of time-space growth factors; infinite space, universal growth). It is observed also that this three-pointed pattern is lifted from its triangular juxtaposition with other course components on the overall Model (Figure 1).

Five general areas of environmental concern relative to the alternative course are enumerated on the triangular diagram. They are: (1) space, (2) time, (3) environmental forms, (4) society, and (5) media. As integral to the learning experience, in the alternative course, these were situational factors of importance, their interpretations varying as to spatial level considered. In a certain sense, they were need motivations to student growth; their gratifications, relative to environmental circumstances were essential to attainment of desired goals. In applying Maslow's growth theory concerning a hierarchy of needs and satisfaction of needs, he wrote, "... it seems rather apparent that the person must receive sufficient gratification from
the environment in order for each rung on the ladder to be climbed" (14, p. 85).

In the alternative course, efforts were directed toward setting up a classroom environment conducive to academic experiences interpreted as life experiences, to the extent that was possible within limitations of the assigned university location. Feldman, in a discussion concerning education and the environment, relates Le Corbusier's idea that "the physical community is a form of art organized to facilitate four functions: living, working, recreation, and circulation" (7, p. 70). Organization of the art history classroom community was important and Le Corbusier's notion that the specific physical, academic community with all of its diverse interrelated elements could be so composed that a "form of art organized" would result was a valuable concept.

Putting all environmental elements in order in the alternative course situation, for whatever type of activity planned, was significant to student course experiences whether of more formal character such as a lecture session or of less structured character such as a group or an inter-group problem-solving task. Le Corbusier's four functions were entirely applicable to the humanistically-oriented survey course community: living (learning as life-growth process), working (diligence in study and in accomplishment
of assigned tasks), recreation (class experiences often pleasurable, enjoyable to the point of fun at times), and circulation (mobility and manipulation of persons involved in various kinds of learning situations; movement of students entering and departing class).

The importance of the learning environment as a kind of facilitator of the stated four community functions is totally a humanistic idea. Making an application to academic situations of the 1970's, however, necessitated the addition of a fifth function, in the opinion of the researcher. It was that of "communication," significantly synonymous to "media" in contemporary thinking. Psychologists and educators agree that students in the classroom today are different types of persons than those found in classrooms of the 1950's or even the 1960's. Today's students have different modes of seeing; they put together percepts in a different manner than attributed to students of past years. Influence of the mass media, drastic changes in the physical, social, and attitudinal environments necessitate a new kind of learning environment. "The school is increasingly an extension of the TV studio and the motion picture theater" (7, p. 163).

Certainly a reexamination of educational factors and the nature of the student in terms of this decade was imperative to organization of suitable learning environments
for the alternative course. An indepth view of media-meaning relationships in the 1970's, in regards to the student seeking to find self-realization of potential, was necessary. Media, long associated with materials which physically construct visual works of art, are the essence of communication between the artist and the student encountering the artworks. This, in itself, is an aspect of human communication, in any age. Mass media communication as a twentieth-century technological aspect of human interchange assumed major importance also in course concepts. Comprehending the diverse vehicles of communication, their specific properties and interrelations, gave new insights into studying and understanding historic works of art, and to pondering the idea of the significance of art as humanistic environmental experience. The "time" factor, particularly, took on new meaning—the understanding that events of history are experiences of the "here and now," that students are capable of grasping meaning from a simultaneous juxtapositioning of several art forms representative of various art-historical periods or environmental experiences. The multi-media approach to the classroom community and to teaching practices relative to art history was essential. Significant to these concepts was the discovery that these prevailing characteristics which distinguish the present from the past are not only identified with the specific classroom community but carry
over to the broader contexts of the university community, and
to life situations generally. One space-time level rein-
forces the other; the dimensions of student growth and extent
of growth are somewhat determinative to these environmental
concerns. The humanistic significance of self-growth in
these academic, environmental space-time-socio-situations,
whatever level considered, is stated by Masser, an enthusiast
toward experiences of encounter group nature, as follows:

Because of the great mass of abstracted informa-
tion we must absorb in order to adapt to our
environment, because we live in an age where
wholesale slaughter has become an abstract intel-
lectual exercise, a true understanding and control of
our environment demands that again and again we return
to ourselves in order to connect what we are and what
we can do with what we know. Survival may depend on
it (17, p. 121).

At the classroom environmental level (Figure 2,
Component I), the space-time factors are somewhat fixed by
university specifications. Within these constraints the
factors vary according to time and space allotments relative
to the type and to the extent of classroom activity. Greater
variables exist with group problem-solving activities in
which the duration of the experience is fairly open-ended,
and is dependent upon the response and the flow of energy
among those who are group participants. Environmental physi-
cal forms at the classroom level include room furnishings
and fittings, and learning tools such as books, supplies,
and equipment necessary to the planned session. The
dimensional growth of the student who interacts knowingly and unknowingly with these classroom elements is determined to some extent by the forms which occupy a part of his learning space.

Time-space factors become expanded concerns at the broader university level (Figure 2, Component I). The student is still involved with some constraints of university regulations, but as an individual he is freer to manipulate time-space factors for his own use. Environmentally, the student at this level is beyond the physical classroom, the room designated as the location where his learning will take place; yet the student, beyond that specific locale, continues to be involved with self-growth, art experiences, and interaction with other persons. In the larger university community, art forms as related to natural forms encompass the student in dimensions of spatial experience which could be challenging and rewarding if he is able to encounter them with meaning. The experiences of architectural space and of persons who inhabit those spaces provides possible insights into life enrichment and growth which could have originated in the context of art and environmental experiences within the smaller classroom community. The interchange of self, the arts, and the environment is not confined to any one spatial-time growth level. At all levels the student needs to experience a sense of self and a sense of place.
Component II, Figure 2, is the triangular area labeled "Student Growth Experiences." As previously observed on Figure 1, the "student" is graphically located at the topmost point of the figure and the growth pattern expands broadly as various growths occur through the possible five-dimensional course experience. These personological growths are totally integrated to environmental factors; the intrapersonal and interpersonal student relationships originate with sensory experiences, as designated in the five-divisioned space in Figure 2 labeled "The Five Senses." The importance of perception in the aesthetic aspect of human growth is graphically emphasized through placement of this specific area of concern on both diagrams, Figures 1 and 2. Self-actualization for the individual, as indicated on the diagram, becomes distinctly possible when all dimensions are integrated to the particular growth needs of the person.

Interpretations: five-dimensional concepts, the pentagon (Figures 3, 4, 5, 6, 7).--The previous discussion which focused upon Figures 1 and 2 demonstrated the structure and useability of the graphic Model relative to the alternative art history course. The figures illustrated how complex course components could be comprehended as unified to the total pattern, or could be investigated as components inclusive of distinct parts with specific functions essential to the whole.
Examination of the Model so far has been primarily one of scope, a latitudinal consideration of the extent of the components. The visual overlay of one part as juxtapositioned to another (Figure 1) demonstrates somewhat the significant relationships believed to exist among the working components. The course, however, was conceived as a five-dimensional student experience of art history and personology, and it needs to be interpreted graphically as a fully dimensional form. The pentagon as a five-sided geometrical solid seems to explain the concepts best. In all course considerations the elements have been delineated in terms of five factors, and an illustrative figure of less dimension would have been insufficient.

It is interesting to note that historically the pentagon assumed outstanding importance in the Middle Ages with artists and philosophers. Previous to this period scholars, painters, and church planners-builders had based compositions geometrically on the square, the triangle, the hexagon or the octagon within the circle. With scholarly experimentation, medievalists discovered the pentagon form with an irregular number of components and an almost infinite compositional array of structural variations involving both even and odd numbered parts, all mutually proportioned to the circle. Figure 3 depicts a simple five-sided pentagon
shape and a more complex dimensional composition, both constructed within the circle.

Fig. 3--The Five-Dimensional Pentagon

To this researcher, the pentagon reveals concisely the formative character of process growth within a certain structure which seems to be synonymous with the type of process education in which the student was involved as a participant in the art history survey course. The pentagon also expresses the conception of the total development of the alternative course which evolved through formative stages of growth to a degree of finality; a comparatively simple, uncompounded structure grows to one of a more complex and potent nature.
Bouleau described in his writings the extent of mysticism which medieval artists attached to the pentagon:

The idea that the pentagon is a perfect figure and the golden proportion a divine proportion haunted the artists of the Middle Ages. . . . the drawing of the pentagon was bound up with the famous "golden section" (Greek) . . . its elements have a certain mutual proportion which was then looked on as divine (2, p. 66).

There are possible reinterpretations of Bouleau's ideas in the case of the alternative course: a mutual proportioning of elements; an academic study which would possess structure, yet exude a bit of mysticism for those students as individuals who yearn to think and to express themselves freely and creatively about art and life; a curriculum composed of both regular and irregular elements which in its organic totality would form a somewhat perfect and beautiful whole in its harmony of parts. Figures 4 and 5, presented on pages to follow, depict various concepts identified with the alternative format in terms of the pentagon.

Figure 4 reveals a schematic view of all course components and their mutual structure. In this figure the pentagon (revealed in Figure 3 as a three-dimensional solid with five-faceted surface-areas) is seen to unfold from the center until the five-faceted areas (the five course dimensions) become a flat open pattern displaying all the structural parts. In this figure there are five five-dimensional course components observed as five smaller pentagons within
Fig. 4--The introductory art history course (schematic view: all components mutually-structured).
Fig. 5--The concept of art history: a view of the facet segments as related to the whole.
the larger five-sided figure. Their labels designate them as the three dimensions of course content (Art, Art History, Humanism-Personology) and the two dimensions of Environment (Classroom and University), for a total of five dimensions. Centering these five five-sided figures is an additional pentagon denoting growth experiences of the student which are also possible in five dimensions. Clarifying the overall pattern are two triangular figures: one, the three-area "content" (apex at the top of the figure); two, the three-area "environment," the factor of infinite space having been added in this interpretation (apex at bottom of figure). The interlocking triangles provide key points of emphasis in regards to the graphically portrayed course components. In all considerations, five is the dominant numerical factor which designates the whole, the parts, and indicates their harmonious interrelatedness.

Figure 5 depicts a three-way graphic statement of one course content component, that of art history. The illustration is exemplary; any of the alternative course components could be so diagrammed to demonstrate the concepts.

Figure 5 shows the pentagon as a solid, dimensional, geometric form. At the right in Figure 5, two overlapping shapes depict two views of one facet which, with four other facets, surface the pentagon whole. The total pentagon is conceived as the alternative course in its entirety. The
single facet, depicted here, is that of art history, one of five such components (revealed in Figure 4) which make up the five-sided geometric solid. Here, the flat art history component pattern, as a surface unit, is also viewed as it is intrinsic to the whole pentagon form, the total course. In Figure 5, examining the single facet area (art history) as a part of the whole, a five-part compositional form develops composed of the specific art history content considerations—artists, art works, chronology, content, and place. This developed five-part form suggests a kind of growth outward from the pentagon center, a projection of the facet moving into space. For purposes of clarity, this projected shell-like form is illustrated in Figure 5 as a single unit just removed from the total form. The five course components and their specific parts were delineated earlier in this chapter. These five components construct the pentagon whole, yet the distinct character of each remains significantly evident.

Figures 6 and 7, the final diagrams to be examined, are found on the following pages. The primary concept revealed in both figures is that the student-self is the central core of student growth and that the growth pattern evolves outwardly from the core.

Figure 6 provides a magnified view of the small pentagon which centered the structure of component parts in Figure 4.
Fig. 6--Student personological growth evolves through five dimensions of interpersonal relationships.
Fig. 7--The expansive growth of the student self as it evolves through the five five-dimensional facets of course experience.
Once again the five-dimensional geometric forms are utilized to express the alternative course concepts. Five student growth experiences are graphically expressed. These were examined in fairly detailed explanations in a preceding section of Chapter III dealing with the transitional-exploratory course.

In Figures 6 and 7 the "self" centers the concentric pentagons which are the various, possible dimensions of the student's experience of the course. Growth in these designated five dimensions occurs through intrapersonal and interpersonal student relationships; personological growths are indicated as originating with sensory experiences.

It is interesting to observe through research that Frederich Froebel, accredited with the founding of the kindergarten more than a hundred years ago, believed that everything--animal, vegetable and mineral--had an "inherent self-active 'drive' to develop itself along certain lines appropriate to its nature. . . . Development of everything, including that of the child comes from within . . . outward expressions related to inner properties." He wrote of "inner force," "multiplied diversity," "states of progressive change," a "law of unity traced through all manifestations of force from a simple crystalline formation to the spiritual life of man . . . always in the end (the child grew) by his own experience and activity--both from inward and from
within outward" (8, pp. 197-229). In Figures 6 and 7 the graphic statements are somewhat visually reminiscent of Froebel's descriptions of crystalline rock formations and their processes of growth--an inner force, states of progressive change, multiplied diversity, but unity.

Figure 7 is the final figure presented in the series of diagrams and summarizes to a degree the basic concepts which construct the alternative course in art history. Here, the expansive self is shown as it evolves finally through the five, five-dimensional facets of the five-dimensional course experience. Graphically depicted is the strategic moment of process growth in which the personological student-growth pentagon with the self-core is observed moving through and emerging from the art history course component pentagon-facet. Student art history growths are revealed as intrinsic to humanistic growths. Paraphrasing and enlarging upon Froebel's ideas seems appropriate here: in the end the university student grew in art and personological ways primarily by his own experience and activity--both from inward and from within outward.

Summary

An alternative format conceived in terms of innovation and educational change appropriate to university academic situations of the 1970's has been developed in this chapter.
The format reveals a new approach to the teaching of the survey art history course. It resulted from a developmental process of search for a teaching approach that would more effectively fulfill the needs of the contemporary student than the traditional approach identified generally with the survey course.

Chapter discussions focused upon an examination and a personal assessment of three art history courses which varied in approach to subject matter concepts and teaching methods: (1) the traditional approach, (2) the transitional-exploratory approach, and (3) the alternative-innovative approach. The latter approach evolved as the fully-developed course format in which the orientation of content and methodology was humanistically based. Course concepts were broadly interpreted in this chapter, contributive to a desired perspective necessary to the pattern of the ongoing investigation. Developmental processes were described as intentionally directed toward a comprehensive, all-embracing view of course considerations, a scope of ideas developed generally, and a synthesis of concepts which could have possible application to any of the various introductory courses in art history taught at the university level. The inquiry in Chapter IV extends to specifics of the generally-treated research concerns handled in this chapter.
A student growth theory was developed and projected, graphically and verbally, which revealed five dimensions of growth as possible outcomes of the course experience. The nature of the student as a survey-course participant was determined; student growth motivations pertaining to both art and human needs in the context of the course were analyzed and delineated on the graphically diagrammed theory-model. The student's experience of the course was shown to be one of organic, developmental growth, both simple and complex in nature, in which the integrated course components provided the basis for possible self-actualization of potential in areas of art and personology.

The three primary course components—content, experiences, and environment—were explained in terms of their essential characters and their integrative importance to a unity of concepts. Their structural totality was interpreted as somewhat correspondent to Le Corbusier's ideas that the community is a "form of art organized" (7, p. 70) to facilitate certain functions. In this instance, the developed alternative format of the art history survey course was conceived as a "form of art organized" to the functions of a new art history academic community.
CHAPTER BIBLIOGRAPHY


5. "Department of Art, Art History Course Outlines," Texas Tech University, unpublished material compiled by William W. Guild, Coordinator for Art History, Spring, 1970.


CHAPTER IV

IMPLEMENTATION OF AN ALTERNATIVE APPROACH TO
THE INTRODUCTORY COURSE IN ART HISTORY

In Chapter IV the emphasis is directed toward particularization, the specifics of subject matter and methodologies singularly appropriate to the needs of students enrolled in the alternative approach to the art history survey course. Implementing the developed alternative format was essential to finalizing the research. The processes described in this chapter illustrate the continuing concern on the part of the researcher for the ongoing problem-task of the overall investigation—the development of the alternative format as a possible solution to problems identified with a traditional approach to the teaching of art history. Through implementation, the broadly developed format in Chapter III became the actuality of the classroom which is the content of this chapter. It should be noted that the student-growth theory model (Figures 1 through 7) and the accompanying explanations regarding course components and the five dimensions of student growth possible for course participants, developed and presented in Chapter III, continued as intrinsic to implementation processes and procedures which constructed the areas of concern in this chapter.

129
The intent of the discussion which follows is to show how the alternative approach to the introductory art history survey course was implemented in terms of the particular subject matter, the ancient and medieval arts and their relationships to the arts of the 20th century. The specifics of content, methodologies, goals, and desired student outcomes were reinterpreted, restated, and redirected to coincide with the more particular course considerations.

Learning situations characterized by student-centered, open-ended experiences based upon the designated subject matter are examined here in their full developmental aspects as they evolved in classroom situations. A major part of this investigation has dealt with a concern for the affective growth of the university student as a thinking, feeling, self-activating person. The discussion on the following pages illustrates how, in specific situations, affective (feeling) student experiences were set aside cognitive (thinking) student experiences in such ways that they merged, resulting in richer, more rewarding academic experiences for course participants than might have occurred otherwise. The chapter demonstrates, through describing some student problem-solving experiences, how cognitive learning became relevant and valuable to class members primarily as a consequence of the emphasis placed upon affective growths in the learning situation.
The discussion in this chapter is directed two ways:

1. The presentation of the art history survey course as it was implemented in the context of the alternative format, for a one-semester period of time.

2. The presentation of exemplary course experiences. Two experiences are specific examples of coursework presented as sample procedures of incorporating new teaching techniques and approaches to art history into a university-specified curriculum and as sample processes of methodologies in which the affective and cognitive aspects of learning are harmoniously integrated. A resume' which briefly describes other exemplary course experiences concludes the section.

With this two-part chapter discussion on course implementation it becomes evident that research considerations were again those of a gestalt psychological-philosophical nature. There was attention to the whole, the total configuration of the alternative format and attention to the pattern of the whole's parts (the particular exemplary course experiences). There was concern for scope and design of curricular elements, but also concern for the extent of value to student experiential growths. Important also to interpretation of chapter discussions is the concept that course implementation developed through formative evaluation processes. The alternative format evolved within the
conceptual framework of process education, identified with organic, developmental growth patterns. The implementation of the format took the same directionality.

The Implementation of a One-Semester Art History Survey Course in the Context of the Alternative Format

Curricular Profile

The Curricular Profile which follows evolved as a helpful visual mode to comprehending in a condensed form the complexities of interrelated course components which became evident through formative processes of evaluation during course implementation. It is a means of critically examining, in its totality and in its segmented parts, the subtle interrelationships of all working, curricular elements. It is a visual construct which clarifies placement and emphasis of major course considerations and aids considerably in maintaining perspective and determining direction. The Profile was shared with students during the ongoing experience of the implemented course. It was valuable in a number of ways. It became an informational reference device significant to students as to reading assignments, schedules for group presentations, open class meetings, and the like. It was a check sheet as to the progress of all aspects of coursework. It provided a significant mode for communicative interchange generally, among students as
TABLE I
CURRICULAR PROFILE: A ONE-SEMESTER ART HISTORY SURVEY COURSE (15 WEEKS, 44 CLASS PERIODS), TOTAL CONTENT; THE ANCIENT AND MEDIEVAL ARTS AND THEIR 20TH CENTURY RELATIONSHIPS

Contemporary, Prehistoric Through Egyptian
First Semester Period
5 Weeks, 17 Class Periods

<table>
<thead>
<tr>
<th>Class Periods</th>
<th>Content</th>
<th>Instructor</th>
<th>Student</th>
<th>Groups Inter-Group</th>
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<td>assignment,</td>
<td>course guidesheet distributed</td>
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<td>lecture/slides</td>
<td>values clarification, arts</td>
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<td>art current events</td>
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<td>overview,</td>
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<td>art museum</td>
<td>&quot;Stonehenge,&quot; multi media</td>
<td>open-class meeting (night)</td>
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<td></td>
<td>Primitive</td>
<td>experience;</td>
<td></td>
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<td></td>
<td></td>
<td>&quot;Stonehenge,&quot;</td>
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<td></td>
<td></td>
<td>multi media</td>
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<td>slides</td>
<td></td>
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<td></td>
<td>resume; world arts</td>
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<td>Form and Organize Groups</td>
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<td>lecture/slides</td>
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<td>Content</td>
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<td>Student</td>
<td>Groups Inter-Group</td>
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<td>slides</td>
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<td>discussion, group summary reports</td>
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<td>1st part due</td>
<td>elect leader, discuss independent studies, prepare auction, discuss presentation</td>
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### Pre-Greek Agean Through Roman

**Second Semester Period**  
5 Weeks, 14 Class Periods

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<td>Near East, Egypt, Greece</td>
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<td>(1 original film, 1 game)</td>
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TABLE I--Continued

Third Semester Period
5 Weeks, 13 Class Periods

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<td>Class Periods</td>
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<td>Student</td>
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<td>film: &quot;Chartres Cathedral&quot;</td>
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<td>due: complete independent study</td>
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<td>stained-glass)</td>
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<td>TEST, FINAL EXAMINATION</td>
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individual course-participants, within groups, and between instructor and students.

It is evident on the Profile that the three semester periods (within a single semester) are structured as segments of art history chronology. The civilizations or art historical periods designated within the segments form major blocks in the overall development of the history of the arts; they also form major blocks in curricular patterns. The scope and variety of information revealed in the Profile delineations is conclusive: within one semester, comprised of approximately 15 weeks, 44 class periods provided for course participants 27 lecture/slide sessions; 9 sessions completely devoted to encounter group course work such as presentations, films, multi-media class events, specific problem-solving tasks, competitive tests, and the like; 2 film sessions; 2 museum experiences, 1 on-site experience away from the classroom; 3 major tests; and 5 open class meetings (evening sessions).

The Curricular Profile is a visual summary of the scope of the research concerns and the primary purposes for developing and implementing the alternative format. Namely, that through a meaningful art history experience of broadly interpreted content and appropriately varied methodologies, students with varying growth needs would discover "expansion of horizons" and "urgings to enrich living and to enlarge
experience, because to do so increases our delight at being alive" (2, pp. 59-60).

**Content and Related Concepts**

Implementation of the alternative approach to the introductory course in art history necessitated some re-thinking of subject matter. In Chapter III, it was pointed out that art history, humanism, and art comprised the broad, general content area in the alternative format. These three mutually-structured subject areas continued in course implementation as previously conceived and discussed. Within these overall, general content concerns, however, the specifics of content assumed significance. As previously delineated in Chapter III, the course deals with those civilizations and works of art which spanned a period of time approximately 15,000 B.C. to A.D. 1400, prehistoric to Renaissance times. The designated civilizations were: Paleolithic, Neolithic, Primitive; Mesopotamian, Egyptian, Pre-Greek Agean; Greek, Roman; Early Christian, Byzantine, Carolingian; Romanesque, and Gothic.

The scope of content is significant. To the university student who endeavors to find meaning in the arts generally, to discover and understand the origins of his rich heritage in the arts and to utilize this discovery as a means to comprehending the arts of his own time, these areas of study are essential. In terms of the implemented survey
course which involved innovations in teaching approach and methodologies, subject matter included the civilizations listed above but expanded to incorporate some considerations of 20th century works of art.

In many instances of implementing the developed format it was found that significant student experiences were primarily attributed to innovatively-conceived and innovatively-interpreted course content. One exemplary activity dealt with a comparison-contrast problem-solving task (Appendix C) in which students explored curiosities and imaginations through encountering two sculptures (slides) far removed from each other chronologically—ancient Mesopotamian and contemporary 20th century. That a relevancy exists among ancient and modern works of art was a student-discovered concept which evolved from such affective-cognitive experiences in the classroom. These self-discovered ideas acquired through novel learning situations based upon new approaches to subject matter assumed a considerable degree of worth to students who endeavored to find meaning in the arts of historic periods so far removed from their own lifetimes.

Another deviation in interpretation and treatment of subject matter in the implemented course exemplifies the point. Twentieth century works were again involved, and structure of course content was significant. The semester
art history study of the ancient and medieval arts began with an examination of 20th century works of art, those which were immediately contemporaneous with the students' course experience. In class discussions regarding these works, references to art-related current events with which the majority of students had some familiarity were included. Possible relationships of the contemporary works and current events to the overall content of the semester study were also commented upon.

The intentions in this deviation of content were not to involve course participants in an indepth study of these modern works but to engage them in meaningful looking-thinking-feeling experiences in beginning class sessions. The strategy had foundation in the concept that the student entered the course experience with some built-in empathies to the arts of his own time. The course began with "where the student is" in terms of his present identity with art experiences. Through these kinds of encounters in beginning class periods, the student not only added to his knowledge of the contemporary arts and to his understanding of the world in which he lives, but he was enabled to establish a kind of frame-of-reference or a springboard of value to other art experiences involving other art historical periods. Student-found relevancies were significant. Important also was the student's self-realization of success experiences at
the first of the semester. Fears of the "disciplined" art history course were lessened; desirable attitudes toward learning were developed. Course experiences in the contemporary arts in beginning class sessions were found through implementation to be advantageous to all aspects of ongoing subject matter considerations.

One other deviation in interpretation and treatment of content in the course dealt with the greater emphasis on media, particularly that of the graphic arts, photography, and film. With course implementation came the full realization of students' knowledge and awareness of the importance today of these processes and their uses--their value to the artist as a means of expression and communication. Implementing ideas and methodologies in the course revealed a predominance of classroom activities employing slides, films, and multi-media types of experiences. In many instances these kinds of experiences were student-initiated, student-planned, and student-produced. The resultant extension of knowledge and attainment of affective growths from these experiences led to expanding curiosities on the part of students as to ancient artists and media, and to the historical development of the arts in terms of materials and processes. The media-approach to the ancient, medieval, and contemporary arts evolved through course implementation as one of considerable merit to both, the
instructor and the students. The unique approach to the overall course content, and the consideration of media as content, added dimensions of enrichment to knowledges gained and to the learning environment experienced.

The aspects of subject matter in the survey course were dealt with in a variety of ways: content in terms of structure to all curricular elements involving particular allotments of class periods to art historical periods and related activities; content as a necessary directional scheme for seemingly unstructured encounter group student experiences; content as an operational mode in group formation processes; and content as the essence of methodology, revealed in the descriptions of exemplary course experiences.

In all instances in course implementation, as in course development, subject matter was predominantly oriented in ideas of humanism. Content was directed toward the personal growth of the student as well as toward the art history knowledges acquired by the student.

Goals and Desired Student Growths

In implementation of the format, course goals and desired outcomes which were broadly stated in Chapter III in regards to the development of the alternative format were reconsidered and restated to coincide with the specifics of course content. Although the particularized subject matter
provided the foundation for the student's academic experience in art history and constructed the orientation of reinterpreted goals and objectives, it is to be observed that in course implementation human growth continued to define the major concept in the criterion for the student's course experience. In the context of a desired outcome, the idea was that the students' encounter with the ancient, medieval, and 20th century arts provided for him a unique experience in human growth.

The **major course goal** was to assist the general student or the art major/minor student in acquiring a realization, through an enriched art history experience based upon the arts of prehistoric times to the Renaissance and their relationships to the arts of the 20th century, that the arts are intrinsic to human existence and growth.

Desired dual-directional student growths:

1. (Art and art history predominant)
   
   Growth in the knowledge and understanding of the arts and civilizations of the ancient and Middle Ages and their relationships to the arts and life of today.

2. (Humanism predominant)
   
   Growth in personological aspects of humanism acquired through classroom experiences based upon
the arts and civilizations of ancient, medieval, and 20th century periods of time.

**Specific objectives or desired student growths:**

1. That students gain knowledges in the history and development of our heritage in the arts through a study of the ancient and medieval arts and their 20th century relationships.

2. That students develop appreciation for the ancient, medieval, and 20th century arts and through experiencing them in the classroom by developing abilities to react perceptively and to make judgments concerning art images in manmade and natural environments.

3. That students through encountering the ancient, medieval, and 20th century arts as individuals in classroom experiences, acquire identity as persons and realize the value of human potential through self-expression (creativity).

4. That students, through interpersonal activities related to the arts, based upon the ancient, medieval, and 20th century periods, discover that meaningful interaction with other persons is essential to self-growth and to self-fulfillment in socio-environmental relationships.
5. That students through an involvement with the arts of ancient, medieval, and 20th century periods experience a transmutation of art and personological growths acquired in the classroom environment to broader contexts of academic and life experiences.

6. That students through course experiences based upon the ancient, medieval, and 20th century arts, expand personal awareness, cognitive understanding, and aesthetic sensitivity to the extent that there exists some identity with the order and harmony which pervade universal growth.

**Class Structure**

One hundred twenty-eight students were enrolled in the alternative course during the implementation phase. This total population made up one large unit or a single group. During the third week of the semester fourteen small units or subgroups were organized within the large class unit. Each subgroup was comprised of approximately six to eight students; the original memberships of the fourteen groups were retained throughout the semester.

The philosophical justification of this particular class structure and group organization was presented graphically in the Student-Growth Theory Model and the explanation of the alternative format included in Chapter III. The information-instruction sheet for students found in
Appendix A emphasized the ideas for them. The necessity for this particular kind of class organization to student-growth situations and to methodologies utilized is based to some extent on encounter group processes and procedures which provided the foundation for developing the alternative format. They formed the core of the possible five-dimensional course experiences for students (Figures 1 through 7, Chapter III), characterized by a great variety and number of activities within innovative learning situations. The opportunities necessary for student personological growth within the framework of the academic experience were dependent upon class structure and organization.

Implementing the alternative course revealed the importance and workability of these concepts. Four population components emerged from this type of structure—the instructor, the student, the large group or unit (total class, 128 students), and the fourteen encounter groups or subunits (six to eight persons each). As separate functioning components, and as a totality, they were essential to all aspects of course implementation.

Groups

Formation and organization.—Groups were formed at the beginning of the third week of classes. Forming and organizing the fourteen subgroups from the large body of 128
course participants required one complete class period. At the outset, the importance of this particular period was realized. The success of group structure and related methodologies would determine to a considerable extent the overall success of the semester's work. The instructor's concerns were that the initial period involved with group experiences provided for students a recognizable degree of value, and that the activities experienced were totally integral to ongoing formative processes of course implementation. Precautions were taken that the period would not result in student experiences seemingly ill-planned and characterized by a meaningless shifting of persons within the classroom.

Concise plans were made for the group formation process; course participants were informed of intentions and proceedings; student ideas were solicited, and student volunteers were requested to assist with the group-formation processes during that particular period. Through the instructor's comments and a student guidesheet (Appendix A) distributed at a preceding period, class members understood that their course was conceived in terms of a group-structured class, and that many of their art history experiences were planned in terms of individual and group problem-solving tasks. They were notified that other sections of the course were taught in which traditional lecture/slide teaching approaches
were utilized; that students could transfer to other sections should they desire not to be part of the innovative course experience. Students were advised of the class-period date when groups would be organized, the significance of attendance at that time and the importance of the specific proceedings to other course experiences to follow.

An open class meeting was held on the evening preceding the particular group-formation class period. Matters of concern were: instructor's concepts revealed more clearly, ideas of students considered (applicable to overall semester work as well as to immediate proceedings), duties assigned to six student volunteers (persons who had knowledge or previous experience with encounter groups), class-period time schedule set up, and finalized details.

The formation process consisted of a series of classroom procedures through which students were self-clustered according to their individual encounters and responses to works of art in slide form which were projected in pairs. Membership of the groups was determined by individual student choices of artworks (slides) which were arranged in sequences within particular art historical categories. The categories of the works and the number of students selecting specific works within particular categories, at scheduled intervals of time, provided the basis for the makeup of the groups. Procedures progressed through a succession of student
self-groupings and regroupings until the total class was broken down into small clusters of persons. Figure 8 presents this group formation process and the categories utilized. It is to be noted that the particular works of art (slides) used in the procedures are not delineated. Only the categories are designated. Since the processes of grouping and regrouping involved only certain sections of the total population at a single time, except for the first divisioning of the total class into two parts, the paired slides were directed much of the time to specific groupings of students. However, the prearranged order of slide projections, organized to the period time-schedule, insured that the succession of student choices of works and resultant self-groupings proceeded quickly. The total population was continuously involved in a looking-choosing process based upon historical works of art. To expedite mobility of individuals and groups within the limited classroom space, the six student volunteers assumed their assigned stations, and at strategic times clarified locations for groups and kept tabulations of the number of persons within groups. The instructor maintained directorship of procedures and issued primary instructions.

Students had no previous knowledge of the particular works of art (slides) utilized for the group formation process. The slides were selected and arranged by the instructor.
## Total Art Chronology Span

<table>
<thead>
<tr>
<th>1 Group Total Class</th>
<th>15,000 B.C. Prehistoric</th>
<th>Space Age A.D. 2000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A.D. 1500</strong></td>
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### Prehistoric to Renaissance

<table>
<thead>
<tr>
<th>2 Groups 1 Slide-Pair</th>
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<tbody>
<tr>
<td>4 Groups 2 Slide-Pairs</td>
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<tr>
<td>8 Groups 4 Slide-Pairs</td>
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<tr>
<td>16 Groups 8 Slide-Pairs</td>
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<table>
<thead>
<tr>
<th>Prehistoric to Early Christian</th>
<th>Early Christian to Gothic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Egyptian, Near Eastern, Prehistoric, Primitive, Prehistoric</td>
<td>Roman, Byzantine, Carolingian, Early Christian, Carolingian, Gothic</td>
</tr>
<tr>
<td>Greek, Vases, Fresco, Sculpture</td>
<td>Architecture, Mosaic, Stained Glass, Manuscripts, Sculpture</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Renaissance to Space Age</th>
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<tbody>
<tr>
<td><strong>Renaissance to Mid-19th Century</strong></td>
</tr>
<tr>
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</tr>
<tr>
<td>Romanticism, Neo-Classicism, Rococo</td>
</tr>
<tr>
<td>Post-Impressionism, Impressionism, Cubism</td>
</tr>
<tr>
<td>Expressionism, Surrealism, Dada</td>
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<table>
<thead>
<tr>
<th>Mid-19th Century to Space Age</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cubism, Abstraction, Minimal Realism</td>
</tr>
<tr>
<td>Expressionism, Surrealism, Dada</td>
</tr>
<tr>
<td>Minimal Realism, New Realism</td>
</tr>
<tr>
<td>Photography, Earth Works</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>12 Extra Slide-Pairs to Further Resolve Group Populations</th>
</tr>
</thead>
<tbody>
<tr>
<td>More Specific Examples</td>
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**Fig. 8**—Group-Formation Process; a breakdown of art historical categories utilized as a basis for group populations.
The artworks experienced were representative, generally, of the entire span of the development of the arts (predominantly western)—15,000 B.C. (prehistoric) to the present. Although considerations in art history content for the course were primarily those of ancient and medieval periods, it was necessary in the case of group-formation processes to present a broad spectrum of works from which distinct comparisons of paired works were immediately evident to students and which provided for them quick visual experiences and quick decisions. The wide array of artworks utilized was of value in another way. At the beginning of the semester, the slides projected within the single class period made possible for the introductory art history students an experience of personal involvement with the arts of major civilizations and historical periods throughout the development of world culture.

Fifty-four works of art (slides) were utilized, providing twenty-seven pairs of slides for the total group formation process. Depending upon the numerical distribution of students to the various groups as successive stages of the process evolved and upon the number of groupings within developmental procedures necessary to attain the desired populations, an individual student had the possible chance of making five to eight choices among the projected pairs in his total experience of the process. To some extent
this evolutionary classroom process is revealed in Figure 8. At the topmost section of the figure, the total class (128 persons) is categorically viewed as representing the total time span of art works utilized (prehistoric-space age). The specific groups, as broken down numerically, are revealed as space blocks diminishing in size with successive student groupings. The art historical works, categorized in sequences represent time spans of lesser dimension and more specific styles and forms as the process develops. The figure shows that sixteen groups were formed finally from the projected fifty-four slides, twenty-seven slide-pairs, and these eventually were resolved to fourteen groups.

As previously noted, only the civilizations or historical periods (in some instances, modern art movements) are delineated on the diagrammed figure. They are broad generalizations of the scope of specific works projected. Primarily, the categories (representative works of art) were arranged as correlations to the course textbook, Gardner's Art Through the Ages (1), in order that students had key references to works. Numerical variances within the student groupings occurred during procedures and the twelve extra slide-pairs, designated on the figure, accommodated the situations when the unscheduled needs arose.

With the formation of groups completed, structuring the class had been accomplished. Thirty-five minutes were
allotted for this process, leaving fifteen minutes of class time for each group to achieve some degree of organization.

Within each group a recorder (volunteer or elected student) listed on a sheet of paper his/her name, names of group members, and an identifying group number (or a title, should the group desire). Records of this vital information, kept by both the group recorder and the instructor, were strategic to ongoing group work (rollkeeping and the like) throughout the semester. Leaders were elected during group meetings (classestime) approximately two weeks following the initial formation-organization session. Members in communicating with each other in succeeding class periods could by then ascertain the group member most capable of assuming leadership. During the remaining minutes of the group-formation period, the fourteen groups were involved within their individual memberships in quick get-acquainted procedures. Three-minute encounters transpired between each set of two persons. Using a graphic notetaking device, the "what wheel," pairs of members learned about each other, and in turn, within the group, shared information. Groups were instructed to occupy the approximate same classroom locations at the next class period, and at following class periods should they decide this procedure would be of value.
In an examination of the group formation-organization class experience, an assessment was made in a personal manner by the researcher (instructor). Nine points seem significant and worthy of note.

1. The overall purpose of the class period was accomplished: the large class was resolved into a structure of fourteen small groups suitable to workability of desired methodologies.

2. The impersonality of the course environment with an original population of many individuals became one characterized by groups whose lesser populations displayed attitudes of friendliness and cooperation, and an eagerness toward assigned tasks. The large group, heterogeneous in nature, was transformed into subgroups whose members discovered through formation-organization procedures that they shared certain common interests in art history, or personal identities or both. The change in the environmental attitude was conducive to attainment of desired student growths.

3. Student participation was significant. The involvement of all students in the total task of structuring the class and in organizing the groups was contributive to the success achieved. The six student-volunteer assistants were of immediate value to procedures of the class period, and formed a resultant nucleus of persons whose helpful
ideas, efforts, and positive influence upon fellow class members extended to ongoing course experiences.

4. The instructor became an active participant. The instructor who previously assumed a position behind the podium primarily as a lecturer, information-giving person, moved into a communicative position among the students. The nature of procedures demanded a totality of involvement of all persons which, though occurring at the beginning of the semester, laid a foundation for other harmonious teacher-student relationships in course experiences which followed.

5. Through the experience of encountering works of art (slides) and making choices among them, the students grew in perception and awareness of art historical works; they acquired some knowledges as to the overall development of the arts through the centuries, and found opportunities to explore curiosities and imaginations through the primarily subjective experiences of decision-making.

6. The instructor also acquired growths in the area of the arts since the creative task of planning the innovative procedures and appropriately selecting and arranging the slides according to the content and to the process, was a task of considerable dimension.

7. In the interpretation and utilization of subject matter, the students' experience of the art works (slides)
was of value in that the experience provided a kind of transition in content from the preceding class sessions which dealt with the contemporary arts, to the periods immediately succeeding, which explored the arts of ancient times. Participating visually in the broad overview of the overall development of the arts--ancient to contemporary--students gained insights into possible art relationships found among works of all periods. They also found pleasure in the array of works of art projected as a visual experience.

8. The class experience was multi-dimensional in scope in regards to possible personal and interpersonal experiences. The total class as an operational unit, the various self-groupings and organization of groups, the individual student, and the instructor--the class population components--provided a variety of experiential opportunities conducive to humanistic growths.

9. The total process of group formation and organization was open-ended. The class was structured as anticipatory to other student-enriched experiences during the semester; the involvement with content was broadly conceived as preclusive to a study of art history in more specific interpretation in class periods to follow.

Procedures.--The articulation of the concerns and events of one particular class period from within the total
experience of course implementation emphasizes the significance of well-defined and concisely-manipulated procedures to the success of the course. These types of experiential situations dominated the implemented format. The kinds of taskwork in which students were involved, individually and in groups, and the ways in which the tasks were accomplished were integral to each other; the success of the taskwork was distinctly contingent to procedures appropriately selected, planned, and applied.

The processes and procedures intrinsic to appropriate methodologies were the key to student attainment of art history knowledges and personological growths which serve as the basis for the innovatively conceived survey course. Due to the continuing complexities which arose in innovative situations, it was recognized that to some degree procedures must retain flexibility and adaptability. There was also recognition that some known, workable strategies, devices, and schemes were essential to aid in the ongoing directionality and progress of the coursework. Some of the procedural devices were developed spontaneously as the need became evident. In other instances, needs were foreseen and solutions demanded more deliberate problem-solving on the part of the instructor. Some of the following explanations presented may appear to be involved with simple, subordinate course considerations, but in the total
implementation they evolved as strategic devices valuable to an overall procedural framework in which the projected class period-to-class period activities were effectively manipulated.

Keeping students informed and making certain that students received and understood all instructions regarding the variety of coursework with which they were continuously involved was a major concern throughout the implementation experience. Procedures and related devices utilized in this concern were many, but the traditional "hand-out" sheet, creatively interpreted in regards to both subject matter and student tasks, was of particular value. In some cases, students designed them for the total class. In recognizing the problems experienced in communicating correctly with 128 persons, student groups, in planning and executing presentations, considered the explanatory hand-out sheet as a significant contribution to the success of a presentation. Some sample sheets from actual class experiences are found in the Appendices (A, B₁, B₂, C, D₁, D₂).

The hand-out sheets and their uses dealt with a variety of topics pertinent to the course: instructor's statement of teaching approach and interpretation of the course, presented to students at the beginning of the semester; problem-task assignments for individual, group, and inter-group consideration (various colors of paper were used, such as
the yellow "Tuesday Sheet," the green "Friday Sheet," and the like); task-report sheets employed for summary statements relative to individual and group responses to works of art viewed in class, gallery visits, research in outside readings; decision-sheets requesting group ideas by the instructor as to such items as grade evaluation of presentation-experiences, independent studies, group competitive tests; and value clarification sheets for individual student self-analysis of responses to art works and art experiences. In some instances the instructor tabulated findings from the sheets for grading purposes, for discovering progress of the class toward certain desired goals, or for judgmental purposes as to further course implementation. In other instances, hand-out sheets remained with the groups or individuals, the process of problem-solving having been the primary aim of the assigned activity. In the latter case, grades were sometimes allotted to students for this subjective experience, and interpreted by the instructor to be valid in the same sense that grades were allotted for objective test experiences.

The procedures of orienting students at the first of the semester to new ideas of academic environments in which subject matter and experiences were treated in novel ways were of immediate concern to the instructor. The particular necessity for orientation in the course was recognized in
that teaching approaches and practices in the area of art history have been long established in traditional concepts. It is essential that individual class members discover a sense of place in the new academic situation and that they find a self-validity to innovative art history tasks.

As a part of the orientation procedures at the beginning of the semester, students were given the hand-out sheet (Appendix A) which was self-interpretative in the students' contemplation of instructor-expressed philosophy and concepts regarding the course. As additional orientation, the instructor verbally informed the class as to the kind of course they could expect to experience. There was no syllabus to follow although course directions were somewhat determined. Exploratory and experimental approaches would be utilized in an attempt to make the course more meaningful, academically and personally, and perhaps more enjoyable to experience than a traditionally conceived art history course. The student would be given consideration, as far as possible, as an individual, desirable as a course participant and capable of making unique contributions to the success of the class. At the outset, attempts were made to set up an atmosphere of openness and trust among all participants, instructor and students, and to convey the idea that the semester's course experience was considered a cooperative, humanistic venture.
Procedures and devices utilized in roll-keeping in the course evolved into modes of communication among course participants and the instructor which were of some value. They contributed to a certain cooperative spirit and cohesiveness among members of individual groups as well as providing an effective means of taking care of student attendance. Responsibility for checking daily class attendance was assumed by group recorders. Tabulated figures from group reports were compiled by the instructor at approximately three-week intervals. Often included on sheets of attendance records handed to the instructor were written comments (unsolicited by the instructor) in regard to class sessions enjoyed, critical statements concerning not-so-meaningful sessions, information about students' absences from class, and the like. It was a chance discovery, through the roll-sheet line of communication, that the instructor learned of weekly study sessions outside of scheduled class which were held by members of several groups.

The open class meeting, scheduled outside of class-period time, open to all students and open to discussion of all aspects of the ongoing course was extremely valuable to all aspects of the implemented experiences. Five evening sessions were held during the semester. The first one, within the second week of school, provided opportunities
to discuss more fully the philosophy and procedure of subgroup or encounter group experiences. Other open class meetings served as valuable semester check points at which all course considerations were freely discussed such as the evaluation of preceding experiences and speculation and determination of experiences to follow. Group leaders and recorders were at times summoned to meetings on a smaller scale to consider specific instructions for a proceeding or to aid the instructor in quick decisions regarding unforeseen difficulties. Notes of the meetings were kept by group leaders and recorders in order that non-attending course participants could have access to the information. These meetings were conducive to an involved, informed, concerned, and activating class population.

The procedures and operational devices employed in implementing the course were varied in purpose and have application to many aspects of the curriculum. Some of those described were interpreted to the needs of overall processes in the accomplishment of semester coursework while others were designed for specific needs of maneuvering particular aspects of a single class activity. Primarily, implementation was a means to determine if the course procedures theorized and developed in the alternative format were such that in the actuality of the classroom they accommodated the needs of both art and nonart course
participants, and of students involved as both individuals and as group members. The procedures of coursework were found through implementation to be extremely important in providing students ways to self-discovered meaning in the art history experience.

Exemplary Course Experiences

The course experiences examined below illustrate the particular types of course activity with which students in the survey class were at times involved. They primarily demonstrate how subject areas selected from within the specified art history content for the semester (ancient, medieval, and related 20th century arts) were utilized as core mechanisms for innovative problem-solving situations in which students, freely participating as individuals or as interacting members of encounter groups, responded to designated tasks. The intricacies of conjoining humanistic psychology, education, and art history were fully realized in the implementation of these academic situations.

The course experiences selected for examination varied in aim, content, implication of class population, problem task, and problem solving, yet they remained within the confines of university specifications. While varying curricular concerns of a general nature were singularly treated in earlier sections of the chapter, this section particularizes
these concerns and focuses on distinct classroom situational experiences.

The discussion which follows is presented in three parts. Two exemplary course experiences (two parts) are handled in some detail. They are indicative of the two primary directions of desired student growths: growth in personological aspects of humanism and growth in knowledge and understanding of art history. The third part presents a brief resume of other exemplary experiences further revealing the kinds of class period proceedings which characterized the implemented survey course. More specifically, the three parts are:

1. A class period experience planned and manipulated by the instructor, based upon the arts of the ancient near East and modern times, and specifically oriented to the individual student and his affective growths acquired through the art experience.

2. A class period experience planned and manipulated by the students as a group presentation, based upon the arts of Greece, Pre-Greek Agean, Egyptian, and Near Eastern, and prehistoric civilizations. It was structured as a type of game which when played in the classroom involved the students in questions and answers dealing with the content of the designated art historical civilizations. The experience primarily centered upon student intellectual growths
in art history knowledges, although activities involved both individuals and individual groups in a competitive situation.

3. Other exemplary class period experiences of an innovative nature based upon various civilizations and periods of art within the total content area of the semester course.

**Exemplary Experience 1: The Art of the Ancient Near East and 20th Century Relationships**

A sample student task-sheet from this course experience is found in Appendix C. The resume' of the experience, presented below, is keyed to the task-sheet.

**Aim:** Significant student affective growths were a major aim in this experiential situation primarily characterized by abstract processes of thinking and feeling about art works perceived. The aims were: (student attainment of) affective growths through subjective experiences in an encounter with two sculptures, one ancient and one modern; cognitive growths, generally, in the areas of ancient Near Eastern and contemporary arts, and specifically, in the area of sculpture and the significance of sculptural form in regards to materials, size, and chronology as related to the two civilizations; discovery of relevancy among ancient and modern arts and their representative
civilizations; insights to self, and to other course participants (including the instructor), and to the arts generally.

Content: (refer to task-sheet) Ancient Near Eastern and 20th century contemporary arts; two sculptures (slides) representative of the two civilizations:

1. "Billy Goat and Tree," Near Eastern (Mesopotamian-Sumerian), approximately 2600 B.C.
2. "Chariot," contemporary, 1950; artist, Giacometti, Swiss-Italian

Population implication: Individual student, students within individual groups, total class, instructor.

Problem task: The task assignment was predominantly directed to the individual and his subjective experiences in the context of the Ancient Near Eastern and the contemporary arts. The student task: to reflect freely upon two sculptures far apart in chronology (designated above, slide form, simultaneously projected side by side); and in experiencing them as an individual, as a member of a group, and as a member of the total class, to make exploratory comparisons and judgments regarding them, subjectively, graphically, and verbally.

Problem solving: (refer to the task-sheet for student instructions) The course experience exacted one complete class period (fifty minutes); it was instructor-conceived, structured, and manipulated.
Problem solving began as students entered the classroom and were handed a task-sheet. The sheet was self-explanatory; no instructions were spoken. It was important that from the onset of the class period the environment was somewhat quiet and conducive to contemplation. Students sat in the group locations to which they were accustomed. Although the first of the proceedings was directed to the student responding as an individual, students situated in groups from the start of the experience facilitated later procedures.

The student task assignment called for a three-part procedure, directed to the individual, the group, and the total class (noted on the task-sheet). It is to be emphasized that in all three contexts the student as an individual was significant although his relationship to the experience and to other persons changed with developmental procedures. The schedule and the experiences were:

1. Ten minutes: slides projected; individual student involved in a highly personal looking, thinking, and feeling activity, jotting down descriptive terms and ideas spontaneously, returning to the task-sheet at times to check facts about the sculptures.

2. Fifteen minutes: individual student involved with members of his group—a give and take "encounter" among persons as to responses to art works, and recorded notions; a selected discussion leader condensed ideas expressed (both
written and oral) and prepared a group summary report for
the total class. If disagreement occurred concerning the
report, several group members voiced ideas to the class.

3. Twenty-five minutes: the total class members
listened and responded to the various summary reports.
The two works of art (slides) utilized in the proceeding
had not previously been seen by the students, and are not
included in textbook illustrations. Facts concerning the
sculptures, and some pertinent sentences as to the Sumerians
and their historic and cultural contributions to humanity,
generally, are found on the task-sheet. This vital informa-
tion was essential to the individual in his total affective-
intellectual experience.

The problem solving occurred with the student, moti-
vated through perceiving the two sculptures in the context
of each other, exploring his own curiosities and imaginations
about them, discovering the similarities and differences
in them and the aspects of civilizations they reveal. It
was an experience based upon concepts of humanistic growth,
suitably directed to the university student who is, by
nature, a highly subjective person. Task-sheets were not
collected nor graded. The experience was of value in itself.

Addenda: As noted on the Curricular Profile, this
proceeding occurred on the eleventh class day, approximately
the fourth week of the semester. Preparatory foundation for
this exemplary experience was provided by assigned textbook reading, but also by events of previous class periods. The Profile reveals that the two immediately preceding periods were lecture/slide sessions which concentrated upon the ancient Near Eastern arts. Earlier classes were involved with a brief resume of the contemporary arts, a film experience, and the group formation-organization process; the film was of particular value since students gained from it insights into developmental aspects of civilizations as revealed in representative works of art. The totality of these previous class experiences provided an orientation, though not extensive, to the ancient arts, the 20th century arts, and the overall development of the arts through major historical periods. The orientation was such that class members could, with some personal ease and meaning, assume the task assigned.

As noted on the Curricular Profile, the class period succeeding this particular problem solving activity dealt with an initial study of the Egyptian arts. Due to ongoing, open-ended student experiences, student acquisition of growths both affective and intellectual, and positive attitudes toward the course and toward each other, there was no concern for transition strategies. Growth processes of course implementation proceeded; there was no break in the semester continuum.
General conclusion: The problem solving experience which dealt with Near Eastern and contemporary sculpture was an experience of some value to the students. Varying degrees of desired student growths were attained. Of particular significance was the student's self-discovery of relevancy which exists among the ancient and modern arts and their representative civilizations. The experience was of worth in that it established for the individual an expanded mode for personally perceiving, exploring, and thinking about works of art.

Exemplary Experience 2: A Review of the Arts of Ancient Civilizations Inclusive of the Periods, Prehistoric-Greek; A Game Experience, "Concentration Art History"

Aim: Primary emphasis upon student cognitive gains as acquired through interpersonal and group interaction experiences within the context of a game situation. The aims were: (student attainment of) intellectual growths in the areas of the ancient arts and civilizations inclusive of the historical periods, prehistoric to Greek; grasp of the totality of art historical information revealed to the student through a personal involvement with the summary body of knowledge necessary to playing the game; self-discovery and self-assessment of the quantity and quality of art historical knowledges gained through the course experience generally, and of abilities to recall promptly
the correct information in answer to game questions; self-awareness and self-identity as a person of value to both the group and the total class through personal involvement and social interchange in the context of the game experience; and non-intellective kinds of growth identifiable with the spirit of human interaction which occurred in game activities and which occurs generally in life situations of a competitive character.

**Content:** The arts and civilizations of the Paleolithic, Neolithic, Near Eastern, Egyptian, Pre-Greek Agean, and Greek art historical periods; the full humanness of a life situation transposed to the academic setting.

**Population implication:** The encounter group was significant. The concentration game was designed and totally manipulated as a class activity by one group. The instructor was a participant observer. Game competition evolved among groups through designated contestants representative of single groups. The individual student was involved either as the designated group contestant or as a group participant in support of the contestant. The situation was such that the experience through individual and group efforts was within the attention and involvement of the total class throughout the one class period.

**Problem task:** (the student as contestant) to win the game for the representative group by correctly guessing
the caption illustrated on the game board; to answer correctly questions based upon art history information in order to remove corresponding, numbered category cards concealing the caption from the front of the game board.

Problem solving: The game experience required one complete class period (fifty minutes). Problem solving began as students entered the classroom and perceived a rather large gameboard (5' by 7') at the front of the room, and fourteen chairs arranged in a semi-circle fashion facing the gameboard. Students were within group locations as they assembled for the class, a regular classroom procedure, so that no time was required for mobility of persons. The encounter group members whose presentation provided the game experience assumed positions at planned stations in the game area; instructions were presented orally to the total class by the group leader who was designated by his group to direct and coordinate all game procedures. Groups were allotted five minutes to select a contestant who took his position in the contestant area, and to organize themselves (the groups) to the requirements of the situation.

The following figure depicts the gameboard in the context of two stages of the game process--(1) the board in its initial viewing which shows the forty-eight numbered category cards covering the illustrated caption, and (2) the uncovered board (cards removed), in the final game
stage, which reveals the correct caption, "Queen Nefertiti Has a Swell Head." The caption and area spaces contouring the symbols were painted in brilliant, colorful hues appropriate to the Egyptian theme. Category cards were solid colors each, of blue, green, and white. Numbers were black and gold. The symbols—a representation of the sculptural form of Queen Nefertiti (textbook illustration with which the students were familiar), the well adjacent to the $S+$, and the head of lettuce—visually illustrated the caption.

Fig. 9—The game board, "Concentration Art History"; (left) the illustrated caption covered by numbered category cards, (right) the illustrated caption revealed, "Queen Nefertiti Has a Swell Head."
The six members of the group presenting the game experience executed their previously-planned and assigned tasks: one director-person (the group leader), one question-person (articulated all questions), two answer-persons (critically judged the correctness of answers), one time-person (kept time, blew whistles at scheduled time-allotments) and one prize-person (distributed assorted candies to members of the prize-winning group).

Fourteen contestants (fourteen class encounter groups) participated in the question-answer part of the game. The game was designed and structured in a format similar to the television game show, "Concentration." Each contestant in his numerical turn (one to fourteen) was asked a question pertaining to a designated art history period. The contestant originally selected by the group remained in the question-answer sequence of procedures whether he/she gave right or wrong answers. However, should the "home" group feel its losing contestant should be replaced, another group member was sent to the game area to take the place of the initially designated contestant.

The question-answer session moved continuously through the contestant panel (numerically) until the illustrated caption was correctly guessed, a procedure which involved the numbered category cards, corresponding to the art history questions, being removed as contestants provided the right
answers. As the cards were removed from the game board, more and more of the caption-symbols were revealed to the contestants. The contestant who was first to guess correctly the caption was declared winner for his group. During the first two rounds of questions the contestant singly was allowed six seconds in which to answer the question indicated by a category he chose. During following rounds of questions the contestant was given a time-allotment doubling the first two question rounds in which he could if he desired confer with his group as to a correct answer. The situation evolved that the non-participating group members selected a coach-person within their group to aid the contestant in such situations.

The game questions were provided by the host group; each group member contributed twelve possible questions with answers indicated to expedite the work of the two answer-persons. It was necessary that this group meet outside of class time in order that all aspects of the game situation could be dispatched at game time without difficulty. Questions were screened as to validity and significance of content, and to suitability to the situational experience which provided the student a broad overview of the arts of several civilizations. Sample questions are:

1. Name the powerful Babylonian king famous for his codification of Mesopotamian laws. (Hammurabi)

2. In ancient Egypt, the immortal substance, or the concept that is parallel to the western idea of the soul, is given a specific name. What is the Egyptian term for the soul? (Ka)

3. What is the name of the historically-famous Egyptian slab (perhaps used as a tablet-container for eye makeup) which is said through interpretation to designate the beginning of "history"? (Palette of King Narmer)

4. What is the name of a sculptural female figure that functions in Greek temples as a supporting column? (Caryatid)

5. The first Egyptian monumental royal tomb resembled the great ziggurats of Mesopotamia. For whom was this stepped pyramid built? (King Zoser)

6. What lives in the dark, does not know his identity, gets lost a lot, and eats meat—and is found at the palace of Knossos? (Minotaur)

Questions were of both serious and somewhat humorous nature; they were often directed to specifics of chronology and location.

Addenda: The "Concentration Art History" game is delineated on the Curricular Profile as occurring in
approximately the sixth semester week, the twentieth class session, during the Profile-designated second period of the semester. The Profile reveals the various ways in which these art historical periods were dealt with procedural to the game session. It shows that the student was provided opportunities for involvement with these arts and civilizations, of both intellectual and affective kinds of experiences, in previous class periods. In regards to subject matter, the student was prepared to answer questions (a major test preceded the game session by three class periods). Textbook readings and previous lecture/slide sessions were significant to the preparation. He was also prepared for the personological experience of the game period due to his individual involvement in other non-intellective types of group work earlier in the semester.

The game experience was not interpreted as an extra, segmented facet to major course considerations. It was a planned, class period experience within the ongoing continuum directed toward desired course objectives. It was an open-ended experience although the game ended with the class period.

**General conclusions:** The problem-solving experience which dealt with the "Concentration Art History" game was assessed by both the instructor and the students as one of the most valuable and enjoyable class sessions of the
semester. It provided a spirited environment in which the unique learning situation, of both intellective and non-intellective character, motivated students to an intense self-involvement with art history and with each other. The student acquired cognitive gains, whether he was the designated contestant or was a group member supportive of his group's contestant, in the developmental question-answer procedures. Primarily, it was a test in art history facts and information. The concern for the correct answer and for the judgments made in regards to answers was fully evident in student responses to several ambiguous situations arising during the period. Affective student gains were demonstrable. There were overt signs of a distinct cohesiveness and loyalty among group members, and of support and concern for their designated contestant in the competitive situation. The total class, composed of 128 students, assumed a unique personality characterized both by friendly and antagonistic attitudes as the game progressed, identifiable with other life situations of a competitive nature. The particular experience contributed to a general positive feeling among course participants suggestive of freedom and flexibility, and an openness to the experiences of the art history classroom.

The game was exemplary of process education centered in the arts and in humanism. It provided for students a
challenging, rewarding, affirmative, and pleasurable experience in academic and personal growth.

Resume: Other Exemplary Course Experiences

Three class period experiences exemplary of the types of innovative methodologies utilized in implementing the alternative format were examined in some detail in this chapter: two exemplary experiences presented in the two immediately preceding chapter sections, and one experience, described earlier in the chapter, pertaining to the group-formation process of structuring the fourteen subgroups within the total class population. Other class period presentations were also significant. This resume' indicates briefly the content, general character, and procedures descriptive of some of them. The class presentation was one of the semester obligations of the encounter group to the total class. It was entirely designed and manipulated by the members of a single group. The instructor was a resource person and acted in an advisory capacity when needed. At various times the instructor was an observer, a participant, or a participant observer in the group proceedings. Presentations varied in length; the average length was approximately fifteen minutes. The following list reveals some of them.

1. Two original films made and presented by two different groups: (1) a film depicting the ritual
ceremonies of the burial of an Egyptian pharaoh in which group members, costumed as ceremony participants, were filmed as they performed the rites in dark corridors of a university building, suggestive of an Egyptian pyramid-temple tomb; (2) a film made in the university and adjacent environment showing architectural elements and structural forms relating to classicisms of Greece and Rome.

2. Two puzzle-type experiences, both original designs of the two groups: (1) a crossword puzzle in the graphic form of Zoser’s step-pyramid tomb, using informational words from Egyptian art history; (2) a hidden-word puzzle with letters of the alphabet arranged in blocked rectangular form, and hidden words denoting specifics of the ancient arts revealed through key questions.

3. Game-type presentations: a game of "Charades" in which groups were requested spontaneously to dramatize certain works of art; a treasure hunt (a wide radius of the campus environment was utilized) in which clues to the treasure were hidden in various locations—all keyed to art history; a game of "To Tell the Truth" involving group members playing the parts of well-known sculptural figures.

4. An auction of Egyptian sculpture (sample guidesheet and group work sheet found in Appendices D1 and D2). It was instructor-planned and manipulated. The activity required two class periods extending to an ongoing Art Market in
which individual students or groups invested money remaining from auction purchases.

5. One panel discussion. Group members presented compiled information from their investigation of major Texas museums in regards to particular holdings in areas of the primitive and ancient arts.

6. One original drama based upon Greek sculpture in which the six female group members, in costume, assumed positions and attitudes relating to famous sculptures in a pantomime-like situation. The finale consisted of a song and dance entitled "We All Live in a Musty Old Museum" adapted from a Beatles tune from The Yellow Submarine.

These course experiences somewhat indicate the involvement of the instructor and the students in art history learning situations other than the lecture/slide class sessions. Implementation processes revealed that each of these various methods and orientations utilized was important, as exemplified in the delineations observed on the Curricular Profile. Some of the experiences are student-centered, others are instructor-centered. In the reality of the classroom, all become closely interwoven, adding to the variety and richness of the total learning pattern.

Summary

The implementation experiences described in this chapter reveal the developed alternative format for an introductory
art history course, and deal with a considerable number and variety of human and curricular concerns as processes of examining actual student experiences involving the ancient and medieval arts and their 20th century relationships. These concerns, centering upon new interpretations of the traditionally-conceived survey art history course, have been continuing issues of this research and were developmentally considered in each of the succeeding chapters. It was the implemented classroom situation, however, as demonstrated in this chapter, that provided a reality to the theorized and developed concepts.

A Curricular Profile was developed. The Profile structure reveals in an interrelated way, the one-semester survey course both in its totality and in its many specific parts. Other chapter sections deal particularly with course goals and objectives, methodologies, group tasks, class structure, and the like, all in terms of the implemented alternative format directed to specific art history content.

With course implementation, a major task of the investigation was finalized. A personal observation of ongoing procedures revealed that the implementation was of great value. Only through implementing the alternative format was the structure of the developed curriculum completely revealed, and the degree of development fully determined. Only through implementation processes were methodologies
totally examined. An outcome of the course implementation, of particular significance to this researcher, was the realization that many innovative interrelationships of art, education, and psychology structuring a great variety of student experiences and classroom situations, were possible in one course for a period of one semester, within university specifications of content, environment, and schedule. The actuality of the course experience provided the most conclusive way to determine the value, validity, and workability of the new approach to art history.
CHAPTER BIBLIOGRAPHY


CHAPTER V

SUMMARY

The introductory art history course at the university level was the subject of this investigation. The research dealt with the development of a survey course in which a new approach to the teaching and learning of art history was based upon concepts of subject matter and methodology other than those identified with the traditional lecture/slide approach. The directionality of the investigation was defined in the research problem: the dual tasks of developing and implementing an alternative approach to the traditionally taught introductory art history course.

The emphasis of the research was upon the development of a new conception of curricular form in regards to the accepted, conventional survey-type course. The alternative course, the new format for the survey course, was exemplary of process education, and the research methods through which it evolved proceeded developmentally through formative processes of growth toward desired outcomes. Observations and assessments were made in a personal fashion by this researcher while the development and implementation of the course was in process. No attempt was made to compare the alternative
teaching method with the traditional approach by way of an experimental design.

The new teaching approach to the survey course was characterized by innovations particularly evident in the methodologies employed. The innovations had foundation in ideas of humanistic psychology. Application of these ideas to the art history classroom centered in a type of group process learning accomplished through various processes and procedures dominated by student interpersonal relationships. The resultant situations provided for students an enriched academic experience in art history, and unique opportunities for peer group learning, self-growth, and self-involvement in the arts. The situational experiences were directed to both the non-art, general university student and the art major/minor student who as course participants characterized class populations. The orientation of the alternative approach was such that the content of art history became the essence of student personal growth within the context of the university. The interpretation of the academic experience as a student life-growth experience necessitated conjoining the areas of art, education, psychology, and philosophy, and directing the resultant summation of concepts to desired course goals.

The content and direction of the investigation were self-initiated by the researcher to fulfill certain
recognized educational needs. The investigation was also reciprocal to urgencies expressed by others attentive to a reexamination of the introductory art history course. A quote regarding college art programs by Hastie is exemplary:

Hopefully guidelines for future innovative changes will be forthcoming at every level of college instruction. For those courses that are provided for nonmajors, distinctions must be made about just what kind of art experiences are most effective in helping these students to attain an insight into the meaning of art within the limited time available. The typical rapid survey of the history of art is probably not our best means for aiding these students on a road leading to the appreciation of art. (1, p. 9)

The complexities of the research situation were recognized and some answers were found in pertinent literature. The involvement with readings was both of an historic and a contemporary nature, and dealt with findings in the areas of art, art history, art education, general education, and humanistic psychology. The particular difficulties of developing the new survey course toward desired innovations recognizably involved a process of synthesizing the intellectuality of art history components to the experientiality of humanistic concepts identified with affective education. Literary discussions of third force psychologists, Abraham H. Maslow and Carl R. Rogers, provided insights of considerable value. It was primarily through an understanding of Maslow's notions of personology (personality interpreted through ideas of psychology and philosophy) that the nature and needs of the student as a person in the classroom were determined.
Maslow and Rogers both revealed through their writings the value of encounter group practices to educational processes, concepts which were somewhat freely adapted to the innovative group process learning employed in the developed survey course. The wisdom of other scholars was also essential to the continuous redefinition of course directions and the maintenance of perspective.

An indepth personal examination of all aspects of the introductory art history course took place: its curricular structure, student growth patterns, instructional processes and methods, values, intentions, and philosophy; its place in the university curriculum, its worth to the art department, and its meaning to the university student. The formative processes of developing and implementing the new approach to art history remained within a broad continuum in which the developmental procedures were subjected to an ongoing examination within the context of these stated concerns. The individual student emerged as the most significant consideration; the curriculum which evolved was structured around the student.

The total investigation and the alternative format, developed and implemented in an integrated two-process task, were in several ways dual-dimensional. The two major concerns of the study were: (1) the effectiveness today of the art history survey course in its utilization of the
traditionally-established approach to subject matter and methodology, and (2) the university student who as a participant today in the survey course experience seeks to self-fulfill individual needs. Purposefully positioned in the 1970's, the concentration of developmental efforts was directed to the contemporary university classroom in which the two areas of art history and humanistic psychology exist in intrinsic relationships and to the contemporary art history student who experiences that academic environment. These various two-dimensional considerations were supported by the two-way mutually-conceived student growths which were the desired outcomes of the alternative course experience: (1) growth in the knowledge and understanding of art history and its relationship to contemporary life, and (2) growth in personological aspects of humanism through the art experiences.

Course development and implementation evolved through the experience of three one-semester art history introductory courses, structured, taught, observed, and assessed at Texas Tech University in 1972 and 1973. These courses, developmentally and sequentially directed toward discovering the new alternative format, varied in concepts and teaching methods. The three survey courses, descriptively categorized, were:
1. A traditional course.
2. A transitional-exploratory course.
3. An alternative-innovative course.

The traditional course experience clarified the research problem in that it revealed the difficulties associated today with the primarily intellectual, factual approach to art history. The transitional-exploratory course experience provided the necessary experimental link between the strictly traditional approach and the fully-developed innovative approach. The alternative course experience, the latter approach, was characterized by a flexibility of all curricular considerations and a freedom of the student in the classroom where he participated in a variety and number of open-ended activities of a problem-solving nature conducive to self-initiated, experiential learning within the framework of art history subject matter humanistically conceived.

Of specific note was a projected student-growth theory and an accompanying graphic model devised by the investigator and applicable to the alternative course. The theory presented five dimensions of student growth which, as graphically explained, were possible outcomes of the course experience. It dealt with ideas of growth patterns which organically evolved from a central core (the student self), from within outward, through various levels of student personal and interpersonal relationships (growth processes
through group and inter-group experiences) until finally ultimate growth was a possible student achievement, designating a cognitive understanding of all growths (universal growth). The extent of the theory was that the order and harmony which pervade works of art throughout the ages and reveal man as a creative human being in all periods of time was transmitted to the individual student as a concept of personal value through his experience of the arts in the humanistic academic environment. The five dimensions of personological student growths were shown to be mutually-structured to the five, five-dimensional components of art and art history growths. The important notion was exemplified that art history provided the richest possible source of classroom experiential situations in which desired student growths were realized. The theory, as interpretative to all elements of the developed and implemented course, revealed the possible total integration of course considerations—the fusion of cognitive and affective factors, the intellectual and emotional aspects of human growth as intrinsically related to the experience of the arts.

Implementation finalized the development of a new teaching approach; it demonstrated the workability of theorized and developed concepts. The presentation of a Curricular Profile systematized and summarized, visually, the primary course considerations involved in the
implementation of a one-semester survey course in terms of the alternative format. It dealt with the arts of ancient and medieval times and their 20th century relationships. The positioning of art historical subject matter to time-space allotments and to types of methodologies appropriate to desired outcomes provided insights into the usability of the developed format. Definitive examples of student problem solving tasks based upon art history content were examined in terms of experiences specific to the student as he responded as an individual or in relationship to his group or to the total class. In the instance of the implementation of the alternative-innovative course, the total class population was 128 students and within that enrollment were fourteen subgroups or encounter groups, each with a population of six to eight students. The structure of the class was determinative to the methodologies employed and to the kinds of tasks assigned to the students. Diagrams, tables, and charts were presented for purposes of clarity and were juxtaposed to significant points of discussion in regards to research processes.

With the alternative approach to the teaching of the introductory art history course developed and implemented, the investigation achieved a level of completeness which could serve as a basis for further research. It is impossible, at this point, to make definitive, conclusive
judgments. In actuality, "a significant process has been inaugurated" (2, p. 341) rather than finished. The directionality of the study was toward educational change, toward a new kind of education in the arts through which a new kind of human being could evolve--a process person fully capable of coping with complexities of a contemporary age.

Given the patterns in which mass behavior including mass education, is presently organized, art is the one vocation that keeps a space open for the individual to realize himself in knowing himself. A society that lacks the presence of self-developing individuals, but in which passive people are acted upon by their environment, hardly deserves to be called a human society. It is the greatness of art that does not permit us to forget this. (3, p. 14)

The study presented basic beliefs about students as self-developing individuals involved with the experiences of art history which reveal the art and life of all ages. Through the investigation a unique educational environment was created and a format or a mode was developed in which this life growth process through the arts evolved. A new kind of academic experience for university students was exemplified in the processes of development and implementation of this format. The significance of the research lies not in the uniqueness of the integrated factors of art history and humanistic student growth but in the formative processes of growth through which the integration took place.
Conclusions and Recommendations for Further Study

Through examination of all aspects of the investigation, the following conclusions are presented:

1. Through the investigation, the development and implementation of an alternative approach to the teaching of the introductory art history course for students at the university level was possible.

2. The developmental process purposefully took a directionality toward the development of a new art history approach as a possible alternative approach to traditional methods of teaching art history. While this goal was achieved, further investigation is needed which replicates the identical format in other situations utilizing other procedures and other student populations.

3. Through formative processes of development and implementation the alternative course evolved to such a degree of finalization that it attained a developmental state which could serve as a basis for empirical testing.

4. The curricular structure which resulted from the investigation proved to be of value in course implementation and merits attention and further study. It was developed through procedures conceived and directed toward a new approach to art history as a significant part of the general education of the university student.
5. The developed and implemented course revealed evidence among student participants of a high level of interest and awareness of values derived from an understanding of their heritage in the arts. This provides validity for the investigation which dealt primarily with a new approach to the teaching and learning of art history.

6. The developed and implemented course provided adequate evidence of student gains in humanistic growths. This gives some validity to the inquiry in that one of the purposes of the investigation was to search for a new approach to teaching art history in which student attainment of personal growths and art history growths were desired parallel outcomes.

7. The developed and implemented course revealed a demonstration of student involvement in the manner planned with regard to the utilization of innovative group process methodologies involving student interpersonal relationships. This provides some validity for the investigation which dealt with a search for new processes and procedures in the teaching and learning of art history.

8. The educational considerations of primary importance to the investigation were applicable to both the nonart, general university student and the art major/minor student. It is concluded that the study could have value to an art department within the context of the general university.
9. The investigation dealt with educational problems of concern generally to universities which identify with the extremely large student populations of survey courses. The developed and implemented course adequately demonstrated some possible solutions to these problems through procedures of peer group learning. It is concluded that the research could have value to the university.

10. The content and methodology resolving from the research were of timely significance and consistent with contemporary directions in education in that the investigation focused upon the affective learning domain and ideas of humanism which in this case were structured into the university curriculum.

11. A significant body of organized information relating to the historical and contemporary developments of art history as a curricular consideration at the university level resulted from this descriptive research. The compiled historical findings from literature and the developmental accounts pertaining to a new approach to the introductory art history course could be of value to further study on this particular subject or to other studies of a related character.


APPENDIX

A. Philosophy of the Course Experience: the Class, the Group

B₁. Guidesheet to Independent Study

B₂. Group Worksheet for the Independent Study

C. Problem-Solving Task (the Student, the Group, the Total Class): Near Eastern Art--Contemporary Art

D₁. Auction Sheet for the Sale of Egyptian Sculpture

D₂. Group Work, the Auction

E. Student Evaluation Form, the Alternative Course
APPENDIX A: PHILOSOPHY OF THE COURSE EXPERIENCE:
THE CLASS, THE GROUP

HISTORY OF ART
Survey Course 130
Edna Glenn, Instructor

INFORMATION SHEET

THE CLASS

Ideas expressed on these pages as to class organization, teaching methodology, and the experience of learning Art History are concepts of your Instructor. It is important that you, as a participant in this experience, know what is going on and that you understand the philosophy of this approach to education and to the arts. It is innovative in some ways in that it departs from the traditional art history teaching-learning situation. You will have opportunity at the end of the semester to evaluate your experience.

A HUMANISTIC APPROACH TO EDUCATION is the intent of course structure and related class activities. It is based on the belief that you will learn more and find more meaning in knowledges gained through a PERSONAL INVOLVEMENT WITH THE ART HISTORY SUBJECT MATTER and WITH THOSE STUDENTS WHO SHARE THE CLASS EXPERIENCE WITH YOU. Though it appears to be a two-way growth encounter, (1) art history knowledges, (2) growth as a unique person, it actually is an integrated process; one growth aspect is essential to the other for a successful course experience.

Research findings of contemporary humanistic psychologists Maslow, Rogers, Murray, Allport, Fromm, Harris ("I'm okay - you're okay") and others give support to much of the philosophy utilized in this course. They insist on varied, flexible, open-ended learning situations where you may find opportunities for creative thinking, for exploring personal feelings and curiosities. Application of these concepts to the areas of art and art history provides a means for you to fulfill your needs (academic and personal) in participating in the course. It gives you a chance to reach, as nearly as possible, your particular growth potential. INTERACTION, INVOLVEMENT, and RELEVANCE are key words. A classroom environment based on human concerns of freedom, trust, honesty, and tolerance among persons (student - student, Instructor - student) becomes quite possible.
It is believed this could be a 5-dimensional course experience for you.

THE 5-DIMENSIONAL COURSE EXPERIENCE

1. The total class
   a. Instructor's lectures and comments, basically oriented to slides and textbook (approx. 1 out of every 3 class periods)
   b. Sharing in group presentations and discussions
   c. Film experiences
   d. Art Gallery experiences

2. The individual
   a. Member and participant in a group (6 to 8 persons)
   b. Independent study; student choice of a subject related to semester Art History study; self paced and accumulative through semester
   c. Outside readings
   d. Textbook readings
   e. Singular contributions to group and to class

3. The group (6 to 8 students)
   a. Organized with leader and recorder; attendance and grade records kept
   b. Activities within the group; tests, discussions, presentation preparation production
   c. Interaction between individuals within the group, daily communication, group decision making

4. Interaction among groups
   a. Competition on test scores, rewards to winning groups in class activity
   b. Contestant for presentations
   c. Representatives participate in outside class planning sessions (5 during semester; includes students from 4 sections of Art History 130)

5. Transcending the Classroom Experience

   Extension of personal growth through course experiences to broader contexts of academic growth and life situations
THE GROUP

"Humanizing" the large art history class will be possible perhaps by utilizing a type of ENCOUNTER GROUP organization and experience structured through the subject matter of art history. The course, then, will NOT be one totally oriented around lecture, slides, test-feedback. EFFECTIVE LEARNING (facts, dates, "intellectual" aspects) is important, of course. But, also, the AFFECTIVE (feelings, subjective aspects) is IMPORTANT.

Within the next two weeks, your group should be fairly well organized with a group-leader and a recorder. Hopefully you will soon be acquainted with those who make up your "circle." As time moves on and you have more opportunity for group work, you will discover that EACH PERSON possesses a UNIQUENESS, a SPECIAL SOMETHING as a person, to contribute to the GROWTH of your GROUP.

Group activities will vary. However, EACH GROUP IS RESPONSIBLE for a CLASS EXPERIENCE (Not to exceed 20 minutes) sometime during the semester. A schedule will soon be posted, designating periods allotted to these group-expressions. Write in a date for your group. The experience can be of any medium or type--multimedia (your own equipment except for X56 projectors), a skit, game-type thing (contestants from other groups), panel discussions, on-site class experience in Lubbock, away from the classroom, etc. A discussion-demonstration of art media as exemplified by art works pertinent to the historical periods could be a consideration. When your group has made a decision, hand to Edna a resume' of plans; a check-sheet later should include:

- Section number
- Group number
- Date of presentation
- Type of presentation (a brief description of method used; game, etc.)
- General content or subject matter involved
- Intent of presentation
- List of group members
- Specific parts played by what member of group?
  or a contribution to overall production
- Outside-class meetings: who attended
- Evaluation of presentation

The idea of Group work and presentation will be discussed more fully in class next week. In all cases, the subject matter of art history, relative to your course section, will comprise subject matter for presentations and group work.
Very soon you will be handed a guidesheet to the Independent Study.

Gladly your instructor will act as resource person, to advise, listen, or just "visit." OFFICE 1003-B, Architecture Building, 10th floor. Usually MWF 2:30-4:30, but it's best if the time is arranged.
APPENDIX B1: GUIDESHEET TO INDEPENDENT STUDY

ART 130

Edna Glenn, Instructor

SO--

You now have some notion as to what comprises the study of art, as related to history. GOLD FACES WITH OSIRIS BEARDS, SUMERIAN "FREAKS" WITH WIDE STARING EYES, ASSYRIAN ANIMALS WITH FIVE LEGS, MAYAN SERPENTS WITH FEATHERS. You have read textbook pages, confronted slides, experienced a variety of classroom sessions.

OKAY--

So you are an individual with specific interests, feelings, knowledges of your own.

In what way, then, can YOU "find yourself" in this course that will have significance for you? for your group?

YOU--

Is there ONE IDEA concerning the study of Art History that grabs you? Enough that you could pursue this one idea throughout a study of Minoans, Mycenaeans, Greeks, Romans, Medieval Christians, etc? Like holding on to a single thread and weaving it in and out of the fabric of history and art works? At times, the "pattern" that forms may be very distinct, clear and easy to follow; at other times, diligent exploration, search and imagination may be necessary to perceive meaning, to find a continuity--always keeping in mind, of course, the total fabric design.

Choose a research subject that you will investigate in each of the art historical periods, making it an ON-GOING ACCUMULATIVE STUDY. IT IS NOT A TERM PAPER YOU WILL WRITE AT THE END OF THE SEMESTER. Your ideas and findings you will record as you read the textbook, experience slides and discussions in class, etc. You may conduct the study with only your textbook, or you may use other resources if you wish. JUST BE SURE TO GIVE CREDIT TO ANY QUOTES OR STATEMENTS WHICH YOU USE THAT ARE NOT ORIGINAL WITH YOU. Be creative with a format. Use a format that says "you."
POSSIBLE IDEAS--

Here are a few suggestions simply to stimulate your thinking. Sorry to quote textbook page numbers, but it may provide a springboard from which ideas can be explored and extended. Try it!

THINK BACK--

Spend some time, once again, with textbook introductory pages (pp2-11). Ideas and concepts abound there, such as:

"... a work of art, visible and tangible as it is, is a kind of PERSISTING EVENT." (p2)

(EVENT?--in history, in the lives of human beings? Represented in the art media? What relationship does this have with Minoans or Greeks or Romans? It PERSISTS?)
or:

"... the STYLE of a work of art is a FUNCTION of its historical period." (p2)

(STYLE? This could go many directions--here is one possibility. Is there an innovative style in all periods comparable to the uniqueness of the Amarnah Style (Akenaton), so shortlived, yet distinctly different from the "traditional" of that civilization?)
or:

"... works of art from one period look different from those of other periods. SOMETHING CHANGES. This something can only be the points of view of the human makers of works of art with respect to the meaning of life and of art." (p3)

(possibilities for those of you philosophically inclined, etc?)
or:

"... a very broad source of knowledge of a work of art lies outside the artistic region itself, yet ENCLOSES IT and is in TRANSACTION with it. It is the GENERAL HISTORICAL CONTEXT--
political  
social  
economic  

scientific  
technological  
intellectual

—a background that accompanies and influences the specifically art-historical events." (p5)

(One of the above could be lifted out as a major interest in each civilization; how does this one aspect become apparent in specific art works which represent each period?)

or:

the appraisal of man (p10), or the image of man as revealed in countenances of human beings as portrayed in art of various civilizations.

or:

media as a significant factor with specific civilizations?

Does the "stuff" from which art works are created have anything to do with representations of objects and experiences indigenous to locales?

or:

specific aspects of architecture, such as the development of the arch form which eventually grew to soaring cathedral vaultings?

LOOK AHEAD--

Spend some hours thumbing textbook pages to get an overview of entire semester course—content (up to the Renaissance).

THINK CREATIVELY--

EXCHANGE IDEAS WITHIN AND AMONG GROUPS.

Jot down a list of possibilities, mull them over. Make a DECISION THAT INTERESTS YOU.
THEN--

1. Wednesday, February 15

Bring to your group-session (and on to me) one typewritten page, in OUTLINE FORM, stating the intent of your individualized study—the SINGLE IDEA or SINGLE CONCEPT which you will pursue for the remaining semester weeks.

(your name, section number, group number, I.D. number, please).

2. Wednesday, March 25

Bring to group-sessions (and on to me) what you have compiled up to that date. A checkpoint as to your progress.

3. Wednesday, April 30

Turn in entire independent study.

EVALUATION, GRADEWISE?--

Still questionable. What do you think? Possibly two of your group-mates can read, make judgments; the FINAL considerations by the Instructor? Suggestions? Could this be your FINAL EXAM?
APPENDIX B₂: GROUP WORKSHEET FOR THE INDEPENDENT STUDY

THE WEDNESDAY SHEET

TO THE GROUP LEADER:

Return to Edna at end of period:

1. This sheet, completed

2. All "Idea-Sheets," relative to Independent Study, by group members

I. Group Leader:

Group Recorder:

Group Number or Group Name:
List members present today and independent-study topics selected by each

II. Agenda:

A. Individual oral presentation of ideas for Independent Study: each group member

B. Group discussion

1. Validity of idea: relevancy to semester study
2. Directions in future weeks
3. Resource materials (share ideas)
4. Interrelatedness of "ideas" among group members

C. List five suggestions for on-going evaluation procedures of Independent Studies; overall evaluation (List here and on back of page)

D. Class time left? Check-up time for progress of group-presentation idea

E. Don't forget, open class meeting this Thursday night, 7:00 P.M., Lee Finch's apartment, 4517 29th Street

THE THURSDAY SHEET

(There are no grades involved with this class experience today; nothing to be turned in to the instructor)

GROUP AGENDA:

TWO SLIDES PROJECTED--

<table>
<thead>
<tr>
<th>Left Screen</th>
<th>Right Screen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contemporary 1950</td>
<td>Sumerian 2600 B.C.</td>
</tr>
<tr>
<td>&quot;Chariot,&quot; Giacometti (Swiss)</td>
<td>&quot;Billy Goat and Tree&quot; Artist Unknown</td>
</tr>
<tr>
<td>Height 50&quot;</td>
<td>Height 20&quot;</td>
</tr>
<tr>
<td>Media--Bronze, Cast</td>
<td>Media--Wood, Gold, Bitumen, Lapis Lazuli</td>
</tr>
</tbody>
</table>

Each person individually views the slides.

On a two-column page, write single words or brief comments as to your personal responses to these works of art. Write down your quick spontaneous reactions. Which sculpture has the most "appeal" for you? etc.

For a few minutes, give some thought to information listed above, in regard to YOUR FEELING about the sculptures.

Consider the Gardner book statements:
That at the dawn of history, the Sumerians, through formal religion and civic life, CREATED A NEW KIND OF HUMAN EXPERIENCE; and, through figurative art and writing, the Sumerians found a NEW WAY TO REPRESENT THAT EXPERIENCE.
TODAY--

We also hear a great deal about works of art revealing the "human condition," the human experience.

WHAT DO THESE SCULPTURES SAY ABOUT MAN?

the artists who created them?
the involvement of the viewer, "then,"
and you, "now"? etc.

WHAT CONTRASTS AND COMPARISONS ARE POSSIBLE?

IN YOUR GROUP, SELECT A DISCUSSION LEADER FOR THE DAY.

Within the group, consider ideas (both oral and written) of individual group members.

The last 25 minutes of class period will be devoted to summary reports of groups, presented to entire class, by your selected leader.

BE IMAGINATIVE!

GO ALL THE WAY WITH YOUR CURIOSITY!

MAKE IT A GOOD CLASS PERIOD,

Encountering Art Works--
Encountering Persons in Your Group!

(There are no grades involved with this today.)
APPENDIX D1: AUCTION SHEET FOR THE SALE OF EGYPTIAN SCULPTURE

Art 130

Sections 01, 02
Edna Glenn, Instructor

The Wednesday Sheet
Group Project II

TAKE HEED EGYPTOLOGISTS!!!

ART AUCTION February 28, March 1 (your class period)

ORIGINALS FROM THE CAIRO ART MUSEUM

International difficulties have forced immediate closing of the museum.

SPECIAL CONSIGNMENT TO THAT CULTURAL OASIS OF THE SOUTHWEST

LUBBOCK

AUCTION SITE: THE WHITE CELLA OF THE TTU CAMPUS ------X56

AUCTIONEER: KENNETH

SECURITY??-----Oh yes, Campus Cops said they would just love to guard the treasures----ALL DAY LONG!!

AUCTION LIST

OLD KINGDOM

1. Painted Pottery Dish (Pre-Dynastic) 3300 B.C.
2. Comb, carved ivory (Pre-Dynastic) 3200 B.C.
3. Palette of King Narmer, slate, 12" 3000 B.C.
4. Hesyra, wood relief carving, 45"
5. Seated figure, Khafre, diorite, 60"
6. Seated Couple, Prince Rahotep and Queen Nefret, painted limestone, lifesize
7. Seated Scribe, painted limestone, 24"
8. Married couple from Memphis, lifesize
9. Reserve Head of a Prince, limestone, lifesize
10. Stele of a Serpent King

MIDDLE KINGDOM 2130-1790 B.C.

11. Vase, turquoise, 8"
12. Hippo, turquoise faience, 8"
13. Model, fishing boat, carved wood, 12"
14. Head, Sesostris III, obsidian, 9"
15. Head, woman of Royalty, painted wood and gold, 8"

NEW KINGDOM 1570 B.C.-1000 B.C.-332 B.C.

16. Canopy Vase, alabaster, 24"
17. Woman Crushing Grain, 24"
18. Seated Child, polished stone, 40"
19. Horus, Falcon-hawk image, carved limestone, 5'
20. One Statue, Ramses II, Aswan Dam site, limestone, 40'
21. Chest, painted wood, King Tut, 20"
22. Head, Nefretete, limestone, 20"
23. Coffin, King Tut, gold, lifesize
24. Gold Death Mask, King Sheshouk I
25. Akhenaton images, limestone relief, 9"
26. Drowning Sphinx 500 B.C.

SELECT A BROKER OR BOOKKEEPER IN YOUR GROUP TO KEEP A RUNNING ACCOUNT OF YOUR MONEY ON SALE DAY, AN HONEST MAN, THAT IS!

GROUP WORK: (Use attached sheet) Preview art objects through one viewing of slides. Set up criteria as to judging value of each work.

An estimate will be made as to related values of art works, and possible range of sale prices (though this sounds very idealistic).

After the auction, actual sale prices will be looked at, using the previously estimated values. We can decide which group might have come the closest. Record of this will be kept.

************************ RULES FOR PURCHASES ************************

1. EACH PERSON WILL BE GIVEN THE AMOUNT OF ONE MILLION DOLLARS.

2. On Auction Day, if a member of your group is absent, his million dollars will be divided among the group members present, or given to the group as a whole, for purchases or investment.

3. An individual can spend his own money, or group members may choose to pool resources.
4. Groups may combine funds before or during the auction, as long as total assets (holdings and money) do not exceed 12 million dollars.

5. Bookkeepers will tally a running account on the chalkboard, of financial status of individuals or groups.

6. When all items are sold, there will be a period of time for trading or reselling.

**MONEY LEFT OVER FROM THE AUCTION?**

**INDIVIDUALS OR GROUPS--**

**WOULD YOU BE INTERESTED IN INVESTING MONEY IN AN ART MARKET FOR THE REMAINDER OF THE SEMESTER?**

**Specific Investments:**

- New Art Museum
- Established Art Museum
- Promote a young, promising artist
- New "miracle" painting medium
- Earthworks project in Lubbock

Ken Clark (Section 01) heads the Brokerage Co. Would you like to volunteer as Broker for Sec. 03 or 04?

Market reports will be announced each week.

Think about it!
APPENDIX D2: GROUP WORK, THE AUCTION

THE WEDNESDAY-FRIDAY SHEET

SECTION NO.:
GROUP NO.:
GROUP LEADER:
BROKER OR BOOKKEEPER:

A. **Criteria** for buying sculpture--
   List Here:

<table>
<thead>
<tr>
<th>Purchase</th>
<th>Price</th>
<th>Talley</th>
</tr>
</thead>
</table>

B. Complete Financial Report:
   (Use back of page also)
APPENDIX E: STUDENT EVALUATION FORM

Designed by the instructor for this particular course methodology.

STUDENT EVALUATION OF COURSE EXPERIENCE

ART HISTORY 130
Edna Glenn, Instructor

Please take a few minutes to help evaluate this semester's Art History course. I am well aware there were shortcomings, but I would appreciate your opinion. SIGNING YOUR NAME IS OPTIONAL.

Section No.
Classification: FR SO JR SR
Your Major
Are you taking the course as a requirement?

Express freely how you feel about knowledges gained, class procedures, methods, the instructor, the classroom, etc. In making generalizations, be sure to be honest with yourself. What was your contribution to your group, to the total class effort? The number of times you missed class, came late, or left early? Obviously, the most accurate appraisal would come from those of you who were daily participants (and Bless You for that).

Though we were involved with a great variety of activities almost daily, this has been a directed, serious experiment in the learning of Art History. Various techniques and methods were employed rather than the age-old daily lecture-slide presentation by the instructor, considered to be, by most Art Historians, the only effective means of "dealing" with large survey sections.

Some notions that we began with, and that were reinforced by a number of you: that the Art History classroom can be humanized to such an extent that you as a student learn much more effectively and meaningfully; you are given considerations as a unique individual; the friendly informal environment provided opportunities for self-identity and growth, creative endeavor (individual and groupwise); a discovery of relevancy to subject matter. In looking back, how much of this was possible? What are the plus and minus factors?
Consider the 5-DIMENSIONAL CLASS EXPERIENCE we delineated earlier in the semester. It was:

I. The total class
   a. Instructor's lectures and comments, basically oriented to slides and textbook (approx. 1 out of every 3 class periods).
   b. Sharing in group presentations and discussions.
   c. Film experiences.
   d. Art Gallery experiences.

II. The individual
   a. Member and participant in a group (6 to 8 persons).
   b. Independent study; student choice of a subject related to semester Art History study; self-paced and accumulative through semester.
   c. Outside readings.
   d. Textbook readings.
   e. Singular contributions to group and to class.

III. The group (6 to 8 students)
   a. Organized with leader and recorder; attendance and grade records kept.
   b. Activities within the group; tests, discussions, presentation preparation and production.
   c. Interaction between individuals within the group, daily communication, group decision making.

IV. Interaction among groups
   a. Competition on test scores, rewards to winning groups in class activity.
   b. Contestants for presentations.
   c. Representatives participate in outside class planning sessions (5 during semester; includes students from 4 sections of Art History 130).

V. Transcending the Classroom Experience
   a. Extension of personal growth derived through course experiences to broader contexts of academic growth and to life situations.

USING THE 5 CATEGORIES DELINEATED ABOVE, ANSWER THE FOLLOWING QUESTIONS:

1. The art history knowledge you gained this semester was acquired primarily through which of the above course activities? Circle one: 1 2 3 4 5

2. In a couple of brief statements, what specifically made your choice a more effective learning situation for you?
3. Rank the 5 categories in the order of their significance to you as a class member. In sequence of numbers, list the most significant first.

4. In planning a similar class, would you advise omitting any of the above categories? Your reasons, briefly.

THE TEXTBOOK
5. Did you own one?

6. How much did you read in it?

7. Would you have read more, and more frequently, if there had been page-number assignments?

8. If you have read and used both Art History books: Gardner's Art Through the Ages H. W. Jansen's History of Art
   a. Which book seems the most adequate to you in learning Art History?
   c. Other comments about the books!

THE CLASSROOM
9. Any favorable comments?

10. That acoustics are nil and communications within the room are difficult. Does this "color" your opinion as to the success of some attempted class activities this semester?

   Would some experiences be more effective in another type of classroom environment?

THE INSTRUCTOR
11. Provided an incentive and atmosphere for learning? Check one.
   all the time    most of the time    little of the time
   Comments?
12. Attitude toward students? Check one.
   empathy, understanding   aloof, unconcerned
   difficult to comprehend
   Comments?

13. Conferences, communications--Did you have a conference with the instructor this semester?
   If the answer is yes, was the conference satisfactory?
   Comments?

14. Presentation of subject matter? Comments concerning:
   slides--
   verbalization--
   class participation--
   instructions--

THE GROUP
15. How many members in your group?

16. What proportion of this number attend class and willingly participate in group activities?

17. Within your group, was there harmony--if not, why not?
   a sense of belonging to the group, which was good?
   a concern for each other?
   leadership in your elected leader?
   Did you have opportunities to project your ideas?

18. Is the group presentation a good idea?
   for the group itself?
   for the class?
   for you as a creative individual?

19. Did you have a good feeling about your group presentation? Comments, pro and con--

20. Did your part in the group presentation (preparation or final production) contribute to your knowledge of Art History, or a relevancy to it that you might otherwise not have acquired in the course?
21. Would you like to have changed group personnel at mid-term? Reasons for your answer.

22. Were there enough activities planned for involvement within the group?

THE INDEPENDENT STUDY

23. Did you find it: boring interesting to a degree fascinating as it progressed irrelevant to the course

24. Resources used other than the textbook:

25. If you used the University library, was it adequate inadequate

GRADES

26. Fair Unfair
Tests: too many not enough adequate
Would you have come to class, covered textbook material as thoroughly had there been--
no tests no grades Pass-Fail system

CONSIDER--

27. George Leonard, a respected scholar in contemporary education, has said that in "real" learning there is an "achievement of moments of ecstasy - not fun, not simply pleasure, but ecstasy, the ultimate delight."

Was there a time in this semester when you achieved a moment of ecstasy in a bit of art history learned? Delight in that it really made sense to you? If so, using the 5 categories listed at the beginning of this form, under which specific activity did this occur?

28. Anything else on your mind??????
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---------, "Reflections of a Past President," *Art Education*, XXIV (June, 1971), 8-11.

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"Department of Art, Art History Course Outlines," Texas Tech University, unpublished material compiled by William W. Guild, Coordinator for Art History, Spring, 1970.


Newspapers

