

have intellectual accessibility as well. We must understand what it is we see and hear, and you, as educators, open the gates to love and appreciation of art.

I salute the NAEA Women's Caucus for your pioneering role of leadership in art education. Let's work toward a renewed emphasis on inclusion of the arts in all levels of educational curricula and work to discover and nurture artistically talented children -- wherever they may be. Truly they are our nation's valuable resource.

Sincerely,

Joan Mondale

Introduction to the Recipient:
Ruth Freyberger

Sister (Dr.) Margaret Mary Majewski

The thought has often occurred to me that many people give years of service to other human beings through their job or profession with little or no special recognition. When I read that nominations were being received and reviewed for the 1979 June McFee Awards, I took time to reflect upon whom I thought worthy of this honor. I had been a TA at Illinois State University for several years and had had the opportunity not only to socialize on occasion with Dr. Freyberger, but to observe the relationship she established with her students. Most of them were preparing to teach children and under her guidance they developed their own ability as artists and rediscovered the joy of learning and creating, as well as preparing to teach.

I found Dr. Freyberger to be a dedicated, hardworking person, but also one who was willing to stop and talk for a minute, to share a story, a sorrow, a joy, a laugh! The great American authoress, May Sarton, in her book, A Small Room, describes a teacher introducing herself to her new class. She ends her introduction with the words, "We often realize what good teachers we have had years after we have suffered under them." (Isn't that beautiful and true!) Dr. Freyberger's students, like many of our own, are required to work hard and like students everywhere, there are probably some who think that they work too hard. I feel confident that her students have and will continue to enrich the lives of their students just as Dr. Freyberger has enriched their lives. In addition to her years of dedicated teaching, Dr. Freyberger has to her credit an impressive list of publications and other services too long to enumerate here.

It is my distinct privilege and honor to present to you, Dr. Viktor Lowenfeld's first graduate student and this year's recipient of the June McFee Award, Dr. Ruth Freyberger. Dr. Laura Chapman will present the award.

Acceptance Speech

TEACHING AND IDENTITY:
PERSONAL ACHIEVEMENT IN ART EDUCATION

Ruth Freyberger

I am, indeed, gratified to be this year's McFee Award recipient. When I was first made aware that I was nominated for the award, I felt honored to know that I would be "in the company of those whose professional accomplishments were on a level worthy of consideration." Assuming a retrospective attitude, I suddenly became acutely aware of the distance I had traveled since I first embarked on my lengthy and at times tumultuous career in teaching art to persons of all ages, both on and off-campus, as well as in community adult programs. It spans the years from 1935 when I received my B.S. diploma from Kutztown Teachers College in Pennsylvania, to my present position as Professor of Art at Illinois State University at Normal, Illinois.

My acceptance speech is divided into three parts. The first part describes the ethnical, cultural, and environmental elements of my personal background and the influences that played a large part in my professional accomplishments. The society of which I was a part was amphibolous in nature -- simultaneously giving opportunities for "moving ahead" on one hand while completely overwhelming and even destroying initiative on the other.

The second part is woven around and pays homage to three art educators whose influence and guidance have been paramount in my development as a teacher and art educator. Although all are now deceased, all were actively involved with elementary, secondary and university teaching. To varying degrees, all were active participants in state, regional, and national art associations. Their leadership roles in these organizations were an inspiration to me and many other young professionals during the 1930's, 40's and 50's.

The third part, projecting into the future, presents directions for art teaching in the next decade.

Concerning my parentage -- family background -- both of my parents were born into large Pennsylvania families. Dad was born in 1886 on a farm in Lancaster County. His immediate relatives dressed in the "plain garb" of that area -- a living testimonial to their religious beliefs. When he was eleven, his family left the farm and moved to the Pennsylvania-Dutch city of Reading. My paternal grandfather and uncles became skilled tradesmen who served apprenticeships before becoming journeymen. None boasted a high school education.

Mother was born in Dauphin County in a small anthracite coal mining area, Lykens Valley, recognized for its contribution to folk art culture. Her maternal grandfather was a cabinetmaker, her paternal grandfather a wheelwright. Her talented father was a folk musician, a tax collector, proprietor of a country store, an amateur horticulturist, and an avid reader. He believed in education and instilled in my mother a desire for "learning," though his death before my mother's sixth birthday precluded her dreams of an education. Grandmother, like so many other women without social security or other financial support in her day, held a series of "housekeeping" positions until she, too, eventually moved to Reading where there were more opportunities for employment. At this time, my mother was thirteen and though she had just been promoted to high school, her formal schooling ended. While she then became employed in the hosiery industry, her admiration for teachers and her unfulfilled desire for an education remained as basic drives in securing education for her own two daughters.

The rich folk art heritage of my mother's Pennsylvania Dutch family was to greatly affect me. Cabinetmakers, wheelwrights, bricklayers, carpenters, folk musicians, and artists -- all these were my immediate ancestors -- versatile craftsmen, many of whose characteristics I have inherited. None were teachers with academic diplomas; many transmitted their skills to others and thus deserve the title of "teachers."

Shortly after my parents married, the first World War began, forcing them into hard living conditions with a scarcity of food. When my sister, Grace, and I were born, we lived in a "row house" on a half street in Reading which had no electricity nor indoor plumbing until I reached junior high school age. This, then was the socio-economic and ethnic strata into which my sister and I were born. With less than two years' difference in our ages, Grace and I were playmates and close friends to each other. When she was still of pre-school age it was discovered that she had serious eye problems. While this greatly affected her life, it also affected mine.

We had few toys, partly because dad's culturally "plain" background negated their purchase or any involvement with them. We designed and made clothes for paper dolls that we journeyed with to countries we knew only through our geography books. Never in our wildest dreams did we think that we would ever visit those countries. Both of us have, for through education we have realized dreams that never could have materialized otherwise.

Grace, being older than I, started school ahead of me. I so much wished to go with her

and greatly enjoyed "visitors' days," for then I could attend school and sit with her at her desk. Alas, when I became a bona fide pupil, much of the magic had left. In analyzing the reasons (years later after receiving my doctorate and while taking an elementary reading course for elementary certification), I realized that in the primary grades I had had few teachers who really cared about or challenged me! While my grades were above average, school was a non-growth, actually inhibiting environment. The little art we did was "pattern copying," "directed and dictated." My mother, feeling a need for more art activity, provided my sister and me with a number of art projects, most of which were from "recycled materials." We did not have "boughten" games so we made our own!

In the intermediate grades I "blossomed." While I ranked either first or second in my class, dad would comment on my report card, "You could have done better!" While classmates were, even then, rewarded for "good grades," our reward from mother was in the form of a special dessert or favorite food for lunch. Further learning was stimulated by an inner urge for growth and a desire to please our parents, mostly mother.

The junior high system brought a reorganization of the educational structure in Reading. For many children the co-educational high school would be the terminal point in their formal schooling since the state mandated attendance until the age of sixteen. Many of my classmates entered the work force at that age because few young people from my neighborhood were interested enough in the pursuit of knowledge to make sacrifices for it. When I was in high school my "drop-out" classmates were earning salaries that enabled them to be financially independent. Years later, when working in hat and shoe factories during summer months to earn college tuition money, I realized how tedious their lives were. Repeating the same operation hour after hour, day after day. No decisions to make except produce: do the same thing over and over and over! I believe we were ready for Creativity when it dropped upon us in the 40's.

My mother was counseled by my junior high teachers to enter me in the College Preparatory program. My father had expected me to quit school when I reached the age of sixteen since no one in his family had graduated from high school. He was earning a living without a high school education -- so could I! But times were changing and employers were asking for high school graduates. Since I would be almost through high school when I became sixteen, my mother supported me in my goal to graduate.

Then, two things happened to change my life! One was that when I moved into the College

Preparatory program I moved into a new social group. To acquire any kind of status with the group of which I was now a part, I had to find a niche for myself based on my achievements, since I hadn't comparable money, clothes nor social life. I maintained my achievement -- motivation throughout the remaining years of my public school education. (continued on p. 13)

Mary Rouse Award

Description of the Mary Rouse Award

Sandra Packard, Past President

Mary Rouse embraced life and scholarship. She gave 150% to everything: her family, friends, students, field, and university. In 11 brief years, overcoming difficult hurdles, she became a leader in our profession, noted for her research, writing, and editorship of Studies in Art Education. Her dedication to her students did not end with their graduation; their accomplishments were her joys. She wrote one of her students once --

I was going to write you anyway, and tell you how very pleased I was with everything I saw you do at the convention . . . that kind of exceptional quality is the best kind of payoff that I know in life for any of us in the education racket. We literally have to define ourselves by what our ex-students are doing . . .

As teacher, mentor, and friend we respected and loved her. I loved her.

The last time we talked before she died she was all excited about a new left brain/right brain theory she was developing that would have an important impact on our field. She died before she could give us this last gift.

Through this new award we honor you for your scholarship, achievements, and potential. More importantly we pass on to you, Marianne Suggs, her legacy of courage, excellence, and commitment. As Mary would say, "Now go out and give 'em hell."

Acceptance Speech

Marianne Suggs

Thank you. I am deeply honored and sincerely appreciative. To receive the Mary Rouse Award in recognition of the young or early professional is indeed a big "stroke."

I have been extremely fortunate in that I have been able to work with many committed, exciting individuals. I was able to spend two full time years "immersed" in a stimulating environment at Florida State University surrounded by hard-working, serious students and faculty. Dr. Ivan Johnson, Dr. Julia Schwartz, Dr. Eugene Kaelin, and many others contributed to

my maturation in art education in more ways than they will ever know. Dr. Johnson was always introducing us to the "biggies" that he somehow coerced to visit FSU. Dr. Elliot Eisner, Dr. David Ecker, Dr. Edmund Feldman, representatives from Cemrel, and many others all helped to make the environment at FSU a challenging and motivating one. I have also spent some in-depth time with Dr. Harold McWhinnie at the University of Maryland. He is a dedicated, scholarly, deeply committed individual who very willingly shares his knowledge. Those of us who are "young" or "early" professionals in this field have so many fine examples that are inspiring and motivating. We thank you.

To top all of this off I also reside in the ever lovely mountains of North Carolina and have the tremendous opportunity to work with a super group of people. Dr. Lorraine Force, an enthusiastic, positive thinker, sets an unbelievable example in the Art Department at Appalachian State University. In accepting this award I must accept it in the behalf of many people that have motivated me with their personality, style, knowledge, dedication, art, and research. Dr. Force sets an excellent example in all those areas.

When in undergraduate school I had a very dear friend who was always looking forward to "Friday", to the "holiday", to the end of the semester year, or whatever. I have always been the opposite. The very thought that time will go any faster than it already is sends me into a wild panic. There is simply not enough time to do all that needs to be done! Only 48 hour days would help at this point in my life. Therefore it is hard for me to provide you with any personal aspirations. I have simply been too busy. However, my interests lie in children's visual images and what they say about them. My research centers around the visual and aesthetic development of young children. My art production is in the area of fibers . . . weaving in particular. My recent work may be described as relief panels which are formed and dyed after removal from the loom. I am also involved with the Faculty Grievance Committee at A.S.U., a group which represents faculty members who for any reason feel they have been treated unfairly. I sincerely hope that I can continue to maintain high standards in my teaching, research, and art production, and in Sandra Packard's words, "to give 'em hell."

One more personal note: while I did not know Mary Rouse personally, I did admire her from a distance. Her texts have been invaluable to me, particularly during my first year of public school teaching. And without her "Descriptive Scale for Art Products", I might still be working on my dissertation. She was invaluable in that she provided an excellent role model and contributed professional materials to the field that have aided many like myself.