



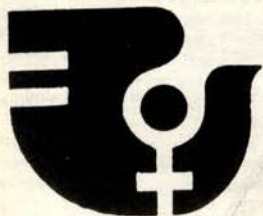
Dr. Sandra Packard

June McFee Award Acceptance Address

Sandra Packard

*Dr. Francis Anderson introduced Dr. Sandra Packard, noting that the title of a recent book, *Passion for Excellence*, described her work and her scholarship. Packard's lack of self, and concern for excellence were among her shining qualities, Anderson indicated, adding that she is also quick to see through an issue and has the courage to speak out about it. She has authored many articles and has been on the "cutting edge" of art education. One of the seven founding members of the Women's Caucus, Packard was the second president.*

Dr. Packard spoke extemporaneously about several pertinent topics. First she expressed appreciation for those women in art education who had inspired and helped her—Jessie Lovano-Kerr, Laura Chapman, Francis Anderson, and Mary Rouse amongst others. In speaking about her successful experiences in the profession, she expressed gratitude for the opportunities and success the profession had provided for her, as well as for the people and the friendships. As she mentioned in her letter to the Editor, "It was through the leadership opportunities provided to me through the Caucus that I had the opportunity to grow as an administrator and gained the necessary self-confidence to strike out in new professional directions. I credit the opportunities provided by the Women's Caucus with my start as a university administrator." Stressing the need to be continually vigilant in supporting women in our profession, she agreed that women had made great strides, but noted that women art educators still have many disadvantages and are generally out of the power network of the department. Jean Rush's Acceptance Address (*The Report*, Fall 1985) also spoke to this issue. There is an important role for the Women's Caucus to play in universities as well as in public education. Women have fought hard and have won many battles, but at times they have been satisfied only to pursue the content of the discipline, and have lost sight of the goal. In doing this, women in art have lost ground towards their goal to "eradicate gender discrimination in all areas of art education and to support women art educators in their professional endeavors."



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Mary Rouse Award Acceptance Address

Judith Koroscik

I was asked to prepare some remarks about myself and my work for this occasion. It has forced me to pause and reflect upon my professional development and to speculate how it happens I am sitting here in front of you tonight with the great pleasure and honor of accepting the 1986 Mary J. Rouse Award

I can say with all certainty, one of the reasons I am here tonight stems from a childhood ambition. For as long as I can remember, I have wanted to become a teacher. I grew up in Wisconsin in a working class family with two older brothers and two younger sisters. Four of us were born within six years, so we had a very active household. My parents were not highly educated, in fact, I am among the first persons in both my mother and father's family to have completed college, let alone a Ph. D. My mother went as far as finishing high school, while my father chose not to continue his education past the eighth grade. Soon after leaving school my father enlisted in the army and served in WW11 will still a teenager. Later he operated a gasoline station and worked as a laborer in several manufacturing plants. My mother has worked most of her adult life as a nurse's aide and ward secretary in the same hospital I worked while obtaining my undergraduate degree

I was one of those children who loved to go to school. I remember how excited I was to begin kindergarten at the age of four, and how disappointed I was when my family moved to another city where four-year-olds were not permitted to attend kindergarten regardless of their ability. I recall how painful the thought was of having to wait until the next school year before resuming what I enjoyed doing most as a child.

School was an exciting place to me. I remember hurrying home waiting for my mother to return from work so I could tell her everything I learned in school that day. She always seemed genuinely interested in what I had to tell her even though part of the telling involved quizzing her on many of the concepts I had just mastered in school. I enjoyed school so much that when I was not in school, I would often gather my sister and friends together to play school at home. Of course, my favorite role was that of the teacher.

When I was somewhat older, I looked for ways of extending and applying what I learned in school at home. I remember collecting items from around the house and using my savings to purchase materials for a range of activities—making art projects, building sets for stage productions, conducting experiments in electricity, and writing and designing picture books—to name a few.

There were also the less tangible applications of concepts I learned in school. I recall one occasion, I was about 10 years old at the time, when one of my sisters came to me for yet another loan. She wanted 25 cents for some reason, and I was tired of her always asking and never paying me back what she owed. But just having learned in school about how banks loan money and charge interest for profit, I thought this was a respectable thing to do whenever money was loaned—even if it was to your nine-year-old sister. I was not quite sure how interest was determined, so I set what I judged to be a fair rate—five cents a day on a 25 cent loan. I knew this had to be a matter of record, so I put the agreement in writing and had my sister sign the document. I was happy with the transaction as was my sister until she started receiving bills from me reminding her of what she owed. This went on for several weeks until my mother found out about it, at which time I not only lost the interest but my 25 cents. I could not understand why my mother was so angry with me over the matter when I was only trying to apply what I learned in school. After all, why would teachers have you learn something if you were not supposed to use it?

As I reflect on this now, I wonder what makes a child want to become a teacher. I am sure most children have thoughts about being a teacher at some point in their school experience—as brief as those moments may be. But who do children think teachers are? All of us who have taught undergraduate methods courses know our students' concepts of what a teacher is or what a teacher does are often vastly different from our own—much to our frustration at times. Yet our students have had the benefit of 13 or more years of schooling form which to base their ideas of who teachers are. What does a child see a teacher as? And how is it that some children never lose sight of their dream that some day they will themselves become a teacher.

In speaking from personal experience, I can say with certainty I wanted to become a teacher because teachers seemed to know so much. From my perspective as a child, teachers were persons who were so knowledgeable they had extra knowledge to give away. This was very impressive to me. Although my parents had a kind of wisdom that was also impressive at times, teachers seemed to know things that either my parents did not know or my parents could not explain.

Richard C. Anderson, an educational psychologist, has researched the acquisition of knowledge and theorizes how children develop assumptions about knowledge. In his 1984 presidential address to the American Educational Research Association, Anderson called attention to the critical role parents and teachers play in influencing what children believe knowledge to be.

Oftentimes as educators we ignore the fact that "children not only acquire experience, they acquire interpretations of experience" (Anderson, 1984, p. 9). But as Anderson suggests, we ought to consider that these interpretations are first mediated by parents whose beliefs about knowledge are conditioned by their educational and occupational status. Anderson proposes that: "parents vary in the extent to which they model reasoned explanations and justifications and the extent to which they expect them from their children. At one extreme is the parent, who when the child asks 'Why?' always responds, 'Because I told you so'" (p. 9).

Although I remember hearing that phrase a time or two while I was a child, my parents were generally better prepared to respond to my questions than that. Yet the impossibility of competing with four brothers and sisters who similarly needed questions answered provided me with an incentive to seek out explanations through independent means at a very early age. It is no wonder I appreciated teachers so much—they were in the business of answering questions.

But Anderson (1984) points out that very little school time is actually devoted to answering the kinds of questions or providing the kind of instruction that helps children comprehend the larger meanings of what they are studying. And more disturbing is "evidence that the instruction given children evaluated as low in ability is particularly restricted in this respect" (p. 10). "According to a recent review (Hiebert, 1983), when compared to children in high-ability groups, children in low ability groups receive more work-list drill but read less connected text; they are asked more simple, factual questions and fewer questions that require inference and synthesis" (p. 10). As such, poor students are generally not very successful at drawing inferences to relate information in forming larger, coherent meanings. Anderson (1984) suggests this is so because "poor learners' beliefs about knowledge do not lead them to suppose that consistent interpretations of events are generally possible, or even desirable" (p. 10). To the poor student, knowledge is nothing more than a "basket of facts."

I find this all very interesting because I remember discovering at an early age that not only did I enjoy learning, I knew how to learn. I recall thinking that learning was simply a matter of asking the right questions. If you knew what questions to ask and where to look for the answers, you could learn just about anything, that is, if you were willing to exert some effort. Apparently, my assumptions about knowledge provided me with a useful foundation for learning whatever I studied—at least my report cards seemed to reflect that.

Learning about art never struck me as being much different than studying other subjects. Making art and studying art history always seemed to me to be as intellectually demanding as anything else I did in school. While I had always been the so-called "artist" in my class, I only became genuinely interested in art after being introduced to artists' work in the seventh grade on an eye opening trip to the Chicago Art Institute. It did not take long before I started reading about artists and studying their work on my own outside of school. I remember making numerous trips to the public library to check out books on my favorite artists. I focused my study on Michelangelo when I was about 13 years old. I read about his life and studied every book in our library on his work, I still recall coming across one reproduction of what was labeled Michelangelo's work and thinking it could not have been—it just looked all wrong. I had not been introduced to the concept of artistic style, but I was certain this work was not by Michelangelo. It puzzled me for some time until I stumbled across another book that verified my hypothesis. The sculpture was in fact by another artist. It had been labeled incorrectly the first time I saw it. This vivid memory is something I still reflect upon in my work as a researcher in art education.

I began my research asking the question: How do learners acquire art knowledge? It is a question that dates



to my early experience teaching art in the public school. It was the focus of the research I began as a graduate student at Arizona State University and has continued to be my primary emphasis in the teaching and research I have done since completing my Ph.D. in 1981.

At present, I am involved in studying the function of language in understanding works of art. I have initiated a series of experiments with the long range goal of developing a theoretical model to explain the role cognitive processes play in the acquisition of art knowledge.

My research has also included collaborative study with Egyptian and Brazilian art educators. And I have most recently designed a series of studies with a Canadian colleague to investigate art learning in a multi-cultural setting. Hopefully, this line of research will result in theoretical explanations of how cultural biases contribute to the effect language has on comprehending works of art.

Among my priorities as a researcher in art education is to introduce students to the nature of psychological inquiry in the field. Towards this end, I have made an effort to involve graduates and undergraduates in every phase of my research. Having students actually engage in on-going research is one of the best ways I know of fostering their understanding of the relationship between theory and practice. Hopefully, they will draw upon this experience and use it as a foundation for their own teaching and research.

It was just this kind of experience I had while I was a graduate student at Arizona State University. My experience came from working in a research lab in educational psychology under the direction of Ray Kulhavy. It was there I learned to conduct experimental research in what was somewhat of an apprentice researcher program. The training was rigorous yet has been an invaluable foundation for the research I do today. Not only did I learn every phase of conducting experimental research, I gained an appreciation of what it takes to build empirical evidence into a cohesive theoretical framework.

Besides this experience at Arizona State University, I had the good fortune of studying with Jack Taylor, Jon Sharer, Clyde Watson, Ed Shipp, and Mike Youngblood, that is, until Mike left for Illinois. I knew very little about art education before these men introduced me to the field in ways that were both intellectually demanding and personally challenging. Ed started me off by directing my thesis work, in which Clyde also had an important role. Jack masterfully guided my dissertation, while Jon never failed to grill me on philosophical matters related to my interest in psychology. Mike set the stage for my future development as a researcher and demonstrated a professionalism I continue to admire.

Kathy Desmond is another person I met at Arizona State University who has had a hand in my professional development. Kathy and I were TAs together and shared an office across the hall from Jon Sharer. I am certain I learned as much from our three-way interactions as anything else at ASU. It has been a pleasure having the opportunity to continue my association with Kathy at Ohio State University. We have collaborated on several projects and will no doubt continue to do so throughout our careers.

When I first has thoughts about becoming an art teacher, I did not dream I would one day be teaching at Ohio State University--or any university for that matter. I am indeed fortunate to have been invited into such a stimulating career development, I am certain I would not be here tonight if it were not for the support I have received from my colleagues at OSU--especially from the chairman of our department, Ken Marantz, and Arthur Efland who nominated me for this award.

The absence of many women's names in these acknowledgements has not been an oversight. It happens that most of my educational and work experience have been with men--in fact I can remember having only two women as professors during all of my graduate and undergraduate work. But this is not to say I haven't been influenced by women in the field. Whether they know it or not, there are several women whose research and personal drive I respect highly and use as models for my own work. They include such person as June McFee, Laura Chapman, Jean Rush, Hermine Feinstein, Martha Taunton, Cynthia Colbert, Enid Zimmerman, and, of course, Mary Rouse.

My professional development has been immeasurably influenced, both directly and indirectly, by all of these persons and many more--especially my husband, Dan. We met in high school and have been together ever since, taking turns supporting each other through undergraduate and graduate school. If it were not for Dan, I would never have had the courage to leave my teaching position in Wisconsin and move 2,000 miles to Arizona to begin my graduate work. Dan is one of those



Dr. Judith Korosik

rare husbands who puts his wife's career ahead of his own and takes enormous pleasure in watching me attain my professional goals. I am truly fortunate to have had his generous support and encouragement throughout our almost 14 years of marriage.

On a final note, I would like to thank the Women's Caucus for selecting me for this award and Arthur Efland for honoring me with his nomination. But thank-you only inadequately conveys how significant it is to me to be recognized by persons I hold in such high regard. (Reference: Anderson, R. C. (1984). *Some reflections on the acquisition of knowledge*. *Educational Researcher*, 13(9), 5-10.)

The Canadian (SC-CSEA) and United States (USSEA) Societies for Education Through Art
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(Hamblen, continued from p. 3)

at California State University, Long Beach, a film was produced titled "A Celebration of Art: Preparing an Exhibition," also funded by the National Endowment for the Humanities.

She was deeply moved by receiving The California Art Education Association's award of Outstanding Educator in Higher Education. Her major concern has always been that art education be considered a legitimate area of study, on par with other subject areas, and it appears that California is heading in that important direction. Perhaps--as California goes, so goes the rest of the nation."

Hamblen writes, "This is going to require that all aspects of the process work together toward that goal, especially the universities in adequately preparing classroom art teachers. I have found that the state curriculum guideline in California presents a most coherent statement on the aesthetic education model. However, the specifics of implementation still need to be worked out. If for no other reason, this is why I believe it to be essential that art educators in teacher preparation programs be actively involved in research and professional organizations. Those who might consider research as a mere academic fill are wrong and exhibit an anti-intellectualism art education cannot afford. Implementing instruction in the four areas of aesthetics, studio work, art history, and art criticism is a radical departure from much of our past--and, it presents a whole new set of problems for the classroom teacher.

"My own research focus has been on examining higher order thinking in art and in developing questioning strategies for the implementation of art criticism instruction. I'm also working on developing a framework for the research base that needs to be established for art criticism as has been done so thoroughly for studio production. So much remains to be done. This is an exciting time in art education, but also one with many challenges--art educators should thrive in this atmosphere."

HONORS

Clermont College associate professor **Maryl Fletcher De Jong** recently won Ohio Art Education Association's Art Educator of the Year award. Her award is in recognition of her teaching in all kinds of art and educational settings internationally. De Jong is presently the Treasurer of the International Society for Education through Art, the National President of the U.S. Society for Education through Art, and the National Secretary of the NAEA Women's Caucus. In addition she is a member of the Cincinnati Women's Art Club. Her profession has taken her to 58 countries, visiting art museums, galleries, studios and colleges. She has contributed nearly one hundred papers or workshop presentations. A current major project is developing the cosponsored international art congress in Vancouver, Canada in July 1986,--focusing on the exploration of cultural backgrounds and their impact on the future.

Congratulations to other state women ART EDUCATORS OF THE YEAR! Texans recognize **Emma Lea Mayton** for her leadership as Elementary Art Consultant of the Austin School District where forty-five elementary art teachers were added in 1985. Indiana applauds **Mick Howell** for her leadership in increasing the organization's membership and esteem in the state. Iowa awards the honor to **Bettle Lake**, elementary and middle school art teacher in the South Tama School System, for helping to create a network by which all art education related groups can speak with one voice. **Nancy Johnson**, Oklahoma Art Educator of the Year, is a teacher at Douglass High School, where her efforts resulted in an arts credit for graduation from the Oklahoma City Public Schools. Under her leadership, Oklahoma received the National Youth Art Month Award. Kansas recognizes **Anne Nettleton**, elementary art teacher in Salina, for her involvement in professional art organizations and advocacy efforts. Other outstanding women art educators of the year are: Connecticut--**Donna Fitzgerald**, Maryland--**Elizabeth Grimaldis**, New Hampshire--**Jeanne Smith-Cripps**, New York--**Prabha Sahasrabudhe**, Vermont--**Nancy Stone**, and West Virginia--**Greth Myles** (The Editor regrets not having the names of other outstanding women art educators.)

The NATIONAL ELEMENTARY ART EDUCATOR OF THE YEAR was awarded to **Judy Nygard Broekemeler**, art specialist at Jordan elementary School in Jordan, Minnesota. Judy's enthusiasm, tireless efforts, and dedication to quality and innovative art education for all children in her school district in the Metro area, and the state is an example of elementary art education at its very best. Four awards were also presented to honor one OUTSTANDING ELEMENTARY ART EDUCATOR from each of the four NAEA Regions. The PACIFIC Region Award went to **Kristin Rauch**, elementary art specialist with Ogden City Schools in Utah. The WESTERN Region Award was given to **Shirley Irene Knepper**, Elementary Art Coordinator in Wichita Public Schools, Kansas. The SOUTHEASTERN Region Award was to **Barbara Boswell Laws**, itinerant elementary art teacher in Norfolk Public Schools, Virginia, and the EASTERN Region Award was presented to **Linda Murphy**, elementary art teacher in Melrose Public Schools, Massachusetts.

Reva G. Lewie, chair person of the art department of Walbrook High School, Baltimore, Maryland, received the National Art Honor Society Sponsor of the Year Award.

In the Supervision and Administration Division, **Jo D. Kowalchuk**, Arts Coordinator for Palm Beach County Public Schools, Florida, won the NATIONAL SUPERVISION AND ADMINISTRATION AWARD. **Joan Allemand**, Art Consultant of the Beverly Hills Unified School District, California, won the PACIFIC Region Award, **Deborah Cooper**, Visual Arts Specialist in the Charlotte-Mecklenburg Schools, North Carolina won the SOUTHEASTERN Region Award, and **Lynn Dodson**, Art Supervisor/Teacher of Mt. Olive Township Public Schools in Morris County, New Jersey won the EASTERN Region Award.

Anita E. Unruh, Associate Professor of Art Education, University of South Florida, Tampa, has been named the recipient of the State of Florida Distinguished Service Award by the Florida Art Education Association.