

Research Review

# Self-Evaluation Program Seen For Art Education in Future

By CLAUDIA LEVY

In his hand is a paint brush, before him a black canvas. As he sketches in form and color the art student's idea begins to take shape. How does he then judge what he has created and by what standards?

The ability of the student artist to evaluate his own work not in terms of what others have created but by an individual code of standards may play a large role in art education of the future, Kenneth R. Beittel, professor of art education, predicts.

This is the general subject of the research he is conducting under a \$62,000 grant from the U.S. Office of Education Cooperative Research Program.

THE PROGRAM, which supplies contracts for research in psychology and scientific sociology related to education, is interested in the studies Beittel has been making this past year.

Findings to date, Beittel said, suggest that creative performance in art can be predicted by certain general creativity, creative personality and self-report measures.

"Self-report measures are ratings of one's own capacities. This is an appraisal of your own standing in relation to others on such corresponding levels as education and art experience," Beittel said.

Studies have been made of high school and college students. The experimental methods indicate that individual instruction pays off, especially in the arts, when

different levels of pacing in instruction are created. This method requires the student to be concerned with his own evaluation. He is not told how to make comparisons but to create his own standards of evaluation in his work.

"Standards are not supplied because research has shown that gains do not come about where standards are supplied," Beittel said. A student's ability to compare his own work in a way which checks out with observations of the instructor is evident in the studies, he added.

"A depth method which requires the student to work in a single medium for a sustained

length of time has also been used," he said. If the student, for example, does 12 works in charcoal, concentrating on the aspects of that medium, his art capacities in general will improve, he said. Along with this the student's confidence and spontaneity will also increase.

BY DIVERGENT concentration in his art and by shifting viewpoints of a subject matter, the student's ability will also be fortified, Beittel explained.

"This conscious play may release other creative powers," he added. "Stimulating the student's ability to think about the workings of objects provides him with clues to ways of self-improvement."

## Ensemble to Present Program Of 16th, 17th Century Music

Students will have the opportunity to hear revivals of medieval, renaissance and baroque music at 8:30 this evening when the New York Pro Musica, an 11-member chamber music ensemble, makes its second appearance on campus in two years.

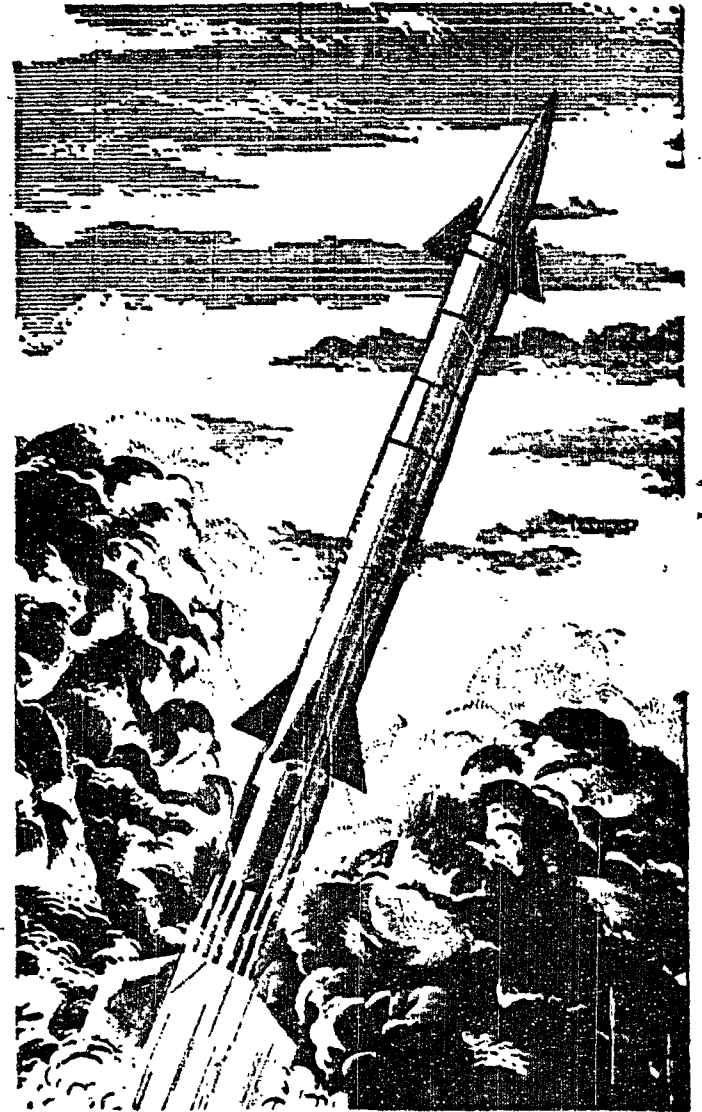
There are no tickets left for the Artists Series performance, which will be held in Schwab.

In addition to musical director Noah Greenberg, the group includes two sopranos, a counter tenor ("Male alto"), tenor, baritone and bass, as well as four instrumentalists.

To add authenticity to the program, the group will use rare instruments like the krummhorn, a soft reed instrument; the schryari, a bagpipe chanter, and other early versions of today's most popular instruments.

Scheduled for tonight's program are English madrigals, Flemish dances, harpsicord music, Latin sacred music, Elizabethan songs, Venetian instrumental music and Anglican anthems.

All the selections date from the 16th and 17th centuries and have been arranged by the Pro Musica.



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