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STYLE: A VIABLE CONSTRUCT
OF THOUGHT PATTERNING

by

Dorothy Scheer Davis

A Dissertation Submitted to the Faculty of the
COLLEGE OF EDUCATION

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For the Degree of

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In the Graduate College

THE UNIVERSITY OF ARIZONA

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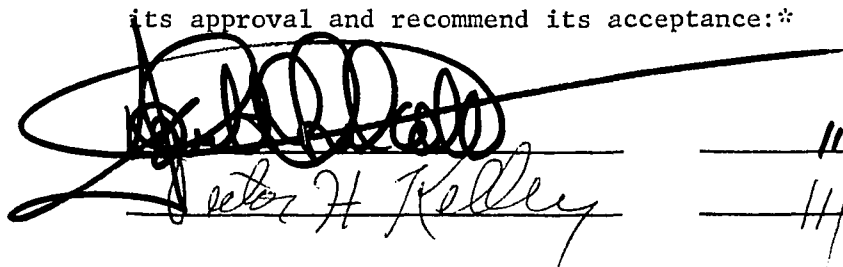
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TABLE OF CONTENTS

	Page
LIST OF ILLUSTRATIONS	vi
ABSTRACT	vii
1. INTRODUCTION	1
Purpose of the Study	9
Assumptions	10
Limitations	10
Definitions of Terms	11
Summary	13
2. THE METHODOLOGICAL APPROACH TO THEORETICAL CONCEPTS OF STYLE	16
The Methodological Process	16
Components of Theory	18
Kinds of Theory	19
Theory Construction	23
Problems of Style Theory	24
Summary	28
3. CRITICAL ANALYSIS OF STYLE CONCEPTS	30
Alternate Style Concepts	30
Analysis of Alternate Style Concepts	37
4. STYLE AS A CONSTRUCT OF THOUGHT PATTERNING	46
Style as Goal Orientation	60
Disjunctive Style--Transient Goal	61
Digital--Single Goal	61
Multiple Intermediate Goals	62
Adjunctive--Alternate Goals	62
Retroductive--Goals as Process	63
Style as the Relationship of Categories	64
Transient Style	65
Digital Style	66
Multiple Goal Style	67
Adjunctive Style	67
Retroductive Style	68

TABLE OF CONTENTS--Continued

	Page
Components of Syntax Style	69
Transient Goal Style	72
Digital Style	73
Multiple Intermediate Goal Style	74
Adjunctive Style	75
Retroductive Style	77
5. IMPLICATIONS OF THE STUDY	79
As a Model for Identification and Construction of Alternate Thought Patterns	80
As a Means for a Reconstruction of the Concept of Style	85
As an Indicator of a More Significant System of Meaning	87
APPENDIX A: EXAMPLES FOR IDENTIFICATION OF STYLE PATTERNS IN SCHOOL SITUATIONS	92
APPENDIX B: EXAMPLES OF DESIGNED SITUATIONS FOR THE CONSTRUCTION OF ALTERNATE LEARNING PATTERNS	96
LIST OF REFERENCES	101

LIST OF ILLUSTRATIONS

Figure	Page
1. Methodological Relationships of Terms and Categories	18
2. Realist View of Theory	21
3. Descriptive View of Theory	21
4. Process as a Dualism	48
5. Process as a Reduction	48
6. Process as a Directing Agent	49
7. Process as Goal in the Methodological System	49
8. Relationship of Categories for Style Construct	53
9. Framework of Construct	55
10. Framework of Construct Using the Content of Style	55
11. Two Dimensional Configuration of Legislative Learning Model	56
12. Levels of the Two Dimensional Configuration	57
13. Levels and Depths of Legislative Learning Model	57
14. Two Dimensional Configuration of Learning Model as Theory	88
15. Two Dimensional Configuration as Form	88
16. Theory and Form as Levels of a Third Dimension	89
17. Qualitative Dimension of Learning Model	90

ABSTRACT

The concept of change has been recognized as a crucial aspect of our society and its educational process. This viewpoint, as it stressed the future orientation of education, placed heavy emphasis on "learning to learn" rather than the learning of specific subject matter. The delineation of such a learning process has been attempted by proponents of various learning theories. Implied in some theories was the idea that the way of making relationships was of utmost value in discerning the various learning patterns. These patterns, in turn, enhanced or limited an individual's learning success. Attempts to identify this patterning process led to investigations of concepts of style as illustrations of systems of relationships and the application of style to thinking.

The purpose of the study was to develop a concept of style which would provide an overarching definition, a methodology inclusive of a variety of disciplines and a process that could be identified and taught within the institutional framework of education.

The methodological approach was used for the analysis of existing concepts and for the construction of an alternate concept. The methodological approach required that the categories

and terms of such concepts were clearly defined and internally consistent in their relationships. Terms and categories were considered significant as they related to the means, ends, and method of the process.

The proposed concept of style was constructed as holding a theoretical framework of instrumental design. Thus the proposed construct attempted to define more precisely those terms, categories, and the relationships of the terms and categories that located style as a process.

The proposed style concept viewed style as a process of thought patterning. The process was described in terms of the following categories: (1) Sequence, (2) Intensity, and (3) Duration.

The system of meaning for the categories and their related terms was provided by the model of Legislative Learning developed by T. Frank Saunders (1969). In this model the thought process was described by content level and structural depth. The thought process became more complex as progress was made through three levels and depths of complexity, inclusiveness, and value. The model was described by nine units of various content and structural combinations.

The category of sequence applied to the ordering of the units of complexity and value. The category of intensity applied to the number of alternatives entertained at various units. The category of duration applied to the length of time thought was sustained at a given unit.

Each of these categories was described as it combined with the other categories. As categories were combined with differing combinations and priorities, five alternative kinds of style were constructed. The following five style patterns were arranged in the order of expanded option patterns as that option pattern was deliberately instituted: (1) Transient Goal Style, (2) Digital Style, (3) Multiple Intermediate Goal Style, (4) Adjunctive Style, and (5) Retroductive Style.

This style concept could offer the direction for identification of alternate thought styles. Such identification could aid in the selection of personnel for, or programs of, activities that demand differing levels of judgmental procedure and idea construction.

The style concept could also be offered as a vehicle for learning "how to" construct a more flexible thought style. At the retroductive level of thought patterning, the learner could be considered as an inquirer of inquiry or as a learner of learning.

Further implications on a broader scale could find such a concept as indicative of a more significant system of meaning, namely that of developing this procedure of making relationships in the context of a qualitative or aesthetic framework.

CHAPTER 1

INTRODUCTION

It is not unusual for a society to readily accept new ideas and concepts that hold the promise of solving current problems or improving the quality of existing conditions. Some ideas are short lived and their promise of significance fades quickly while others seem to become a permanent part of the thinking of that society. This permanence, however, is largely due to the flexibility of the concept and to its ability to grow and change in meaning; change which is made through significant inquiry, investigation, and experimentation.

Currently in our society it is change and the process of change that are readily accepted as crucial and pertinent concepts. Change is accepted as a legitimate concept at all levels of human thought. The idea of the process of change is implicit in the problems being discussed, analyzed, criticized, and prescribed in all disciplines. It may seem superficial to note that change is only a problem as it relates to the future. One does not struggle to change the past and any concern for change must be located in the future tense rather than in the past or present. Change then demands a concern for what should be rather

than what was or is; a concern for what would be if things continue to what will be if we change the future.

The prospect of futurity as a change agent is evidenced by current literature. Future Shock (Toffler 1970), "Youth Revolt; The Future Is Now" (Mead 1971), and "What Kind of Society Do We Want?" (Gardner 1971) are indicative of the attitude toward change as a future oriented present process. The ideas presented in current literature make it clear that the future is not being predicted in simple terms of past and present. Rather, the future is being prescribed in view of the possibilities of what ought to be. It is in this sense of viewing the options of what might be that the present can be seen as a directing agency.

The delineation of future alternatives and the reflexive process of choosing for the present options, which are directed by this future, become crucial issues in education. The future demand on education is described in Burns and Brauner's Philosophy of Education as developing "a theory concerning the achievement of a desired future is thus related to education in a practical sense--for education consciously geared to this ideal, becomes the vehicle by which to realize this future (1962, p. 21)."

Alvin Toffler (1970), author of Future Shock, saw the impact of the future as analogous to culture chock; as culture shock caused by the greatly accelerated rate of change in one's own society. It is, according to Toffler, a time phenomenon and

in this sense societies and their educational systems exhibit a "time bias." In societies with a time bias toward the past, the educational system is content to impart the knowledge and skills of the past, transmitted from the old to the young. With a "present time bias" education is a process of adaptation to what "is." For Toffler, what is needed to prevent future shock is a "super industrial education system which is only possible if we once more shift our time bias forward (1970, p. 402)."

Such a "shifting forward" is evident in the ideas of John Dewey concerning education, "For those standards [of traditional schools] concern the past - what has been said and thought - while what is alive in our education moves toward some undiscovered future (in Archambault 1964, p. 290)."

Dewey's concept of means--ends is based on this idea of the future as a directing force. "Ends are foreseen consequences which are employed to give activity added meaning and to direct its future course (Dewey 1922, p. 225)." Ends or goals prescribe the means and method of their own realization. In terms of time, this translates as the future (goal) directing the present action (means). Thus human intelligence is a process of forming and achieving ideas located in the future. To have intelligence, as in Dewey, is to foresee a future possibility. "Mind is the capacity to refer present conditions to future results, and future consequences to present conditions. . . (Dewey 1916, p. 120)."

In Dewey's summary of the chapter, Experience and Thinking, he stated:

For we live not in a settled and finished world, but in one which is going on, and where our main task is prospective, and where retrospect--and all knowledge as distinct from thought is retrospect--is of value in the solidity, security, and fertility it affords our dealings with the future (1916, p. 178).

All learning, according to Boyd Bode, has a quality of futurity; the common element of different kinds of learning "all involve a change in the experiential situation which gives greater control in relation to subsequent behavior (1940, p. 233)."

The educational process depends on the future for its present realization. Education must grapple with what might be and what ought to be. It is the obligation and responsibility of formal education and those institutions designed for inquiry into the educational process to locate, describe, and teach for that kind of process which will most ably meet the far reaching shared demands of our society.

One view of education has been as an acquisition of information and skill. This kind of acquisition process is often referred to as "traditional" education. One acquires rather than inquires; accepts what has been accomplished rather than constructs a future accomplishment. In this case, what is thought of as education is subject matter that can be simplified into basic tasks and/or information. By a system which develops a habit response, such skills and information can be acquired and

gradually increased in complexity. Reinforcement both for motivation and retention is used to complete this pattern of stimulus-response. Although such a process can be used effectively, in its basic form no allowances are made for choices, or judgments, nor is the process examined in terms of the desired ends.

It is sometimes recognized that specific subject matter information is rendered obsolete before the learner has sufficient competency to use what he has attempted to master. We are educating thousands of students, according to B. Frank Brown (1963), so they can know what kind of a job they are out of.

To offset this dilemma, educational policy attempted to remove the process of learning from a direct relationship to subject matter content. In this camp, educators began to deal less with subject matter and shifted the focus upon the individual. The concept of "the whole child" gained prominence and the "basic needs of children" were recognized as providing the direction of education, especially in the early school years.

But even as the educational perspective began to change to include the individual doing the learning as well as the material to be learned, changes and conflicting ideas within this general concept developed. Maya Pines (1966) described the two major conflicting positions as the establishment and the innovators. According to Pines, the establishment is concerned primarily with children's emotional and social development and the innovators emphasize cognitive, or intellectual, growth.

From the establishment viewpoint, one should not try to teach specific skills but rather let the child learn from experiences that involve aspects of his life. Thus, children are expected to learn color concepts by having colored toys or number concepts by playing with blocks (Pines 1966). Experience and the richness of resources are considered central to learning.

They need all kinds of encounters with the unfamiliar. If they're city children, they need to be taken to the country to see where milk comes from and how fields are plowed. If they live in the country, they should be taken to the city to ride up and down on an escalator or visit the zoo and feed peanuts to the monkeys. At school, the environment may be deliberately enriched for these children. Books of all kinds; pictures, films, and film strips; a great range of concrete materials for manipulation--variety and abundance in all of these are to be valued (Frazier 1964, p. 524).

At the other end of the pole, the cognitive group views a systematic development of abilities as crucial to learning. Cognitive theory is an interactionist type position in which learning is seen as an ongoing process whereby an individual's cognitive structure (his perception of himself and/in his environment) undergoes reshaping and restructuring and change through acquisition of new insights (Washburn 1971).

It is still necessary for the learner to relate the new material to relevant, established ideas in his own cognitive structure; to apprehend in what way it is similar to, and different from, related concepts and propositions; to translate it into a personal frame of reference consonant with his idiosyncratic experience and vocabulary; and often to formulate what is for him a completely new idea requiring much reorganization of existing knowledge (Anderson and Ausubel 1965, p. 9).

From this cognitive perspective, it has become a popular cliché to speak of the obligation of education as "learning to learn."

Teaching students how to learn has, in the last ten years, been accepted as another function of our schools. With the rapid acquisition of new knowledge, it is no longer possible to give the student in school adequate command of the facts in each major subject Hence, an important educational aim today is to teach students to learn. . . (Tyler 1971, p. 64).

The acceptance of such responsibility by those involved in formal education has led to the development of various theories which attempt to provide a model for "learning to learn." How does one learn how to deal with information and skills; what are the techniques of organizing and arranging one's thinking process; what are the necessary tools? It is this concern that is evidenced in the concept of cognitive style.

A concept of cognitive style has been developed by those who mark the abilities of individuals to categorize materials and build systems for information. Herbert Gerjuoy, quoted in Future Shock, described the new education as that which ". . . must teach the individual how to classify and reclassify information, how to evaluate its veracity, how to change categories when necessary, how to move from the concrete to the abstract and back, how to look at problems from a new direction--how to teach himself (in Toffler 1970, p. 414)."

Bruner and Greenfield (1972) were concerned with language as a tool for categorization. Limited language tools limit the

ability of an individual to conceptualize, categorize, and organize his world for the refinement of the quality of his life.

Kagan, Moss, and Sigel (in Gray 1969) have developed a set of category forms to describe various processes of categorization and these are labeled as three distinct kinds of cognitive style: (1) categorical inferential--functional and/or taxonomic class labels; (2) analytic descriptive--physical description; and (3) contextual relational--thematic or grouped by dependence. Wallach and Kogan (1965) have narrowed the concept of categorization style as being synonymous with breadth of inclusion in given categories. Cognitive style in this concept has been defined as a mode of differentiating, simplifying, and labeling environmental stimuli in the process of categorization (Gray 1969). In the experimental research, the relationship between this idea of cognitive style and intelligence has been investigated but little positive correlation has so far been evidenced in terms of the models used.

It may then be advantageous to examine the general concept of style from another perspective and in this way give a new dimension to the concept of cognitive style. Style is not limited to the psychological domain and indeed an injustice to the concept is imminent when style is framed in psychology. On the other hand, style has existed as a viable concept in the field of aesthetics for some time. An accepted definition of style in this context is described as "the constant form--and

sometimes the constant elements, qualities and expression--in the art of an individual or group (Shapiro 1960, p. 336)."

Horace Kallen described style as an action pattern. "Style it might be said, is operation dammed up in opera, formation in form, process in product, way of doing in the thing done (1942, p. 949)." Kallen would assert then that style is a process best described in words that designate action. Style could then be defined as the arranging and combining of elements by directing certain relating qualities. Defined in these terms, style no longer is identifiable in terms of objects or individuals but rather by the process or activity of choosing elements and deliberately directing their relationships. Style as process can be significant to all disciplines.

Purpose of the Study

The purpose of this study was to develop a concept of style which would provide an overarching definition and a methodology inclusive of a variety of disciplines.

This process of style would be that which would be best described as a judgmental process and therefore be considered as crucial to education.

This process could be identified and taught within the institutional framework of education. It would then afford greater flexibility of alternatives and understanding of the process of choicing which would lead to the continued growth of a qualitative life and decision procedures.

Assumptions

1. The underlying value base is found in the conceptual framework. Man is defined as equal to the sum of the constructed meanings and tools through which he is located. Man, as a member of a viable society, is obligated to participate in the process of meaning construction.

2. Such a framework is determinate in character and employs particular categories by which to interpret the process in its various meanings.

3. A constructed meaning holds an imposition of a framework of chosen categories and the relationships between those categories.

4. The presented formulation is an example of constructed meaning.

Limitations

1. The development of a theoretical instrument from a minimal number of established constructs is limited by the paucity of available printed material from which to draw. As such, the study can be held responsible to minimum canons of adequate theory construction and not to any precedent for style theory.

2. The study is not intended to include the precise procedures nor the necessary instruments with which to test the proposed style concept. The study only offers a theoretical base for the future development of such procedures and instruments.

3. The study does not propose a final answer to the question of style but rather suggests a system for further study of the question and some possible implications for thinking as a process.

Definitions of Terms

Abduction: Arbitrary selection of goal.

Category: A grouping of terms, implying a given relationship between terms. The relationship places terms in groups of inclusive meaning or in groups with meaning exclusive to alternative groups; a pervasive which gives meaning to groups of concepts.

Concept: A selected hypothesis.

Ends: Goals.

Ends as Process: The desired goals as they prescribe the pattern or way of relating the means.

Explosive Pattern: The rapid multiplication of alternatives with varying direction.

Generic Fallacy: Misuse of terms through conjoining of symbols of various categories or disciplines without a redefinition of the terms.

Growth: The expansion of alternatives which provides for a continuing optioning pattern located in the future.

Linear Pattern: A pattern of pre-set order without alternative choice for goal.

Meaning: An analogous construction; having similar structural form; e.g., a metaphor.

Ostensive Meaning: Pointing another case; the "same as" a more familiar object or term.

Qualitative Meaning: Exhibited value.

Symbolic Control: The directing agent which arranges the terms in focus and direction; the constructor of the relationships between objects or terms.

Means: Terms or components used in combination to derive meaning; the data of the process; an interpretant for a referent.

Method: The process that entails both the means and ends. It entails the means and the way of choosing and arranging them, and the ends and the power of approximating them (Buchler 1961).

Method, Substantive: The recipe by which specific means combine to produce specific ends.

Method, Generic: Method for method; a patterning system.

Pattern of Inquiry: Any organization of means toward a deliberate choice of ends which has a given sequence and direction is a methodizing process. When this methodizing process is repeated and all following organizational and choicing processes of future ends and means are established a second time a pattern of inquiry becomes evident.

Process: An activity that is continuous in growth and reflexive in character. The receding future is the directing agent.

Reductionism: The process by which a representation of an object is reduced to the object itself.

Reification: The making of abstractions into substances.

Relationship: The bond that forms the "inbetweenness;" the holding power between terms and/or categories; the meaning given by syntactical terms.

Retroduction: The reviewing of an original assumption, goal, and the process used in attaining the goal; the reflexive step of inquiry.

Structural Form: A relationship of means, ends, and method exclusive of content.

Teleological Argument: The argument that presumes a designing agent as responsible for the "natural" order and conduct of things.

Vagueness: The class of things designated by a term is not sharply and clearly demarcated from the class of things not so designated; broad distinctions signified by the terms do not suffice to characterize more narrowly drawn but important differences between things denoted by the terms.

Summary

Society faces the problem of highly accelerated change. The concept of change, although widely accepted, is not always

welcomed and this resistance is largely due to a "time bias" toward the past rather than the future. To provide for an intelligent attitude toward change education will be forced to accept the future orientation of the learning process. It will be the obligation of formal education to look to the prescribable and perceivable future to attend to the present day needs.

The current concerns of education do not ignore the implications of the demands of a fast changing society. "Learning to learn" is held as crucial for education. The "how" of such a process is undergoing investigations of concepts ranging from introspection to the structuring of deliberate procedures for learning systems. The concept of style as a way of arranging elements by their relationships is indicative of this latter procedure for learning systems.

The problems facing the concept of style are myriad. The term has been used in common sense terminology as well as in different disciplines with varying degrees of precision and clarity. Style can be used in terms of a product or as process and the terminology in each case is often overlapping or, in some cases, incorrectly considered synonymous. Inconsistencies exist within given fields even as contradictions exist between disciplines.

The problem of a clear concept of style is partially due to the general imprecision of terms and partially due to the broad applicability of the concept without the clarity of common

definitional terms, but the primary difficulty lies in the confusion of categories with which to locate and describe the process.

CHAPTER 2

THE METHODOLOGICAL APPROACH TO THEORETICAL CONCEPTS OF STYLE

The assumptions has been made which defines man as the meaning he constructs and the way in which it is constructed. The formulation of theory, its construction, reconstruction, and the method of the constructed attainment are examples of the human process.

It would follow that for the purpose of developing any theoretical reconstruction it is pertinent that the methodological framework be located and described and thus clarify and substantiate further analysis and reconstruction. Theory, when viewed as a tool for construction, must also be defined and the relationship of theory and method should be made clear and workable.

The Methodological Process

The basis for the methodological process is the establishment of the grouping of terms and categories and the internal relationship of such terms and categories as they relate to the means, ends, and method of the process. "Means and ends are terms which enter constitutively into methodology subject matter itself. They function to help differentiate the methods which

methodology studies (Saunders 1964, p. 14)." The methodological structure poses as its control the relationships of the means and ends. The patterning of such directed control can then be examined in the sense of some systematic structure. The soundness of such a structure is provided by the terms and categories as they meet the criteria of the directed ends and means.

The terms and categories must meet the following considerations:

1. They must be firmly based within the universe of discourse which directs the designated concept. That is, the terms and categories cannot be vaguely defined nor used in the context of another discipline without a clearly defined differentiation.

2. The terms cannot be located in multiple categories of methodology. A term cannot be considered as both an object and as a process; as a referent and a directing agent at the same time.

3. The terms and categories used as instruments of meaning must meet the criteria for symbolic mediation when symbols are considered as the medium through which controls operate to extend and refine human communication.

4. The terms and categories as they are instruments of meaning must exhibit distinct relationships to one another so that a pattern is formed. The pattern by its form or structure should avoid the following: (1) generic inconsistencies within and between the categories; (2) duplication or confusion of terms as they relate to categories; (3) reducing the categories to

their terms rather than locating the category as the sum of the relationships exhibited between the terms. An example is illustrated in Figure 1.

Category I												Category II					
A^1				B^1				C^1				A^2		B^2		C^2	
1	2	3	4	1	2	3	4	1	2	3	4						

Figure 1. Methodological Relationships of Terms and Categories

Relationships exhibited between 1, 2, 3, and 4 are responsible for A^1 (B^1 and C^1). The relationships between A^1 , B^1 , C^1 , are responsible to the meaning of Category I. Thus Category I could not be reduced to A^1 without the elimination of B^1 and C^1 . Also, I, A^1 , and 3 could not be considered as parallel in meaning. In this same sense, terms of A^2 could not be applied in Category I unless redefined.

A methodological examination of various theoretical constructs and the resulting theoretical reconstruction as part of such a process brings to any problem a framework for viewing, analyzing, and redoing. This patterning or structuring system by which meaning can be constructed is integral to the basic concept of methodology.

Components of Theory

As methodology has as its subject matter the language of the means, ends, and method of the process, so can the substantive components of theory be articulated. According to Nagel

(1961), the components of theory are: (1) an abstract calculus or logical skeleton of the system; (2) a set of rules that assign empirical content to the abstract calculus; and (3) a model that supplies content for the skeletal structure in conceptual or visualizable materials. Theories then are built upon a system of relationships: a framework without content (abstract calculus) that must depend upon the relationships of the construct and "a set of rules" which imply a proportional or relationship system by which to ultimately effect the content model.

The above components of theory may be considered both explanatory and constructive. The components are explanatory in the sense of describing what is the case. They may also be considered as constructive as in the case of what might be when the theory is considered as a tool for meaning construction.

In the latter sense, it becomes necessary to view the alternate forms of theory and to examine the process of the formations. Further investigation into theory construction necessitates the question concerning the status of theories--not only the rules for their construction but what value is placed upon such construction.

Kinds of Theory

Nagel (1961) placed the cognitive status of theories in three categories: the realist view, the descriptive view, and the instrumentalist view. The first, the realist view, gives theory a physical reality and places theory in an ontological

position and as such can be either "true" or "false." When a theory is supported by empirical evidence, the objects postulated by the theory must be regarded as possessing a physical reality. This realist view poses some objections. Two objections commonly held are: (1) Certain terms are used to formulate theories that characterize nothing "actually in existence" and (2) incompatible theories can be employed by the same subject matter by adopting one assumption in one case and another assumption in another.

The second view of theory places theory as a description of events rather than explanations. This thesis "maintains that all theoretical statements are in principle translatable into statements about observable events, things, properties, and the relations of common-sense and gross experience (Nagel 1961, p. 121)."

The third view, the instrumentalist view of the status of theories, maintains that theories are instruments for organizing our talk about our experiences. In this case, experiences, objects, or observable events are not the goal for the description or explanation. It is the language for the language, the "talk about" the experience, or the way in which we organize our thoughts that will direct the experience. Theories function here as rules or principles or as tools by which to symbolically represent a selective process rather than represent a selected experience. Theory, in the instrumentalist view, is not a description of the observable event but a description of the way

in which we organize--an instrument for viewing the process of observation and/or construction or instruments.

In the realist view, when theory can correspond to the observable object or event, the theory can be said to be "true" (see Figure 2).

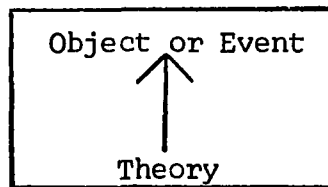


Figure 2. Realist View of Theory

In the descriptive view, theory is translatable into an event or thing (see Figure 3.)

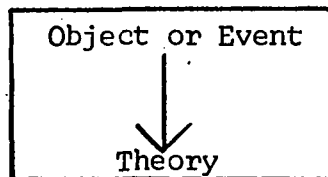


Figure 3. Descriptive View of Theory

The instrumental view of theory is compatible with the methodological concept as it recognizes the disposition of the organization as providing the instrument, rules, or framework for the meaning which the theory will construct. This view can be inclusive of the other concepts. That is, it is possible to include and evaluate realist and descriptive views by the rules of the instrumental concept. When observable events, as in the descriptive view, are admitted to have varying characteristics

depending upon the activity, this is then consistent with the instrumental idea of a determinate constructed framework. In the case of the realist view, given means that may be equally explainable by incompatible ends questions the validity of the process in terms of a goal directed activity.

To push the case of theory to its methodological end, it is necessary to place the alternative viewpoints in the larger context of theory for theory. This kind of theory must deal with the construction, the rules for rule making, and the patterning of pattern. Here construction is considered as method in the most powerful sense, the constitution of the thinking process as it designs and controls.

It is in this case that method must be considered as generic to theory as method is that process which directs theoretical construction. Theory and method cannot be used as interchangeable terms. For example: If in contrast to theory there is that which is non-theory (as art, feeling, emotion, etc) both can now be viewed as a kind of constructive process and can thus be examined methodologically. When both theory and non-theory are considered to have some discernible pattern it is the business of methodology to examine and clarify the patterning.

The relationship of theory to methodology is then one of a generic process (method) as it includes alternate constructed concepts (theories).

Theory Construction

The process of constructing can be dealt with in terms of the form of the process. The form of the constructing process concerns the components and the relationships between the components which in turn exhibit a patterning to the process.

Crucial to construction is a framework or directing base. It is here that the desired goals are either implicitly or explicitly set. This base or framework will direct the plan or design that will be consistent with the prescribed goal. The design selects the components and controls their arrangement in terms of relationships such as sequence, direction, focus, and intensity. This systematizing of relationships, all set within a prescribed framework, is not unique to any specific activity. It is to be considered as a general form for any activity which has as its intent continued growth (expansion of options) in which the receding future is the directing agent.

As previously stated, methodology and theory are not interchangeable terms. Method is considered generic to theory. Construction and method, however, can be taken as terms of parallel power. When method is used to denote the structuring system, construction is applicable as a process term which is used to make more precise the "structuring" or "systematizing." To construct is to give meaning by the arrangement of components and by the ordering of such arrangements in a prescribed framework. This activity of construction is the business of methodology.

The relationship of theory to construction finds that theory must depend upon construction as method to be its responsible agent for meaning. Theory, viewed as a tool for organizing our thoughts, is obligated to impose a deliberate pattern for the relationships of clearly defined terms and categories.

Problems of Style Theory

When theory construction is used as a tool for the construction of a theory in terms of style, the question of pattern is found to be of major significance. In each case the crucial aspect is located in the "relationships of" components or in the "way in which" such arrangements are designed. Relationships, as they refer to that which stands between components would seem to be an important part of the patterning. The articulation of such a process has not been made in those concepts of style which deal with style only in the context of a specific discipline. Style concepts are generally located as horizontal elaborations of parallel development. That is, the inquiry is made within a given discipline, the usage of terms is significant within the content area and no attempt is made to examine or construct any larger form of the process, if indeed, the process is considered at all. The impact of a style concept in a larger sense must depend upon the development of categories peculiar to a more basic notion of style. This notion of style should be operationally viable as a thought process rather than as an activity of a specific subject

area. Such a concept of style must deal with an investigation of the categories of "relationship," "structure," and "arranging systems."

Style, as it is considered in art forms, can be taken as an illustration of the isolation of style concepts. Usage of style terms is found in those areas of study which deal in art forms. Arrangement of components, if only vaguely described as a style factor, has held significant influence in these areas. Literature, art, music, dance have long recognized style as an important aspect but have seemingly lacked the tools by which to define and locate it. Thus, without methodological tools, these areas which recognize the value of style find precise examination impossible.

It is also likely that the scientific aspect of method has ignored the artistic process as providing a contribution to the idea of construction. The scientist, as well as artist, has had no instrument to identify or examine his own method for stylization. The concept which could provide the identity and description of stylization as part of any process could be instrumental in the elimination of the art-science dichotomy.

The instituting of relationships is a qualitative problem. To view method and/or construction as a definable and locatable process of establishing and directing relating components places method as a qualitative endeavor and, conversely, gives credence to the concern for quality as a deliberately constructed activity.

The step that must link the theoretical with the qualitative framework requires a giant stride. To overcome the obstacle of an either/or situation would be to establish an understanding of an overarching method which by its notion of relationships would provide for this generic method to be one of a qualitative pursuit. It would require that rigorous attention be given to the aesthetic while accepting that such precision and rigor is in itself an aesthetic procedure.

Significant efforts have been made to assign to method as construction, or more precisely as re-construction, those qualities that are most prized in human activity; qualities such as creativity, imagination, and intelligence. Imagination, creativity, and intelligence are terms of process in which the future is the director.

Francis Villemain found imagination as a term to name a process--a distinguishable form of human conduct. "In the imaginative act, we select out of these resources items which are then re-deployed in thought so that in the re-ordering there is yielded a factor hitherto unavailable. Hence imagination is not so much a matter of construction or building as re-construction and re-building (1957, p. 2)."

The systematic quality of construction cannot be considered alien to imagination and to those processes usually distinguished by the term "art."

For in its generic meaning art is a procedure in which qualities of experience are systematically composed and refashioned with a view to the future. As such art is an affair of intelligence, and since this process is marked by reconstruction or ordering of means to end, it is an affair of creative intelligence (Champlin and Villemain 1959, p. 22).

Dewey found the responsibility of the artistic process or "act of expression" to be firmly secured in a deliberate construction of form and order which is described as "progressive organization" and is a construction in time not an instantaneous omission. "They [materials, images, observations] are also progressively re-formed; they, too, must be administered. This modification is the building up of the truly expressive act (Dewey 1934, p. 74)." And further on qualitative construction as a deliberate activity:

Those who are called artists have for their subject-matter the qualities of things of direct experience; "intellectual" inquirers deal with these qualities at one, removed, through the medium of symbols that stand for qualities but are not significant in their immediate presence. . . . Thinking directly in terms of colors, tones, images, is a different operation technically from thinking in words. But only superstition will hold that, because the meaning of paintings and symphonies cannot be translated into words, or that of poetry into prose, therefore thought is monopolized by the latter (Dewey 1934, p. 73).

This qualitative character of intelligence demands an instituting of qualitative symbolic process by which such symbols can be the instruments of control.

Summary

Theory, in this concept, is a tool for construction. The methodological approach demands that the theory be established with a strong supporting structure in which the terms and categories have clear internal relationships and avoid inconsistencies. The instrumental view of theory has been selected to provide the directing base of the construct as such a view is consistent with the methodological approach concerning the structure of means, ends, and method.

When theory is viewed as an instrument for talking about style, the following problems arise:

1. Style theories are limited to specific disciplines and are parallel developments.
2. The terms and categories that are used in style theories lack precise identification.
3. The concept of relationships is considered as significant in most style theories. However, no inclusive framework has been constructed to deal with relationships as basic to all concepts of style.
4. The question of relationships has been dealt with as a qualitative problem. Primarily the qualitative problem has used the arts as the content for describing relationships and suggests imagination and intelligence as instrumental to the process.

Considering these problems, it would be advantageous to construct a concept of style that would be inclusive to all disciplines and would find the process identifiable in terms of alternate thought patterns.

CHAPTER 3

CRITICAL ANALYSIS OF STYLE CONCEPTS

Alternate Style Concepts

The term style has been employed in a multiplicity of and by a wide range of subject matter areas. The term is used freely and, in some cases, with great confidence in its explicitness. An individual may have style; be in or out of style; develop a life style; copy another style period; be a stylist; become stylized. Style may exist externally to the individual or object as in the case of popular fashion as style or as a period style such as Baroque or Gothic. It may be a description of the activity of one who designs or makes a pattern or it may describe the property of an object or individual.

The definition of style in this common sense terminology is not often questioned. In spite of the vagueness and multiple meanings given to the term, an inclusive definition has not yet been located or described although some argument has been made in defense of variety as a characteristic of style. If such variation is valued, the difference in the complexity of the meaning of the term should warrant the use of caution in the indiscriminate use of the term. In everyday usage the term varies in complexity from a simple notion of what is currently acceptable or

popular to an equally vague but more complex idea of that which represents a specific way of designing a given activity or object. The idea of style is often equated with enthusiasm or expended energy as a flamboyant individual may be said to "have style" while an inconspicuous person will "lack style." Even in this common sense usage it is possible that such an evaluation implies that one does not lack style but rather has a different style. It is also evident that style is used to describe a producer, a product, and a process with differentiation in the meaning of the term.

If the concept of style were to remain in the general terminology of the common sense variety, it might be possible to ignore the various definitions or to take any one of them at face value. The term then would continue to be irrelevant rather than crucial to human meaning. It is increasingly evident that style in the context of ordinary usage will not continue to be sufficient. The term has become a concept which is used in various disciplines and in more stringent ways. The importance placed on style demands a critical and precise examination.

In the field of aesthetics the concept of style has been accepted as a viable one and it is this acceptance that has led to the struggle for a definition of the term in the art disciplines. Unfortunately the large number of interdisciplinary meanings is matched or surpassed by the multitude of intradisciplinary meanings. As example, the concept of style in

literature has accumulated a number of diverse definitions. Buffon made the claim that style was "nothing other than the order and movements which we put into our thoughts (in Brownell 1924, p. 9)." Style has also been equated with craftsmanship and consequently there can be an absence of style as it implies the most attractive way of doing something. "You will agree that there can be style or an absence of it in the serving of a dinner or in the manage of a horse, in the wearing of clothes, in the execution at lawn tennis or cricket (Bax 1944, p. 71)."

Such inconsistencies in the concept of style in literature parallel those of ordinary usage. Is it possible to render anything as "style-less" if style is considered to be an ordering or arranging of our thoughts? This confusion exists as the term "arrangement" is given the status of existing independently of the procedure involved. The "way of arranging," the ordering, must be considered as that which controls the arrangement or, as stated previously, the order and movement of thoughts. Thus what is viewed as style would be that which controls the operation of the activity in one pattern rather than another. Rather than the serving of a dinner to be rendered "style-less," it would be more correct to designate the activity as having a different style, for the arrangement of some components was indeed done. To be without arrangement or ordering at whatever degree of complexity would mean that such an event, as a result of human directed

activity, simply would not occur. This is to say that man is defined as a case of mediation or ordering.

The concept of style is not limited to the areas of fine arts. As the field of literature expands to areas of criticism, linguistics, and psychology, so do these fields of study find the concept of style to be vital to the examination of human activity. Thus the study of style cannot be limited to a specific area, nor can the concept of one disciplinary approach be applied to another without a broader and more inclusive investigation of the concept.

The concept of style, particularly in the fine arts, is often equated with displayed characteristics of a given product or with the characteristics of the method or technique of production.

James Ackerman defined style as:

In the study of the arts, works--not institutions or people--are the primary data: in them we must find certain characteristics that are more or less stable, in the sense that they appear in other products of the same artist(s), era or locale, and flexible, in the sense that they change according to a definable pattern when observed in instances chosen from sufficiently extensive spans of time or of geographical distance. A distinguishable ensemble of such characteristics we call a style.

We use the concept of style, then, as a way of characterizing relationships among works of art that were made at the same time and/or place or by the same person or group (1966, p. 284).

However, E. H. Gombrich viewed style as a deviation from the norm, "Maybe we would make more progress in the study of styles if we looked out for such principles of exclusion, the

sins any particular style wants to avoid, than if we continue to look for common structure or essence of all the works produced in a certain period (1970, p. 335)."

And similarly when dealing with individuals, James Jenkins found two kinds of style, "[style one] These styles have enduring qualities which are identifiable so that when one of them occurs we can say 'I know what that is. It has the characteristics that belong to the enduring art form' (1960, p. 331)."

And, "Style two, that is, what the individual has done to vary the characteristics of the art form Then we could say that this is the way that this person characteristically modulates, or changes standard art forms (1960, p. 331)."

Meyer Shapiro recognized the problem of style definition when limited to the definition of symptomatic traits, ". . . styles are not usually defined in a strictly logical way. As with languages, the definition indicates the time and place of a style or its author, or the historical relation to other styles, rather than its peculiar features (1960, p. 338)." Shapiro then proposed a description of the peculiar features of style:

By style is meant the constant form--and sometimes the constant elements, qualities, and expression--in the art of an individual or a group. The term is also applied to the whole activity of an individual or society, as in speaking of a "life-style" or the "style of a civilization" (1960, p. 336).

And further,

Although there is not established system of analysis and writers will stress one or another aspect according to their viewpoint or problem, in general the description

of style refers to three aspects of art: form elements or motives, form relationships, and qualities--including an all-over quality which we may call "expression" (1960, p. 338).

Still another aspect of style deals not only with the displayed characteristics of given products and behavior or with the peculiar features of arrangement exhibited in the form but with the process entailed in the production of such works. Graham Hough made considerable effort to describe style as a choicing of means--an arrangement dependent upon selection and rejection in terms of a goal:* "It is clear that in talking about style we are talking about choice--choice between the varied lexical and syntactic resources of a particular language. And this is secondary choice--a choice of means (1969, p. 8)." Hough further proposed that these various devices be included as aspects of style: word-order, repetition, rhythmical and musical patterns, metaphor, symbol and imagery, local color and synaesthetic effects.

Cognitive psychologists are also concerned with process as it refers to the individual's thought process as he categorizes his environment. As in Gray, "Cognitive style is generally used to refer to an individual's mode of differentiating, simplifying, and labeling environmental stimuli in the process of categorization (1969, p. 2)."

*Goal selection, however, is not considered by Hough to be a style problem.

This process of categorization does not imply the discovery of categories as they are pre-designed by nature but rather contends that such categories are the construction of the individual.

Science and common sense inquiry do not discover ways in which events are grouped in the world; they invent ways of grouping. The test of the invention is in the predicted benefits that result from use of invented categories. Do [such things as categories] exist? They exist as inventions, not as discoveries (Bruner, Goodnow, and Austin 1956, p. 7).

When various kinds of categorization styles are described as by Kagan, Moss, and Sigel (1960), they are considered as equivalent developments of environmental discrimination. Kinds of cognitive style are grouped as those which identify details (analytic descriptive), make inferences (categorical inferential), and describe relationships (contextual relational). These categories are considered as different but parallel styles. And as such parallel styles, the categorization or grouping is to respond to objects, events, people in terms of class membership rather than uniqueness (Gray 1969).

Wallach and Kogan have concentrated on a particular aspect of cognitive style by describing it as a problem in breadth, "Categorization, whether conceived as style or strategy, can be treated as a problem in 'breadth'--that is, in the range of discriminate events assigned to a common class (1965, p. 96)." Within this framework two distinctions are made. The "band width" approach which is concerned with the number of cases

included in a given category and the "conceptual differentiation" approach which is concerned with the fewest number of categories given to assigned objects.

Analysis of Alternate Style Concepts

The various concepts of style located style in the product, when dealing with observable characteristics, and in the process when process is considered as an example of selected means and in process when it is concerned with the method of selection. Some concepts deal with style as being internal to the object while others find style as the result of external pressure.

Specifically, the terms of the concept are found to be vague and the terms and categories are not structured to provide for a referential system of meaning. The reification of terms and factors of causation and evolution are tacitly assumed. Methodological problems are found in the arrangements that permit generic fallacies and the omission of labels of categorical inclusiveness.

Vague terms are used in the definition of style by Shapiro, ". . . style refers to three aspects of art: form elements or motives, form relationships, and qualities--including an all-over quality which we call expression (1960, p. 338)."

Form is established as essential to style but the meaning of the term is vague. Is form to describe certain properties such as the use of space, line, color and thus place style as

identifiable with the properties of the object or is it the way in which such properties are arranged? This organization which appears to result in "form" is not only lacking in precision but, more importantly, it allows that "form" is an existing thing--a reification. Form in this sense is internal to the object and its referential status is doubtful.

Reification of a term such as that of "form" used by Shapiro as an essential element of style carries with it the error of giving a "thingness" or reality to an abstract term. Such a term exists as an entity rather than as exhibiting a system of relationships. The meaning of these terms is often considered self-evident, this is, as existing without a referent or a directing agent for the relationships. Nagel found this hypostasizing process evidenced in "collective terms" as he examined the danger of "interpreting abstract terms like 'the state' as the name of a kind of substance or concrete object in itself (1961, p. 537)." Nagel further argued against the use of collective terms or terms which imply relationships and finds that such hypostatic transformations are capable of exercising causal influence as analogous to the vitalistic doctrines in biology.

These hypostatic interpretations of what is denoted by collective terms have frequently been exercises in irresponsible intellectual constructions, and have served as instruments for justifying social inequities. However, it is generally impossible to assess their validity since they are usually formulated far too unclearly to permit an unambiguous determination of what if anything follows from them. In any event, like the vitalistic assumptions in biology, such hypostatic

interpretations have been useless as guides in inquiry and sterile as premises in explanations (Nagel 1961, p. 537).

Vagueness in meaning of the terms used in various style concepts presents a dual problem: (1) the acceptance of terms without consideration of their location in context or by the structure of their relationships and (2) the acceptance of causal or pre-determining factors of such terms.

Shapiro also entertained an alternate view which places form not only as selected properties but also on the arrangement of properties to form certain relationships:

It must be said too, that form elements or motives, although very striking and essential for the expression, are not sufficient for characterizing style. The pointed arch is common to Gothic and Islamic architecture, and the round arch to Roman, Byzantine, Romanesque and Renaissance building. In order to distinguish these styles, one must look for features of another order, and, above all, for different ways of combining the elements (1960, p. 339).

Here, as for Sparshott (1963), style would be a system of creating, modifying, selecting, arranging, and interpreting forms, not as form itself.

The third aspect of style as defined by Shapiro is that of quality:

Although some writers conceive of style as a kind of syntax or compositional pattern, which can be analyzed mathematically, in practice one has been unable to do without the vague language of qualities in describing styles. Certain features of light and color in painting are most conveniently specified in qualitative terms and even tertiary [intersensory] or physiognomic qualities, like cool and warm, gay and sad. The habitual span of light and dark, the intervals between colors in a particular palette--very important for the structure of a

work--are distinct relationships between elements, yet are not comprised in a compositional schema of the whole. The complexity of a work of art is such that the description of forms is often incomplete on essential points, limiting itself to a rough account of a few relationships (1960, p. 339).

The idea of qualities becomes increasingly confused as the idea of form relationships and qualities are intertwined.

In addition to the previously mentioned error of the reification of form, a generic fallacy can be located. The definition describes three aspects: form, relationships, and qualities. It is then suggested that qualities and formal elements depend upon relationships to gain "qualitativeness" and "expression." The aspect of relationship is not parallel to but inclusive of the other aspects. Generic confusion also exists in the case of Hough's (1969) description of style as having the aspects of word-order, repetition, rhythmical and musical pattern, metaphor, symbol and imagery, local color and synaesthetic effects. It is not clear whether such devices are the means for style or whether they signify the way of arranging more specific means, namely the words themselves.

Again the generic confusion exists as the terms of means (repetition, word-order) are viewed as parallel components to terms of method (musical pattern, metaphor). As example, a musical pattern will contain repetition and a sequence of ordering of certain sounds. Thus a pattern involves a more complex procedure than the term "repetition."

A tautological error also results when style is defined as a choice of means, such as a pattern, which in turn implies another choice of means. Style could be defined as having pattern and a pattern as having style.

The location of similar characteristics or common elements by which one can identify style in an historical framework gives rise to the question of style as the deviation from the accepted pattern or norm.

Gombrich (1970) chose "principles of exclusion" as a tool for locating style in art forms. Such historical groupings of style as located within a time-space framework are identifiable with style as a process of change as "reaction" or "a cause of" a preceding style. This proposition can be found in the case, as in Gombrich, of style as an exception to the norm and, as in Wolfflin (1956), of style as the commonalities which establish the norm. In such cases style is considered as a process of invariable order. Sparshott (1963) pointed to this problem in quoting Neumeyer who saw a style as an outgrowth of a preceding style. Neumeyer said:

We call this development "organic" because it evolves features which can be likened to the "Baroque" elements in Hellenistic and late Roman arts and which indicate that there exists a universal and natural tendency in the maturing of classical art styles to widen the scope of their expressive means and to enhance their language, until by mere evolution they have grown into a style in many ways opposed and contrary to their original concepts (1946, p. 197).

Here style is considered as a maturing process, a more sophisticated imitation.

The holding of this rationale for the bases of style concepts finds that style is a problem of locating particular characteristics and that such characteristics will change in an involuntary pattern of growth stimulated by reaction and/or adjustment. Such a system can find justification only to look back upon the unfolding of what has been rather than to inquire into the process so as to prescribe what might be done in the future. Inherent in such reactive concepts is the teleological notion of natural order.

If nature were "disorderly" would not the situation constitute merely a different order? Strictly speaking, it is self-contradictory to speak of nature as possibly lacking order. Any situation, any arrangement of existing things constitutes some kind of order. There can only be situations differing relative to human adaptations and human expectation (Randall and Buchler 1942, p. 163).

Following the concept of natural order and the evolution of style one would find that one of the following theses must be assumed:

1. That there is a super-imposed direction for the change or the deviation from the norm in which case style would be an example of a finished arrangement rather than the arranging and, as such, would be pre-designed.

2. That there is a change in the perception of what is necessary for style or "manner of production" but such a change is only due to previous incomplete knowledge of the nature of

things, in which case the concept of style is only a less rigid interpretation of pre-determined change.

3. That the forms for "style" or arrangement change rather than the knowledge or the formulation of the structure.

But here the problem still exists in the examination of the past as not open to direct inspection.

How can we know that the past was indeed like this, unless we use laws that have not been altered in order to infer those past facts from present data? . . . accordingly, the assumption that all laws are simultaneously involved in a process of change is self-annihilating, for, since the past would be completely inaccessible to knowledge, we would be unable to produce any evidence for that assumption (Nagel 1961, pp. 379-380).

As previously stated, concepts of style can then be accused of two errors: the fallacy of reification and the evolutionary interpretation of change in which the present is the result of the past and the future is deemed as non-directing.

Jenkins carried this reactive concept to describing the process of individual style when he described style as both the common form and "the way that this person characteristically modulates, modifies or changes standard art forms (1960, p. 331)."

A third problem is indicated by those concepts which consider style as a process term. Such terms as "the way that" as in Jenkins (1960), "choice of means" as in Hough (1969), and as in Gray (1969), "mode of differentiating, simplifying and labeling environmental stimuli in the process of categorization."

This concept does present a clearer definition of style as a process with a structure of the differentiation of competing thought processes as the components of style. The problem, however, is concerned with the structure for the structure of the categorization process. The cognitive style process considers the individual as capable of grouping his environment but does not consider the possibility of the conceptualizing of the "concept of grouping" without environmental stimuli. Thus the process is dependent upon the experience for a step by step, level by level growth toward complexity rather than one in which the more complex system can initiate or include the more simple system.

Thus this concept does not allow for much more than a past-to-present direction similar to the evolutionary problem. However, another direction is often implied but not made explicit as in the idea of "insight" or that learning, in a generic way, is like leaping over a barrier, on the other side of which is thinking (Bruner et al. 1956). This would assume a direction of conceptualizing that is not dependent upon a "push" from what is now but rather a hypothetical leap which enables a "pull" into the future.

The vagueness of terms in this case is not the lack of clear demarcation that is evidenced by the terms of means as in the case of Shapiro (1960) and Hough (1969), but rather it is the incomplete definition in terms of process. Process

categorization terms must be made clear as to what is being described, the relationship of one to another, and the change in the level of complexity of each process.

The structural problem of this system is evidenced in the failure to deal with the inclusiveness of the categorical process by levels of generality or with the exclusive characteristics of competing categories. Hence such categorization styles as "analytic descriptive," "categorical inferential," and "contextual relational" are considered as parallel or equivalent in meaning. What is not evident in this concept of style as a categorization process is the criteria for the establishment of the rules for the overarching category.

This equivalence error is repeated by Wallach and Kogan (1965) when viewing both approaches of grouping discriminate events, namely the "band width" and "conceptual differentiation," as equal in complexity. A kind of categorical error exists in viewing the approaches (categories) as equivalent in process and failing to clearly define whether such approaches were exclusive of one another; or if one was inclusive of the other; or what process was inclusive of both approaches.

This methodological error is evidenced by the cognitive system of categorization as it applies this system to its own construction. The cognitive concept of style separates the various systems of arranging (styles) without consideration for a directing system.

CHAPTER 4

STYLE AS A CONSTRUCT OF THOUGHT PATTERNING

"Furthermore, there is the same sort of advantage in having conceptual frameworks manufactured and on hand in advance of actual occasions for their use, as there is in having tools ready instead of improvising them when need arises (Dewey 1938, p. 136)."

The concept of style to be constructed by this study will be viewed in the terms and categories and the relationships of the terms and categories as they designate a process model rather than a descriptive model.

A conceptual instrument is designed for certain kinds of data. The choice of instrument will direct and necessarily limit the kinds of data used; e.g., it is not feasible to use a yardstick to measure weight. In a broader sense a descriptive model will then demand the use of descriptive data and a process model will use process data. To attempt to use descriptive data for a process model can only add to the confusion of terms. The problem which appears to exist in other concepts of style may be a confusion between the kind of instrument chosen and the kind of data to which it applies.

Concepts of style which use products, ends, or objects to develop those concepts limit such concepts to a description of observable traits or effects. The problem arises when the descriptive concepts are expanded in such a way as to apply to processes rather than descriptive elements. When no distinction is made between description and process, the concept of style which emerges can only be vague. The result of such an imposition finds that style becomes either a mystical characteristic that can be observed in form but not described as a process or it is considered as a process which is reduced to the exhibited characteristics of the product.

In the first case, that which views the process as a mystical characteristic, the process is separated from the product and an unresolvable dualism results. In the second case, that in which the process is the product, no legitimate status can be found for the formal qualities exhibited in the end or product. Any attempt to do so results again in a dichotomy of the process and product or a reduction of the process as nothing more than the product. It is this exhibition of form and quality in the product without the consideration of the producing system that places such a system in the realm of intuition. The process as a dualism and as a reduction are illustrated in Figures 4 and 5.

<p>The process is:</p> <p>an arrangement of vague order</p> <p>a form quality not open to investigation</p> <p>theory</p>	<p>The product is:</p> <p>observable traits</p> <p>describable components</p> <p>acts or practice</p>
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No connection can be made for this dichotomy
between the product and its process

Figure 4. Process as a Dualism

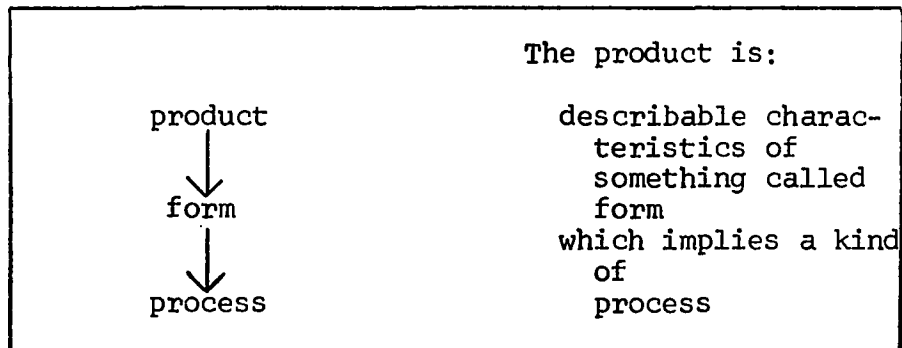


Figure 5. Process as a Reduction

Form becomes a reification. When thus considered as having some kind of "natural structure," the process becomes exhibited in the form.

With the concept of method which finds method as that which entails both means and ends, the two terms of product and process are no longer separate schemes. It is possible to place the process in the position of directing the components as they are arranged in terms of the end and/or product (Figure 6).

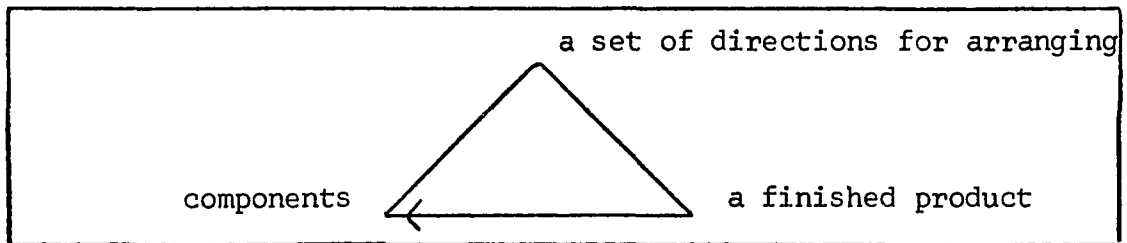


Figure 6. Process as a Directing Agent

In this sense the desired end also prescribes the process and the means. To view this as a methodological procedure, this process --as it includes the means and ends--becomes part of a larger system (Figure 7).

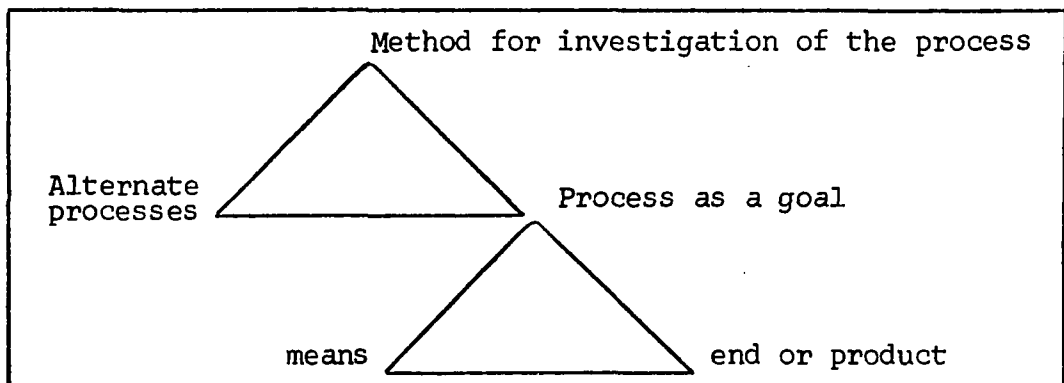


Figure 7. Process as Goal in the Methodological System

A specific process can be considered as the goal of a larger and more inclusive process described as method. By placing the process as the directing agent and providing for a tool for examining the process, the process of the production loses the mysticism of other concepts and gains verifiability and stature and becomes a symbol.

Style is not then a simple ordering system evidenced in a given object or end but rather it is the system which prescribes the ordering; the control for the process of construction. As style controls the "way of arranging" it must also be involved with the goal or ends such as a given style may well broaden or limit that which is attained or be attainable in the future.

A crucial issue of style is found in the idea of the "way of" relating components or, as Shapiro (1960) stated, "different ways of combining the elements." However, the importance of the ordering of elements is not recognized if what is ordered is examined rather than how the ordering is done. Such an idea of activity involved is lost when placed in the static existence of a work of art and the qualitative problem is omitted.

The meaning given to relations and relationships will greatly influence the idea of style as it is to be constructed. Relation can be considered in various ways. The term can be given a broad meaning as in the way one symbol "relates" directly to another rather than as a symbol refers to some existing situation.

Relations can be considered as analogous qualities in which exhibited patterns have proportional status to one another. Other relations, or, as in Dewey (1934), "relationships," are comparative situations. Terms such as "larger than," "after," "in front of," designate relationships comparative in quality, time, and space. Inclusive of both instances are "relational"

situations or terms which imply a system of relationships; e.g., father-son can be considered as relative terms but terms such as "fatherhood" or "family" are relational as they imply a system of relating. The systematizing of meaning symbols is the action performed by the relating principles. Dewey made this case for relations as he defined them as being active and dynamic in form, "It fixes attention upon the way things bear upon one another, their clashes and uniting, the way they fulfill and frustrate, promote and retard, excite and inhibit one another (1934, p. 134)." Relationships, then, are active in establishing what goes on between components and in this perspective such relationships provide for the aspect of quality.

Relationships, if they are deemed active and dynamic, would exhibit various kinds of combining forces which would result in describable qualities. These relationships, as they form structures, would be, by this viewpoint, instrumental to the concept of style. This is in contrast to Shapiro's (1960) idea that style is form which consists of elements, relationships, and qualities, all on equal terms. In the following proposed concept of style the idea is submitted that style is found in the relationships of as it prescribes the quality. It would seem, then, that the idea of relationships is now more inclusive than either form or quality, for without relationships there could be no form or quality. "Qualities of sense, those of touch and taste as well as sight and hearing, have esthetic quality. But they have

it not in isolation but in their connections; as interacting, not as simple and separate entities (Dewey 1934, p. 120)."

The "structuring" of style now becomes a more powerful term if it is considered to be the way of arranging (relating) the form elements and therefore exhibiting certain qualities. It does not merely include form elements and qualities as separate entities but each becomes part of the relating system.

This "relating system" implies an arrangement that involves a choicing process. The "way in which" an arrangement is made becomes the stylization. If, as in a growth system, a goal opens ways for future goals, the best arrangement is one in which the means will enable more alternative arrangements in the content and the structure.

The term content is here taken as a substantive which holds its meaning by its structure. This paper could then be considered as a substantive example of a structure; e.g., it is considering the facts or the content of the structuring system and in doing so it must also be concerned for the presented relationships of the facts. It is possible to have the structure for content, the content or components of the structuring process, and the structure for the structure. However, it is not possible to examine the content of content without eliciting some kind of structure to account for such an arrangement. Content cannot be considered independently of an arranging system even when the arranging system is the content of a more generic arranging system.

If style is to be here considered as a process model, it must then include the concepts of relationships and structure. Style becomes more inclusive than a structure as it is considered as the "way in which" the structuring is made.

In the broadest sense, style can be defined as a system for structuring. Alternate kinds of style then would depend upon the delineation of the various categories which could be considered as integral to this generic concept of style; e.g., style as (A) is made up of categories (1), (2), (3), and (4). These categories can be arranged differently to describe different kinds of style (see Figure 8).

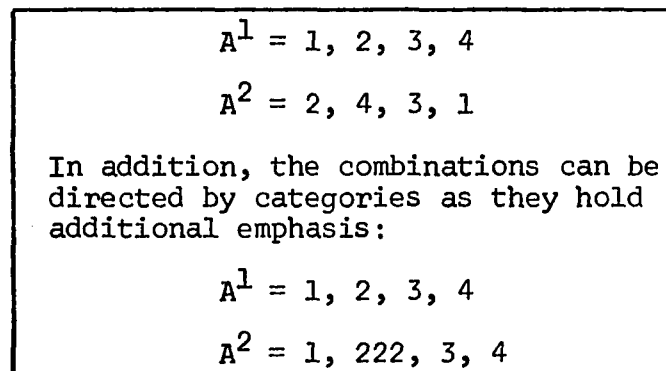


Figure 8. Relationship of Categories for Style Construct

The concept of style, as here presented, is considered as the action or the process as it occurs in a deliberate sense. Horace Kallen described style as an action pattern, ". . . style it might be said, is operation dammed up in opera, formation in form, process in product, way of doing in the thing done (1942, p. 949)." Kallen would assert then that the analysis and

description of style should be done with words that designate action. What is doing rather than what is static or done.

The stylization or arranging system in this sense can be considered as "style." Style is not to be described as a "thing" separate from the process but rather as a directing construct holding a framework which gives meaning to the terms and categories involved in the description of the process. Style is here considered as the arranging of such describable components as can be presented in the context of an action pattern.

Describable components of style should be identified in terms of the content of the stylization process. The combination of the various components in alternate ways should result in alternate kinds of style.

For this paper, the alternate kinds of style will be identified by the following terms: (1) Disjunctive or Transient Goal, (2) Digital or Terminal Goal, (3) Multiple Intermediate Goal, (4) Adjunctive, and (5) Retroductive.

The primary categories of each style can be seen to represent the categories of the stylization procedure. These primary categories for stylization are: (1) Sequence, (2) Intensity, and (3) Duration.

These categories are then arranged by syntax style as: (1) Priority--the selection of categories directed by value choice, and (2) Combination. The further construction of these categories finds the action patterning described in terms of

action components which will be labeled as the varying, contrasting, repeating qualities of the categories.

In diagrammatic form the basic structure--the framework upon which the construct is built--is shown in Figure 9.

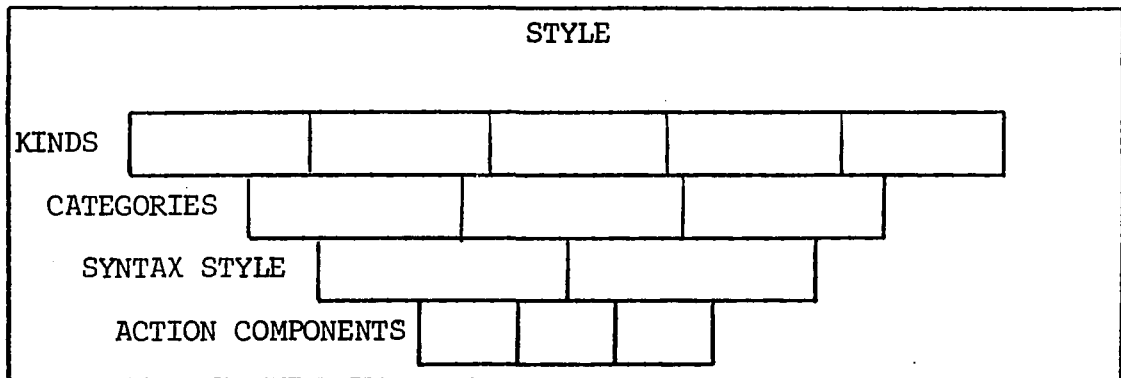


Figure 9. Framework of Construct

This skeletal framework can be further developed in content by the conceptual material designated in the foregoing terms and categories of this proposed construct of style (Figure 10).

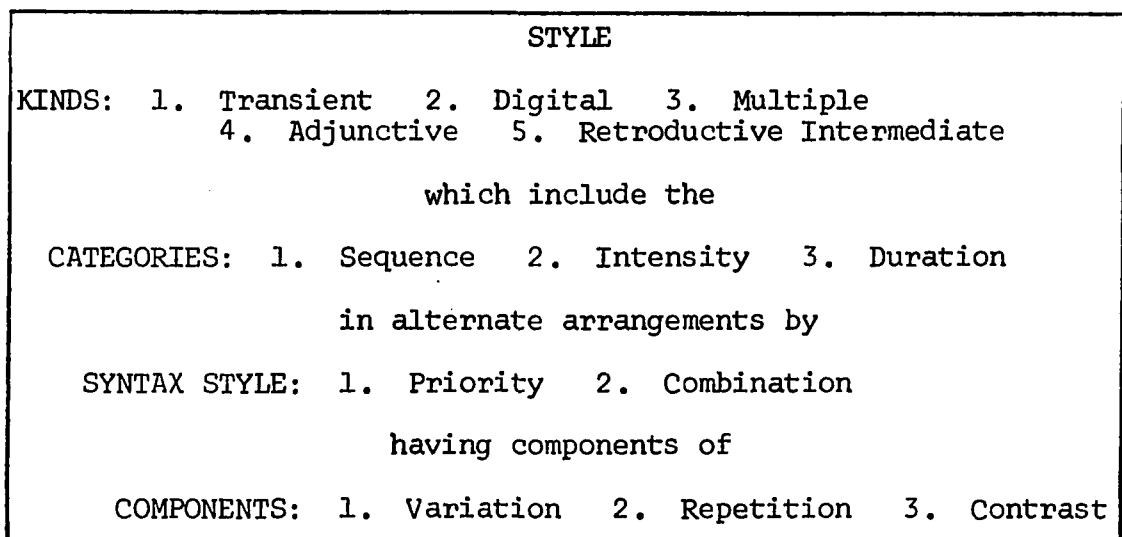


Figure 10. Framework of Construct Using the Content of Style

To make this construct definitive and operational it is necessary to locate these terms and categories in a larger system of meaning. The model that supplies the meaning for the content is the construct of Legislative Learning as developed by T. Frank Saunders (1969). In this construct the thought process is described in a two dimension configuration of content levels and structural depth (Figure 11).

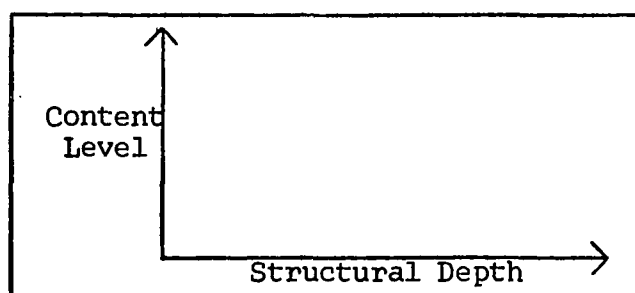


Figure 11. Two Dimensional Configuration of Legislative Learning Model

In the vertical dimension the levels of the thought process are described at three levels of complexity as (1) substantive, (2) contextual (presented alternatives), and (3) value or goal directed. Each of these three levels can also be developed in complexity in a second dimension referred to as the structural depth dimension. The three depths are defined as (1) content, (2) language, and (3) value (see Figure 12).

Content Level	Value Goal		
	Contextual		
	Substantive		
	Content	Language	Value
Structural Depth			

Figure 12. Levels of the Two Dimensional Configuration

Three depths of inquiry can be held at each level. As each level is established at the first or content depth, it is prescribed by a second depth which is that of systematizing or developing a structure for the content. This is done with respect to the language and the relationships of the categories of the structure. The third depth at each level prescribes the values that dictate the preceding depth; e.g., the third level-third depth would prescribe the value of the value; the second level-second depth would prescribe the alternate structural bases of alternate contextual choices (see Figure 13).

Content Level	Value Goal	Value Language	Value of Value
	Contextual	Alternative Lang.Structure	Alternative Values
	Substantive	Substantive Language	Substantive Value
	Content	Language	Value
Structural Depth			

Figure 13. Levels and Depths of Legislative Learning Model

It is in this system of level and depth dimensions for thought process that the various kinds of style and the description of the patterning processes will be located for this paper. The components of style will have meaning as these terms apply to the movement within Saunder's (1969) model.

Style then can be viewed as having these three categories: (1) Sequence--the way of proceeding through level and depth to establish a pattern concerning the goal orientation of the thought process; (2) Intensity--the confrontation of alternatives at each level and depth and the selection and rejection of such alternatives; and (3) Duration--the emphasis in time spent at a given level-depth.

It should be noted that the categories are directly influenced by one another. Sequence would be interrelated with duration in terms of the speed of the movement through the levels; intensity would find duration as a factor in the ability to sustain the process in terms of the goal. However, to clarify the style categories, the categories will be defined first in the most general terms and then with the emphasis upon the goal orientation. The interrelationships of the categories and the influence of such interrelationships upon the alternate style patterns will be evidenced in the descriptions of the priority and combinations of the three major categories.

Sequence has both the qualities of order--that which precedes and follows and of direction--as moving forward or

backward. The sequence can be an order in an upward direction through a given depth from the substantive level to the value level or it could move in an opposite direction as when the value directs the choice of substantive means.

Intensity can be located within an ordered or patterned sequence of a terminal goal system. As the number of confronted alternatives increases, the intensity increases in proportion to their speed and duration. When the selection and rejection of these alternatives is made in the terms of the desired goal, the intensity recedes and the sequence becomes logistic. When the goal choices become alternative to other goal choices the intensity is increased and given a longer perspective. The sequencing of the levels may change direction or be given a sustained duration. Intensity at any level of the thought process would imply a recognition of alternatives which are the result of the convergence of direction from a more complex level; e.g., if alternatives are presented at the first or substantive level the recognition of these alternatives would be dependent upon a more complex or broader view of the substantive problem. The consideration of a term or idea, such as the term "space," implies a variety of alternative contextual meanings (space as in physics, math, art, etc.). The direction for choice of one context over another is directed by the desired goal (space as a valued component in aesthetic criticism). In the structural sense, the recognition that there are contextual systems is directed by a

larger goal which is concerned with the value of the meaning of language rather than the specific meaning and/or definition of the term itself.

Intensity can then be viewed in a dual perspective but both perspectives deal with the recognition and selection of alternatives. In one case the alternatives are selected and rejected in terms of a goal and the choice narrows as the process is terminated and the goal completion is made. In the other case, that which enables alternate goal choices, intensity can be viewed as contributing to continued growth. Intensity of this kind can include the confrontation of alternatives for terminal goals as part of a larger system of goal options.

Duration is the amount of time spent at a given level and/or within the relationships between the units. The duration can be described in even or uneven modules and as repetitive units of time as compared to varying units. The time spent between the units is closely related to the sequencing and the direction of the process in the two dimensional model. The emphasis given to the movement between the levels is as important as the emphasis of length at a given level.

Style as Goal Orientation

For this construct of style, these terms of sequence, intensity, and duration are goal directed. The construction of a method for goal attainment is no less a problem of the thinking process than is the construction of the goal itself.

To view alternate styles as they reflect the differing goal orientations is basic to this concept of style. Viewing the kinds of style from this perspective presents the most simple description of the alternate systems. The category of sequence is most influential in this form of describing style, although sequence is not necessarily the most influential category in all of the kinds of style.

Disjunctive Style--Transient Goal

This is a pattern which has interruptive goals, no repeatable structure, no guiding long range goal to determine short range goal; e.g., individuals who are subject to "whim" and easily led to short range goals. Attention is of short duration and no attention is given to implications of any externally imposed goal; content oriented with little future orientation.

Digital--Single Goal

This refers to a pattern with a short range terminal goal; values underlying goal (long range goal) are undetermined; e.g., individuals who are usually good producers when goal choice is limited or externally directed; capable of continuing a repetitious pattern particularly when a short range goal is held; have a future orientation by acceptance of pre-set goals; highly content oriented with minimal judgmental procedures evidenced at a goal level; often prized as "diligent" in an educational setting.

Multiple Intermediate Goals

This is a pattern in which intermediate goals are recognized as means to long range goal. There is a recognition of the process of expansion of alternatives for a future goal. Long range goals are clearly defined but not open to option; e.g., individuals who can operate with choices for means. Can opt within a given structure but "process for opting" is not considered as a long range goal; makes value judgments within a given structure and is often considered as "creative" in an educational setting. This pattern is often considered as a case of an abstract thinker but could simply be the case of previous exposure to a wide choice of means within a system. Not necessarily constructive in ideas, this individual could be a sophisticated duplicator of ideas.

Adjunctive--Alternate Goals

This pattern can change as long range and intermediate goals present alternatives. The system of goal change can direct the means (alternate intermediate goals) and the intermediate goals can direct new long range goals in parallel or vertical directions.

A vertical expansion would indicate goals and choices which increase in complexity, abstraction, and significance. Significance, according to this style concept, increases as the goals and/or problematic situations become capable of including other goals or situations. The solution of a problem in a

specific subject area may be directed, in this case, by the investigation of the form of the problem itself thus leaving the specific content application for a more inclusive process application.

A horizontal expansion would indicate more goals within a subject area which would allow for more options for idea construction or problem solving. Terms such as "unique," "original," and "unusual" often distinguish such horizontal adjunctive development; e.g., individuals who can move out of a given contextual structure and can view the relationships of such structures; make analogies and see problems from new perspectives; can move from a content framework into the form or structural base.

When such a thought style is identified only as "loose," "flexible," or "open" without a direction imposed in terms of a goal (even though the goal may be deliberately changed), the danger exists of confusing the adjunctive style with the disjunctive style. The adjunctive style works in structural forms directed by goals. The disjunctive style does not have a long range goal system and the structure is not recognized or deliberately imposed.

Retroductive--Goals as Process

Here the goals fit into a larger pattern and the "patterning" becomes the goal; e.g., the goal is recognized as long or short range, terminal or open. The process can be

reconstructed and the system retraced to provide for more options at all levels and depths. The process itself can be refined and redefined.

"Group thinking" with the adjunctive and retroductive style pattern can be a reconstructive process if the goal sequencing is operational and the structure of both the process and the content is understood. Without a goal and a structure "group think" can dissolve into a disjunctive rather than an adjunctive process and can never be retroductive and reconstructive. (The term "reconstructive" is here considered to be the undertaking of constructing an alternate idea.)

Style as the Relationship of Categories

It should be clear that goal construction and goal direction are instrumental in the concept of style as a pattern of thinking and that the category defined as sequence is highly descriptive of that process. However, sequence alone cannot fully describe the concept of style. The categories of duration and intensity can be seen to be involved in all styles even if it is the case of the omission or minimal use of that categorical factor. In each alternative style description the categories are given priority and/or a combination. The relationships of these categories to one another present a factor which is significant in style differentiation. The priority placed upon order or sequence, for example, places that category in such a predominant position as to demonstrate a pervasive quality of a given style.

Extraordinary emphasis on established sequence is an example of a highly digital style; a combination of sequence with intensity, which could afford a reciprocal relationship is an example of a multiple intermediate goal style. The omission of a category holds significance for a style just as a high priority category does. As in the case of the transient goal, the category of intensity is not even involved in the combination of categories as no alternatives are given deliberate attention. In contrast, the adjunctive style places high priority on the confrontation of alternatives and in this sense the intensity may direct the direction of the goal sequence. How the categories stand to another, their influence upon each other, or, as Dewey stated--how they promote and retard--each other, can be considered as another characteristic of style. This characteristic, however, must be considered in a dynamic form rather than exhibited in a fixed form.

This combination of categories and the priority given to the selected categories can be considered as the syntax style. Various examples of learning situations can be described, according to this proposed concept, in which an alternative style is demonstrated by the priority and combination of its categories.

Transient Style

This style includes only duration and sequence with no priority of one over the other. A transient style can be illustrated in learning situations which hold "free expression" and/or

emotional release as basic to learning. It can be noted here that duration is usually short and the sequence is haphazard and dispersed. Recall or past experience is utilized and goals compete for attention. No judgmental procedure is included. That is, no alternate means are considered as a way of goal attainment and consequently the category of intensity plays little or no part. Lack of orderable syntax style prevents reorderable or deliberate construction. This style is not necessarily indicative of the teacher or leader in this situation. Such a person is usually performing in an adjunctive style using students as the means for suggesting alternate goals and analogous structures for future activity.

Digital Style

This style includes a combination of all three categories but with heavy priority upon sequence. A digital style is best expressed by the term "follow directions." The learning situation which is often classified as "traditional" is an example of the emphasis placed upon order and direction following. High emphasis on skills as they are ordered, with intensity and duration placed in service to repetitive sequences has priority. Step by step learning is the case in a highly digital situation--as in physical education, the accomplishment of every isolated skill before the game is played.

Multiple Goal Style

A style which includes a combination of all three categories in which sequence has priority over the other categories but intensity dictates the duration is referred to as a multiple goal style. Intensity determines the duration as the alternative goals compete within the sequence determined by the long range goal. Multiple intermediate goals are selected in learning situations which are open to group work, or, at higher levels, individual study. The goal sequences can be changed as it dictates a choice for means but the order of the sequence is established as a pervasive. Intermediate goals are not chosen outside of the linear progression toward the long range goal. Division of goals, "committee work," are examples of short range goals of intermediate selection. Intensity, as these alternate means are selected, directs the duration spent at this level of choice.

Adjunctive Style

A style which includes a combination of all three categories in which sequence and duration can be deliberately placed in service to intensity is known as adjunctive style. This style can be indicative of individual or independent study. It differs from the multiple goal style when the goal is set up as an inquiry into a problem rather than limited to a fact finding process. Because goals may suggest alternate goals on the basis of form rather than content, interdisciplinary situations are valued. Some "core" programs attempt such a pattern. In these

programs several subject areas are combined so that a student may select a problem and study it in a combination of subject areas such as social studies, English, art, etc. These programs are limited because of the high priority of intensity and duration needed for the adjunctive process as constructed by this proposed style concept. An open ended time pattern is necessary to allow for selection and rejection of alternate means and goals. The ordinary school situation has a built in time limitation based on a highly ordered sequential process. The result is that most core programs fail because the formal school organization fits a sequential priority style rather than an intensity priority style.

Retroductive Style

The terms of the categories of style are now subject to reexamination. The categories of sequence, duration, and intensity, and the syntax style for these categories gain their locatability by their relationships within the ordering for stylization. The categories of style must be examined by that function of the selectivity made by the categories; e.g., does the relationship demonstrate the selective process? The retroductive style could be considered as the "independent study of independent study." What was done can be redone and the pattern or style for the doing is chosen as commensurate with the goal. It must utilize and examine various style patterns as the style provides a process goal. Difficulties are encountered in

independent study if the student or learning environment has a high predominance for order rather than having order as part of the learning pattern.

Components of Syntax Style

The syntax style is not sufficient for a complete description of the alternate style patterns. Implied in the syntax is another patterning process. Each category operates with an action pattern of its own as it is prescribed by the syntax style. This action pattern of the syntax style operates with identifiable components. The combination pattern applies to the categories as the categories "promote and retard" each other by changing action patterns. Such a "patterning" then would be described by certain action components. These components may then be used as the action pattern suggested by Kallen (1942). Characteristically, as an experimentalist, these words are to be taken as verbs not nouns. The action components are described by the following terms: (1) varying, (2) contrasting; and (3) repeating. These terms can be applied to the categories of stylization. What happens when intensity is varied; duration is repeated; a sequence is reversed? If the answer to such questions also implies a change in style then the action components both within and between the categories are necessary to complete this concept of style. The action components are instrumental to the syntax as they set up a system for looking at the way in which the combinations are made.

The term "contrasting" designates an opposite occurrence of the condition of the category; "varying" denotes a condition of change, varying from that which precedes or follows but not necessarily in direct opposition; "repeating" denotes that which follows to be exactly the same as that which precedes.

These terms designated as action components can be applied to all three categories of stylization. The category of duration is the length of time spent at a given level and it is described in even or uneven modules. Variation in the modules (uneven) is significant in the adjunctive style as compared to repetitive (even) modules in the digital style. In the first case the goal will affect the duration in the sense that if the goal dictates to the elimination of alternatives, the duration would be in even or repetitive modules and become seemingly extended. The movement sequence through the levels would also be uninterrupted. This is evident in the digital style as the single or terminal goal does not allow for alternatives to extend the duration at a level or change the direction of the sequence. In the adjunctive style, the goal would permit alternative means as well as alternative goals. The duration would be in uneven or varying modules as competing goals were constructed and evaluated, selected, and rejected. The duration would appear to be constricted. The advantage and varying duration by a deliberate imposition of a selected goal or alternative.

The category of sequence is the ordering of the levels of the thought process. The direction, in terms of what precedes and follows, can change in the opposite direction and move in varying directions, not necessarily opposite. The sequence could move upward through content or horizontally into form or any combination of levels. This explosive or highly variable sequence would be indicative of the adjunctive style as it allows for selection of structure and goals at all levels and depths. A repetitive sequence would be digital and one which contrasted--moved directly from goal to means to goal--would be indicative of the multiple intermediate goal style.

The intensity, however, in the multiple intermediate goal style would remain repetitive if the alternate intermediate goals presented equal means to the long range goal. Intensity, the number of alternatives, would be varying in the adjunctive style as the sequence would vary and as more and less complex levels were selected by changing goals.

If the following style patterns can be described and located, such patterns can be taught, constructed, and reconstructed. This concept places the control for growth at the service of the individual. By looking at the way one characteristically identifies and solves problems, the choice can be afforded to the individual to continue or to change his procedure. This concept is consistent with the underlying assumptions which value growth as the expansion of alternatives for a

continuing optioning pattern and value change as a process of continuous growth when the receding future is the directing agent. The solutions are not final and a completed idea only finds a temporary resting place in the context of a larger idea.

The five style patterns are arranged in the order of expanded option patterns as that option pattern is deliberately instituted.

Transient Goal Style

The sequence has no clear informing hypothesis. The process is cumulative and self connective. The duration can be both even and uneven. When a short range goal is assumed the duration is in even modules. When disjunctive goals compete for attention in the terminal system, the duration is sporadic or uneven. Intensity is eliminated as alternative choices are seemingly haphazard and are determined by goals so vague as to be considered to be non-deliberate. Consistent priority is not exhibited.

The educational value of such a pattern would depend upon its use as a means rather than as an end. The use of such patterning as part of the adjunctive style (as in the case of improvisation) may become useful. The recognition of such a stylization, however, would place it as another optioning pattern and the style would therefore no longer be a completely disjunctive or haphazard process.

Digital Style

The goal in this style can be reactive or abductive. The goal can be considered as a reaction when the process has the substantive content level as its origin and then the sequence is in a linear direction from the substantive means to the goal. In this case the goal is predictive; that is, by following certain steps or a given procedure, the result will be a predicted end.

The goal is an abductive and therefore an arbitrary selection when the goal directs the selection of the means. The sequence remains linear as in the former case, but the direction is reversed. The intensity dictates the duration in even modules when the goal is deliberate and the duration is sustained to the extent of the number of competing alternatives held in view. The duration is even with a high dependence upon the terminal goal. There is not a change in goal. The sequence and the order of the sequence has priority as a quality or completion component. In the case of the sequencing of a series of "completions," the sequencing develops toward another goal. The process is cumulative and one goal may prescribe a continuing lineal direction toward the next goal.

When the goal is reactive it is illustrative of learning situation in which the goal or end is the result of ordered means; a change in the means would result in the change of ends or goals. When the goal is abductive, the goal prescribes only those means which lead to that particular goal completion. It

does not allow for the imposition of alternate means which may prescribe a more complex goal. Rules are followed, but not examined.

Multiple Intermediate Goal Style

The simultaneous holding of alternate intermediate goals which are terminal goals of a bigger system or arrangement describes this style. The process carries an alternating option in which the chosen direction can be alternately repeated with the intermediate goals. The long range goal does not carry an option on itself but directs the intermediate goals in a lineal direction. The duration and intensity vary, but they vary in accordance with each other for each intermediate goal. The duration is in even modules if the alternative means for each intermediate goal are equal; e.g., the sequences in the pattern are parallel. An intermediate goal presenting more alternative means would cause a change in intensity and uneven modules contingent on the sequence into which the new goal was introduced.

Educational implications for this style pattern, its development and its use, are found in the opportunity for a choicing procedure. However, the technique of making choices, understanding the assumptions that underlie judgmental procedures, are often ignored by this style pattern. Such a style pattern, as the multiple intermediate goal style, is not sufficient to explore "choice-making" or to avoid the pitfalls of "overchoice" (Toffler 1970). The sequence in the multiple

intermediate goal style is too rigidly held for structural choicing as structural choicing requires a flexible sequence allowing for varying directions.

Adjunctive Style

The process is now more than cumulative or alternating as it becomes explosive in the direction of the sequences. Here new goals are being examined even as the long range goal is held or indeed even placed in question. This calls for a variation of sequence. The sequencing of the pattern may vary in any direction at any level or depth. Goals not initially considered become options. It opens doors for new goals by being able to flip the goal to alternative goals. The change of goal can occur at any level or depth. Goal changes can be made to goals similar in form but not necessarily similar in content. Duration is uneven as the goal becomes subject to alternatives and the intensity of the selection and rejection process takes priority. Priority can also change. Duration could be made as deliberately uneven as the goal or alternatives demanded. The adjunctive process does not involve repetition and there is very little predictable order and direction; e.g., it has low probability.

The high probability factor of the digital style contrasts with the low probability factor of the adjunctive style. Educational institutions are not usually organized to cope with low probability outcomes. Thus the adjunctive process must be values as a learning process before traditional institutions

would see the need for a change from a linear and highly predictable pattern to an optioning and low probability pattern. The latter style can use the future as the director in problem situations; the former must rely on the past.

Adjunctive stylization in teachers will not necessarily produce the same stylization pattern in students. Highly adjunctive stylization without the recognition of the process can, however unintentionally, so highly direct students that the students copy the adjunctive process in a most digital or reactive way.

It should be noted here that according to this style concept, the stylization becomes more complex as the methodizing of the components becomes more generic in choice and the kinds of arrangements multiply. Stylization becomes more complex as: (1) the recognition of goals becomes more deliberate and alternative means increase; (2) the combinations of categories increase both in number and arrangement; and (3) the priority of any category changes from being non-directive (transient goal) to the predominance of a single category (as sequence in the digital style) to a variation in priority as the style becomes more flexible (sequence, intensity, and duration as changing influences in the adjunctive style).

As the complexity increases the stylizations gain more meaning by their form than by content. The transient goal style has a high dependence upon content but the form is too vague to

direct any alternative or expanded process. The style termed digital is capable of more specific and simple descriptions and is more easily applied in subject matter areas. The style termed adjunctive is not limited to specific procedure and thus is less capable of being pre-produced in a step by step manner in an applied subject area. However, in the adjunctive style, if the form of the goal design is considered rather than the content, the adjunctive style could be considered as an analogical process.

In developing a hierarchy of thought processes the one which can perform more deliberate alternative functions is most valued when based on the assumptions presented by this proposed style concept. The style then, which would (1) provide for a growth in process and (2) deliberately perform any of the other processes, would be the most significant style pattern.

Retroductive Style

The process here is reflexive as it re-related the sequence of the stylizations. The goals for each style are subject to reexamination as are the components, terms, processes, and levels. The way in which each style is sequentialized is subject to retroductive examination and reconstruction.

If the retroductive style is carried to its fullest, all alternate styles would be considered as part of the retroductive process; e.g., digital retroduction and adjunctive retroduction.

Recognizing that the retroducting process might be digital or adjunctive in style would be another retroductive process.

As one deliberately selects or rejects a style it becomes an act of retroduction and can be considered as a deliberate act of orchestration. To retroduce digitally would be to examine each style as it pertained to a larger concept of stylization. To retroduce adjunctively would be to examine each competing style with many alternatives and also open to goal of stylization to alternatives to stylization. This would be to see the form of the retroduction as indicative of a larger goal.

The foregoing idea, that such a relationship is locatable and describable, is a case of retroduction in both form and content.

The entire proposed style concept is a case of the utilization of various style processes as means for idea construction but only as the retroductive style directs the entire process and thus provides for future consideration of the question.

CHAPTER 5

IMPLICATIONS OF THE STUDY

The foregoing concept of style has attempted to define, describe, and methodologically locate the concept in terms of process rather than description. Just as process terminology implies continuous growth and development so then must such a concept of style provide for selected implications to be held as future options. If this presented concept is a case of the retroductive style process, such provisions are mandatory.

The implications of this concept of style as a construct of thought patterning can be described at three levels of operation.

First, the concept can be viewed as a model for the implementation of various tools for style diagnosis and the ensuing options for a selective style process. At this level the concept can offer immediate possibilities for the use of style as an optioning pattern which can be particularly effective in an educational setting.

Secondly, the concept can be considered as providing for a continuing reconstructive view of style. Based on the assumption that the human is a constructor of meanings, what further questions can be asked of the question of style? Within the

given conceptual framework can further expansion, refinement, or reordering of the terms and categories result in a reconstructed concept of style?

At the third level, the presented concept may be considered as an indicator of a larger system of meaning which places the human in an expanded and more significant qualitative framework. In this framework, style could become an instrument for quality when quality is considered as that which directs the relationships and form of human meaning.

As a Model for Identification and Construction
of Alternate Thought Patterns

This style concept could offer the direction for the identification of alternate thought styles by the use of verbal and nonverbal tests. The test could be so designed as to show by selected responses what pattern was followed in problem solving or in idea construction and development processes. It is possible that by the use of methods which utilize computer techniques pattern profiles could be plotted. Such profiles could identify by the combinations of sequences, intensities, and duration of different levels the patterns as followed in designed situations.

Implications for the further use of such pattern profiles could be found in various disciplines. For example, as an educational device, such an identification system could be a more accurate way of placing teachers in particular school situations.

Innovative programs could be designed or identified by the stylization process of the teacher and learner and the personnel needed to operate such programs could be matched by identification of the desired stylization pattern of the available teachers. A more precise identification system could possibly prevent program failures if the individuals involved could be made aware of their style pattern and the prescribed pattern of the desired learning program. The compatibility, or lack of it as the case might be, then should either avoid wasted teacher effort or encourage a deliberate change of thought style.

The concept of differentiated staffing is another area which could utilize teacher placement by identification of style patterns.* Changes in status, responsibilities, and operations, as demanded by differentiated staffing, could be influenced by the flexibility of thought styles; e.g., as a hierarchy of such staffing is described, the directing individual (most often referred to as Curriculum Associate) should, according to this style concept, be most notably identified by a high flexibility of thought style. Conversely, a regular staff teacher might have difficulty moving beyond that position without a change in style pattern even though that teacher might quite successfully operate in a digital or highly regulated situation.

*A format for the identification of style patterns has been developed by T. Frank Saunders in the paper, "The Stylization of the Inarticulate," presented to the Far West Philosophy of Education Society, December 1970.

Pairings of any kind could be affected by stylization identification and matching; e.g., teacher to teacher, as in the case of team teaching; student to student, as in the case of peer-learning situations; student to teacher, as in the case of individual and independent studies.

It is possible that the idea of stylization could be carried to groups of people as well as individuals. The highly publicized "generation gap" might be diagnosed as a change in stylization. If such a patterning could account for those who can seemingly "bridge the gap," then it could enable others to design a system to make various style accommodations.

Other more specific groups might be influenced by style patterns as in the case of the economically disadvantaged, the culturally different, or various ethnic groups. General style patterns could help design those kinds of programs necessary to provide for the advancement of specific groups of people. In this context, the question of prison reform and rehabilitation could find that the identification of thought style would be helpful in designing a system which could allow for and indeed promote a flexible style pattern as an operational asset rather than as a detrimental one.

Implications of this concept of style may be beneficial to larger cultural groups. The conflict between given cultures could be diagnosed and solutions consequently prescribed. The prescription, of course, would depend upon the choice of such cultures as they would be placed in a larger context.

The identification of such cultural compatibility could be an asset in the political area as in the realm of diplomacy, or perhaps even in the case of international business and finance. In such cases, commitments between cultures might be based upon attributes other than those of observable economic power.

According to this presented style concept, any kind of business or management might benefit by matching job style descriptions with employee style patterns (Saunders 1971). Certain kinds of jobs would preclude certain kinds of thought styles and if correct matching was available, employee turnover and/or discontent might be lessened.

It is quite possible to explore the possibilities of implications in many other more specific fields. In most of these areas the emphasis would most likely be on the identification of thought styles rather than on the deliberate construction of a style for a chosen purpose. Those implications of greatest concern to this study, however, are those which would be instrumental to education. From an educational viewpoint, this concept of style as it has been presented, would not hold identification as the most crucial issue. Identification would be valuable as the individual was made aware of his particular style by the way in which he chose to answer to respond to a given situation. However, more important would be the recognition on the part of the individual that there was indeed a choice for the ways of proceeding. The fact that one might be identified, for example,

as holding a digital style pattern would not necessarily limit the individual to that pattern. By various methods similar to identification test, any individual could investigate other patterns and indeed learn how to use a selected pattern as desired. Thus the individual identified as a digital style pattern user could use that pattern if desired or he may choose to learn another pattern, such as the adjunctive pattern, when certain conditions would make the use of such a pattern advantageous. Recognition of the alternate patterns could only succeed in providing greater flexibility in the solving of every day problems or, more importantly, as deliberations for the future goals and operations in one's life are made.

From this viewpoint this style concept moves from the identification process to an expanded constructive process and then could provide for the use of these processes to become the means for a larger and more powerful goal: that of the deliberate construction of the directing controls for individual action and growth. This kind of construction is retroductive in process, according to this style concept, and provides what is the most inclusive pattern of thought.

When making a selective style choice, that is, using it as a means, the desired goal directs the choosing. This is in itself a stylization pattern. The persistent use of such a pattern implies another more inclusive style procedure--that of a choice for deliberate method. This examination of the goal, the

choice of stylization pattern, and the choice for use of deliberate method, demands expanded judgmental operations. Education, if it is described as a judgmental goal setting process, should then be most concerned with stylization as thought patterning.

As a Means for a Reconstruction
of the Concept of Style

This concept of style presents the question of order or sequence as a component of major significance. The idea of ordering may necessitate further study and perhaps be more effectively dealt with by considering the arrangement of the ordering. Categories of "reciprocity," "dominance," and "omission" may be used to describe changes in goal orderings in addition to sequence, intensity, and duration.

The idea of reciprocity may be of value in developing a concept which finds style as a larger system in which a mixture of the foregoing patterns called style according to this concept would be used. For example, the idea that the use of a patterned sequence of thought can be a conceptual tool implies that stylization is a skill which can be taught and used for specific purposes. There are also tools or skills of specific subject areas in addition to conceptual tools. Conceptual tools, in this case thought stylizations, direct and utilize specific subject matter skills. There would seem to be a reciprocity of usage between these two kinds of skills. In this perspective, style could be based upon the manipulative arrangements of conceptual and the

technical or subject matter tools; e.g., a subject matter skill may be best framed in a digital style pattern but even the use of such a pattern requires a conceptualization of what and how it is to be done and a style to learn this best. Consequently, the terms and categories described in this presented concept would take on new meanings as terms in a larger system. For example, a digital pattern of thought may be employed within a broader system as directing a subject matter area and this pattern of thought could be in reciprocity with a conceptual pattern which was adjunctive in style.

It is evident that from either viewpoint sequencing plays an important role in style. With this in mind, it could possibly be considered that the sequencing used in this proposed construction of the style model is a digital pattern; that is, the sequence of the style patterns follows a linear order. This kind of sequence may be less effective than one which would reverse the order or perhaps present the stylization concept in a series of alternate sequences.

This problem, however, can be resolved as the concept is viewed as a structure and the question of the structure of the structure is considered as a larger problem rather than the immediate style problem. It is necessary that certain limitations be conferred upon the concept when considered as a theoretical model. However, the implied and more inclusive propositions that the theory can impose are not to be ignored. Theory, in this

case, finds the concept as a component of structure rather than content. This activity imposes more than the comparison and choice of content and/or subject matter as the question now presented is one of examination and location of the theory as part of a larger structure. Thus the choice for a structural form demands a look at alternate structural systems and the criteria for such systems. Within this framework, if the concept is considered as more than a specific tool, it can then become a significant part of the theory for the theory.

As an Indicator of a More Significant
System of Meaning

The concept of style as here developed has dealt with the material or content of the thinking process in a theoretical perspective. The content and structure have been presented and analyzed in various alternative contexts and competing theories. The value basis for such an examination has been defined. The two dimensions as previously explained can then be placed in a larger framework called theory construction (Figure 14).*

*See Chapter 4, page 57, for a more complete development of the theoretical construction used in this study. The entire model of Legislative Learning has been developed by Dr. T. Frank Saunders in Monograph: The Inquiry Cube and Learning by Legislation (Tucson: Tucson Public Schools District No. 1, 1969).

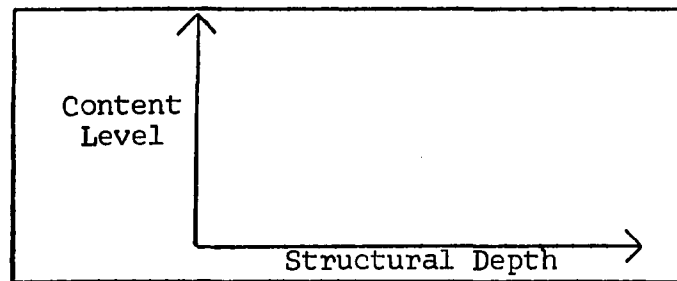


Figure 14. Two Dimensional Configuration of Learning Model as Theory

To further investigate this concept of theory for theory the idea can be presented that form and structure direct the theory. Holding this concept, the theory (as well as the content of theory) must have a form and structure no matter how loose or seemingly indeterminate such a structure might be. Using the same diagrammatic form as the theoretical model, form might also be described in terms of the two dimensions and structure (Figure 15).

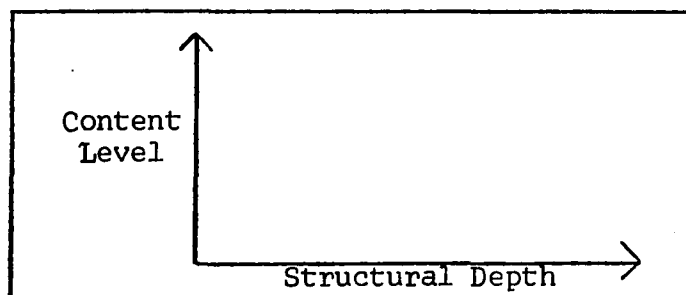


Figure 15. Two Dimensional Configuration as Form

The recognition of form as a directing agent for content, or in this case theory, places each of the levels of the two dimensions of the thinking process in another perspective--that of form. Form in this sense is inclusive of theory (Figure 16).

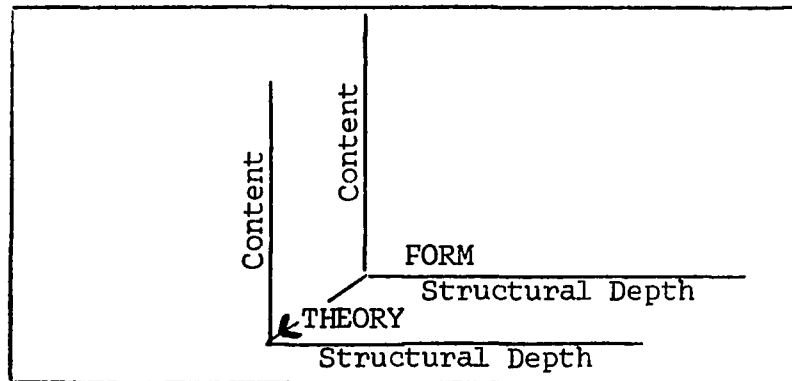


Figure 16. Theory and Form as Levels of a Third Dimension

Following the diagram above, a third dimension of the thinking process can now be considered: the dimension which includes theory and form as its component levels. Note that the first dimension, shown here as vertical, is contextual or framed in content (content levels); the second dimension, shown as horizontal, is structural (structural depth). Each dimension, as stated previously, has three levels of complexity and inclusiveness. The first dimension is the process through levels from substantive material to a valued goal. The second dimension carries the thinking process from content through language to value. These levels now take a third dimension which might be called, after Kallen (1942), the "orchestration" dimension: that which gives the total quality.

These levels in this dimension can be called (1) theory, (2) form, and (3) quality. In this case, quality directs the

form which directs the theory. Quality the could also be framed in terms of content and structure (Figure 17).

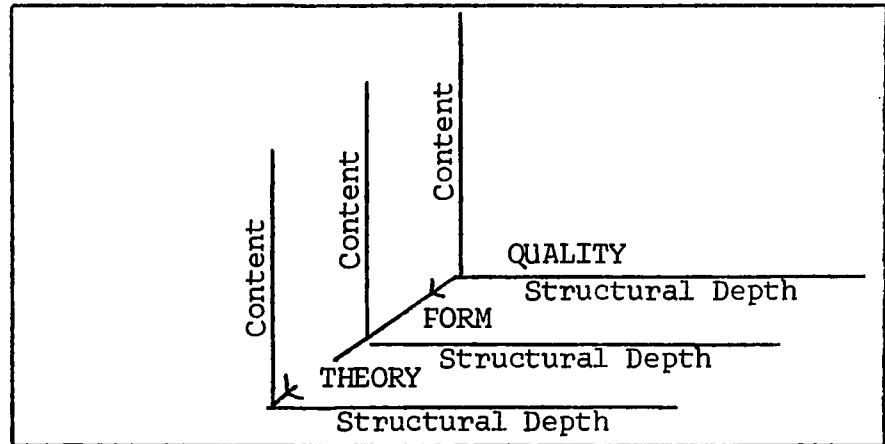


Figure 17. Qualitative Dimension of Learning Model

The third dimension is more inclusive in meaning as it can provide a system for developing the thought process in the context of theory construction as it depends upon the construction of form. The completion of this dimension will be a construction of the qualitative process as this process subsumes both the construction of form and theory.* The qualitative concept, in this case, is instrumental to any theoretical concept. Indeed, the idea of quality has been a guiding factor for the foregoing concept of style.

*The presentation of the qualitative process as a director of the theoretical and form process as stated in this work finds its origin and support in the work of T. Frank Saunders. The ideas presented by this concept of style are responsible to and taken from the concept developed by Dr. Saunders in which thinking is considered as an aesthetic process.

Since the question of style deals primarily in relationships and relationships are to be viewed as form problems, the most valuable concept of style then might be located at the contextual level, at the structural depth, and in a form perspective. By using this three dimensional model of thought process, style could be most influential when considered as the instrument which designs the form for form. In this sense style can direct the content and the patterning of operations when viewed substantively. However, continuing in this framework, style would also be directed by quality.

It is not in the province of this paper to develop a pattern in the qualitative framework however basic it may be to the idea of style. Hopefully, continued qualitative investigations will find the idea of style as a case of the adjunctive and retroductive patterns as they gain reciprocity with a larger construct of meaning.

"The final step in any sequence must always be that point at which the symbol and the symbolized become one. Where the talk about, the talk, and that talked about resolve as a unity."*

*A viewpoint expressed by T. Frank Saunders.

APPENDIX A

EXAMPLES FOR IDENTIFICATION OF STYLE PATTERNS IN SCHOOL SITUATIONS

In a school situation, alternate thought styles can be identified by providing a setting involving goal options. The responses to such a condition can indicate the style pattern with which the individual usually operates.

The following examples are given in the context of the areas of reading and art. A selected art form could be chosen from a varied field: sculpture, painting, music, dance, drama, etc. Similar situations could be arranged in any subject area.

Physical Setting

Reading: A library or a room containing a broad selection of reading materials.

Art: An area containing examples of related art forms such as music, photography, poetry, etc.

Conditions

Reading: Speakers on current topics of general interest or posters and displays concerning interest areas. A written or orally presented example of "how to" gather and organize materials. Care should be given to keeping such an example in the framework of a "suggestion" rather than a directive.

Art: Demonstrations of the use of related art forms as they provide motivation for a composition in another form.

Directed Long Range Goal

Reading: To select a suitable subject area and develop a reading program and a resulting demonstration or paper.

Art: To construct an art project.

Transient Style Response

Reading and art: Student may browse and/or select materials that were used as examples. If this technique is temporary and is followed by another style pattern, the student would not be considered as having a transient style. If, however, the student moves from one idea to another without any completion indicated, he would be considered as transient. The typical response of a transient style, according to this concept, would be, "None of the projects are interesting"; "I tried them all but I don't know what to do." The student appears aimless and is usually dissatisfied with any short term effort.

Digital Style Response

Student may choose an area on his own and proceed to work in an imitative way by copying an already presented example. Or the student may develop a stereotyped produce--one that is easily identified with common experience. It is also possible that this student will push the instructor to make the

choice for him. Typical responses might be, "Which one should I choose?"; "What should I do next?"; or "Is this right?" In the case of reading, the student may rapidly pursue a given subject, skim for the main points, and consider it completed. The involvement is sequential but narrow.

Multiple Digital Response

The student may choose topic but will not necessarily follow the given procedure. Or, the student may choose another topic not illustrated or previously presented. Typical responses may fall into categories that ask for options, such as, "Are we limited to these choices?"; "Can we eliminate any of the steps in the procedure?"; or "Do I have to follow the directions?" The student can outline or describe his process and his reason for his choice.

Adjunctive Response

The student may use another discipline for his subject area. In reading, he may use the procedure to construct an alternate procedure so that his reading project may be shown in another form. Or the originally selected goal may be distinguished only as being the beginning of a larger topic and the student can explain his choice of related topic or subject area. Typical responses might be, "That problem is like. . . ."; "I started with this idea but it developed in

a different direction!"; "I decided that I could not work in that area until I had answered some basic questions"; or "I think I can do this a better way."

Retroductive Style Response

The student may wander or browse as a transient style but would not remain in this style pattern. His questions may run the gamut from digital to adjunctive but each question would be directed to an extended purpose of the situation and would not remain in any previous style pattern. Typical retroductive responses would deal with long range goals and the value of the process. Responses might be, "There are several ways of proceeding depending upon what is expected. Are we to choose our own goal or is there a specific direction desired?" "Is the difficulty of this assignment that of choosing and making judgments as well as organizing material?"

APPENDIX B

EXAMPLES OF DESIGNED SITUATIONS FOR THE CONSTRUCTION OF ALTERNATE LEARNING PATTERNS

In the preceding situation, the setting and conditions remain constant and the varying responses are noted. In this case the style pattern is only identified. The purpose of the use of the style concept can change from diagnostic to prescriptive if the conditions are deliberately changed to provide for the use of each specific style pattern. In this case the student is deliberately placed in a situation which designates a particular goal orientation. The student is then made aware of the condition and the effectiveness of the style process.

Here the style patterns for the various goal orientations are used as deliberate procedures in the learning process.

Transient Style

Situation: Teacher may present many options for a goal choice but with limited procedural direction. Instruction may range from "do what one 'wants'" to, as in art, "improvise." The students are allowed to choose anything or nothing and no restrictions are placed on time length or any expectations made for completion.

After a selected period of time, evaluation of the process can be made. Questions such as, "Did you do what you saw someone else do?"; "Did you follow the crowd?"; "How many times did you change your mind?"; "Why did you discard your first choice?", may be asked.

Major point to be evaluated: Some direction or goal, however vague, must be selected. Even the choice to do nothing would indicate some vague goal. Also, what were the causes of many goal changes? Was the shifting of goal choice because there was no direction by another individual, or lack of competency in the subject area, or confusion as to the expectation or goal?

The same style can be teacher directed rather than individually pursued as in the following case.

Situation: The teacher asks the students to follow her general direction but to improvise or select any response of their own choice. The teacher makes suggestion of an activity and the student responds. The process is repeated several times with a different activity followed by a response; e.g., in any kind of an art class (art, dance, drama) directions might be: "Move as if you were sad (or old, excited, etc.)"; "Use lines that indicate strength"; "Divide the space in three parts."

Point to be evaluated: The goals were pre-set for the student and any prolonged activity was eliminated. The

student had to move from one goal to another without making any selection or evaluative judgment of his own. The goal was short term and did not have any patterned sequence that was explained to the individual giving the responses.

Digital Style

Situation: A directed topic or goal is set with a clear set of specific procedures for attaining it. No alternatives are given; e.g., as in art, the teacher gives instructions for a specific technique or skill. The technique is to be repeated so a given object (goal) is accomplished--making a copy.

Point to be evaluated: It is noted that the directions are followed carefully and without variation. The result is pre-designed. Once the specific goal is mastered, repetition of the exact copy becomes less interesting. This style, however, may be used as an effective instrument for specific or isolated skill mastery.

Multiple Digital Style

Situation: Presentation of a wide range of topics and several alternate ways of proceeding. Or, as in art, the teacher may give directions up to a point and allow an open choice for completion. The directions should include the suggestion that by allowing for choice, the decision for completion depends upon the student and what effect he

wishes to create or the perspective from which he wishes his idea to be viewed.

Point to be evaluated: This style emphasizes the need for having a goal for the completion of an activity. The transient style also has some goal involved but the advantages of the multiple digital style are:

1. A long range goal is indicated.
2. To choose alternate means of completion demands an evaluation or judgmental process. Consequently, some structure or choosing system must be used in the multiple digital style.

A more clearly defined goal calls for the selection and rejection of alternative goals and/or means. Haphazard arrangements may be made but the choice as to whether such an arrangement should be accepted or continued depends upon the long range goal.

Adjunctive Style

Situation: The teacher presents several ways of proceeding and/or several finished objects. The problem is set to find the similarities and differences in the alternate ways and/or ends and then construct some rules to follow in order to do a similar task. Also discussed would be the investigation of what activities have analogous rules or analogous structures. (Note: to have a goal in terms of an object or finished work is now less important than investigating the

process.) However, a finished or completed goal may be set as a desirable outcome so that the evaluation of the process could be easily viewed as a basis for the judgments.

Point to be evaluated: A design is necessary for any kind of a deliberately constructed activity and a design is also necessary in evaluating such an activity. A design is the plan for the relationships extended between and by the means. The means may be components of a specific subject matter or specific procedural processes. The design can be examined in form as well as content and in this way can provide more options in extending idea constructions.

Retroductive Style

The activity can be presented either in fact or as a theoretical concept. It should provide for an evaluation and discussion of thinking as a patterning activity, an evaluation of the various style patterns, and inquiry into the question of what pattern is being followed when reconstructing the process.

Note that the specific goal structuring is very easily described in content terms for the transient, digital, and multiple digital styles. At the adjunctive and retroductive levels the specific content is no longer as important as how it is used. The process itself becomes the goal and the content.

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