To the Graduate Council:

I am submitting herewith a thesis written by Annette B. Loy entitled "Jefferson County, Tennessee, Visual Arts Education Study: Implications and Applications." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Science, with a major in Art Education.

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# JEFFERSON COUNTY, TENNESSEE, VISUAL ARTS EDUCATION STUDY: IMPLICATIONS AND APPLICATIONS

A Thesis

Presented for the

Master of Science

Degree

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Annette B. Loy

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ABSTRACT

The primary problem of this study was the identification of the prevailing needs and attitudes of the policymakers, teachers, and secondary students of Jefferson County, Tennessee, in the area of visual arts education. The study is of value in that it provides a basis upon which to build a visual arts curriculum that is compatible with the needs of the students of Jefferson County.

The subjects for the study included the seven current members of the Jefferson County School Commission, 1,800 secondary students in grades 8-11 who will comprise the student body of Jefferson County High School in the fall of 1975, and 255 teachers from all levels within the Jefferson County School System. The sources of information for the study were questionnaires which were administered to each group in an effort to determine basic needs and attitudes of the group. Data collected from each group of questionnaires were then compiled, presented and interpreted in relation to the questions which structured the instruments.

The study sought to answer three primary questions: (1) What are the prevailing needs and attitudes of the teachers in the Jefferson County System in regard to visual arts education?, (2) What are the prevailing needs and attitudes of the secondary students in Jefferson County in regard to visual arts education?, and (3) What are the prevailing needs and attitudes of the present school commissioners

towards the support and inclusion of visual arts education in the Jefferson County Schools curriculum?

As a result of the study, conclusions were reached in each of the three areas under question:

1. The teachers of Jefferson County have a positive attitude toward art education in the curriculum and they realize its value in the instructional program. They are aware of their deficiencies in the area of art education and they are, in general, willing to take steps to improve their capabilities in this area.
2. The secondary students of Jefferson County have a positive attitude toward art education. They have an accurate view of the deficiencies and needs that exist within the school system in regard to art education.
3. The present school commissioners have a positive attitude toward art education in the Jefferson County School System. They are, in general, willing to support improvements within the system in the area of art education. The primary need on the part of the school commission is one of realization of priorities, since nearly half of the commission view art as being an "extra" in the school curriculum.

In conclusion, the study indicates that the people of Jefferson County are receptive to a strong program of visual arts education in the schools. There is a need for concentrated efforts on the part of visual

arts educators working in the county to undertake a program of public relations and to implement a strong visual arts curriculum. Specific recommendations have been made in this area.

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# CHAPTER I

## THE PROBLEM

### I. INTRODUCTION

In a survey conducted by the East Tennessee Development District in 1972, Jefferson County, Tennessee, was described as a relatively prosperous rural county located between the growing urban centers of Knoxville and Morristown. This advantageous geographic location has played a large role in the growth of Jefferson County both economically and educationally.[1] During the decade of the 60's the county grew rapidly in terms of population and in economic and social well being. According to the survey, education in Jefferson County is now in a period of significant improvement.

> The educational levels in the county also showed substantial improvement. Generally it takes more than ten years for much improvement in educational levels to occur since it is only measured for the 25 years old and over population, but the high in-migration of population into Jefferson County caused a substantial improvement to occur during the decade. In 1960, the median educational level was 8.7 years of school completed, and 18.3 percent of the 25 and over population had four or fewer years of education. By 1970, the median educational level was 9.6 years of school completed, and only 10.2 percent of the 25 and over population had four or fewer years of education.[2]

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[1] County Census Summary, Jefferson County, Part I, East Tennessee Development District (Knoxville, 1972), p. 1.

[2] County Census Summary, Jefferson County, Part II, East Tennessee Development District (Knoxville, 1973), p. 1.

These statistics point to the fact that the citizens of Jefferson County are increasingly better educated and therefore better able to value and desire improvements in the school system of the county.

In the fall of 1975, Jefferson County students will be given the advantage of some of this concern on the part of the citizens and taxpayers of the county to upgrade the educational system. All 9-12 students in the county will be entering the new Jefferson County High School. This outstanding comprehensive high school has an initial design capacity for 2,000 pupils with service systems designed for 2,500.[3] Upon completion of the new high school, the entire school system will be reorganized. Present K-8 elementary schools will become K-6 schools; existing high schools will be converted to 7-8 middle schools, except for K-8 schools which will exist at Rush Strong and White Pine schools.

This consolidation and reorganization is the result of a long-range educational plan which was developed for the Jefferson County Schools in 1971. The basic components of the plan included (1) a curriculum study for the entire system, K-12, (2) a community and student population study, and (3) an existing school facilities study. In determining the best plan for the county the opinions of parents, employers, educators, students, school and county officials, and professional consultants were considered. The results were the new system to be put into operation in the fall of 1975.[4]

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[3] Jefferson County Comprehensive High School, Jefferson County School System (Dandridge, n.d.) (public relations leaflet).

[4] Ibid.

In the area of art education, Jefferson County has been lacking in the past, since no formal system-wide art program is presently in effect. At various times, and in individual schools, teachers have made efforts to include some art in the curriculum. With the reorganization of the school system, however, art will be included as a formal part of the curriculum at the middle and secondary levels.

Several factors have led to the inclusion of art in the curriculum:

1. In 1970 a small elective general art class was organized at Rush Strong for 9-12 students. This class, begun as an "extra" in the school program, slowly gained recognition county-wide and resulted in demands for art programs in other schools in the county.

2. An annual arts festival was started at Rush Strong in 1970. This event has become county-wide.

3. With increased interest in the county, citizens and educators took an active part in the planning stages for the reorganization of the system and recommended the inclusion of visual arts programs in all county schools.

4. The implementation of an artist-in-the-schools program during the 1974-75 school year. This program, sponsored and supported by the Tennessee Arts Commission, was introduced by the school administration.

5. Teacher placements for the 1975-76 school year include three art specialists placed at the new Jefferson County High School and one art specialist placed in each of the two middle schools. Although no placements were made at the elementary level, the system does have the beginnings of a quality art program.

## II. STATEMENT OF THE PROBLEM

The primary problem of this study was to determine what the prevailing needs and attitudes of the policymakers, teachers, and secondary students of Jefferson County, Tennessee, are in the area of visual arts education. These needs and attitudes are determinants of an art curriculum structure recommended to serve the art education needs of the students of Jefferson County.

## III. QUESTIONS

This study seeks to answer the following questions of three groups of individuals: teachers at all grade levels within the Jefferson County School System, secondary students within the system, and Jefferson County school commissioners. The findings reached from these questions will determine an art curriculum structure that is compatible with the needs and attitudes of these groups.

1. What are the prevailing needs and attitudes of the teachers in the Jefferson County School System in regard to visual arts education?
2. What are the prevailing needs and attitudes of the secondary students in Jefferson County in regard to visual arts education?
3. What are the prevailing needs and attitudes of the present school commissioners towards the support and inclusion of visual arts education in the Jefferson County Schools curriculum?

## IV. PURPOSE AND VALUE OF THE STUDY

Curriculum development for a particular area of the system must begin with an evaluation of the needs and attitudes of the individuals involved as they see them. No matter how excellent the curriculum or program, if it does not fit the unique specifications demanded by the groups involved, it will not succeed in its goals.

The purpose of this study was to determine those needs and attitudes held by the policymakers, teachers and secondary students of Jefferson County in the area of art education. With this information, it was possible to develop a tentative, proposed visual arts curriculum which is uniquely suited to the developmental stages of the students, teachers, and policymakers of Jefferson County, Tennessee.

It is the responsibility of the educator in every instance to work with individuals where they are, not where the educator wants them to be. Only with this attitude, can people be led to discover possibilities for advancement and growth. The primary value of this study is to determine where the people of Jefferson County are in relation to visual arts education so that art educators working in the county can proceed from that point using the findings of this study as a basis for further art program development.

## V. ASSUMPTIONS AND LIMITATIONS

Three assumptions are necessary to this study:

1. That art is a necessary and desirable part of the educational experience of every child.

2. That the educators, policymakers and administrators involved in the Jefferson County School System are interested in the findings of this study and will utilize its findings to promote the art program in the Jefferson County School System.
3. That the teachers, students, and policymakers consulted in this study are capable of making judgments and decisions regarding the characteristics and needs of the Jefferson County School System.

This study attempts to determine only the needs and attitudes of the 8-11 students in the Jefferson County System, the teachers in that system and the Jefferson County School Commissioners. The findings of this study will therefore be applicable only to Jefferson County.

No attempt has been made to determine the needs and attitudes of students in grade levels other than 8-11 in the county, of parents and other residents of the county or of administrators. It is assumed that the general philosophy of the county toward the art education program is reflected by the evaluation of the three groups involved in the study.

This study is limited in that it expresses the conclusions reached by one individual as an outcome of the study.

## VI. DEFINITION OF TERMS

The following terms are defined as they are used in this study:

Art education. Used interchangeably with the term visual arts education and meaning the same.

Attitudes. Ways of thinking, acting or feeling on the part of the policymakers, teachers and secondary students of Jefferson County toward visual arts education.

Needs. Those entities required for the welfare and satisfaction of the policymakers, teachers and secondary students in the area of visual arts education.

Visual arts curriculum. A planned program designed to promote the development in students of increased awareness of self and environment in the area of visual arts education.

Visual arts education. A body of knowledge and a series of activities which provide a means whereby the student can give visible form to his ideas and feelings, thereby becoming a self-actualized individual.

## VII. PROCEDURES

### Sources of Data

In order to determine what the prevailing needs and attitudes of the policymakers, teachers, and secondary students of Jefferson County are in the area of visual arts education, questionnaires were devised as a means of obtaining this information. The weaknesses of the questionnaire as a research tool are pointed out in a study by Ethel Adkins McCall which utilizes an opinion instrument as a means of gathering data. First, there is the possibility of a difference in interpretation of questions or concepts. Second, there is often a desire to respond in a favorable manner or in a manner that would be pleasing to the investigator.

Third, there is the possibility of haste in answering, of disinterest in the study, or a natural tendency to respond according to personal bias.[5] Further limitations of the questionnaire method are discussed by Zelda B. Livingston who utilized an instrument designed to measure student attitude toward elementary art. Livingston indicates intentional and unintentional bias in interpreting questions and answers and sensitivity of the researcher to the problem being surveyed as being major weaknesses.[6] Despite the faults of such methods of gathering data, both researchers concluded that the questionnaire method was the best available means by which to conduct their studies.

In the case of this study of the needs and attitudes of the policymakers, teachers and secondary students of Jefferson County, the questionnaire method was deemed as the best method for obtaining the desired information.

Remmers supports the validity and use of such methods of investigation in his work, Introduction to Opinion and Attitude Measurement. Remmers states that

> The realization is rapidly growing that attitudes, the way individuals and groups feel about the various aspects of their world, are probably more determinative of behavior than mere cognitive understanding of this world. When this is granted, the importance and value of attitude measurement becomes at once obvious.[7]

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[5]Ethel Adkins McCall, "Some Factors Influencing the Amount of Music Taught in Elementary Schools as Expressed by a Selected Group of Classroom Teachers (M.S. thesis, University of Tennessee, 1955), p. 17.

[6]Zelda B. Livingston, "A Survey of Student Attitude toward Art in the Elementary Grades" (M.S. thesis, University of Tennessee, 1972), p. 8.

[7]H. H. Remmers, Introduction to Opinion and Attitude Measurement (New York: Harper and Brothers, 1954), p. 15.

Remmers further outlines a justifiable procedure to be used in constructing instruments used to measure needs and attitudes. The investigator begins with a reasonable hypothesis as to the kinds of questions that will give responses that when tabulated will tend to be a measure of the "entity" that he has in mind. The investigator may use various sources in formulating the items to be included in a questionnaire. These may be psychological theory, clinical reports, survey of the relevant literature as it relates to the problem in question, or the insights and judgments of specialists in the area under consideration.[8]

The questionnaires devised for this study are the outcomes of four steps:

1. The insights gained by the author in working with the individuals and problems involved over a period of five years.
2. A survey of the literature relevant to the problem.
3. The evaluation, judgment and consequent revisions of the instruments by persons of authority within the same educational system as the author.
4. The insights and judgments of specialists in the area of art education.

Questionnaires designed to determine attitudes toward art education in general and toward support for existing and planned art programs in the county were mailed to each member of the Board of Jefferson County

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[8]Ibid., p. 174.

School Commissioners. A copy of the questionnaire may be found in Appendix A.

Questionnaires were distributed to all Jefferson County teachers at the May 1975 Jefferson County Education Association meeting. These questionnaires were designed to determine attitudes toward art in the general curriculum, toward voluntary in-service programs in art, toward teacher-pupil ratios, toward the artist-in-the-schools program and also attempted to identify major art-related problem areas in K-6 and to determine 7-12 staff attitudes toward interdisciplinary courses. A copy of the questionnaire may be found in Appendix B.

Student questionnaires were distributed through all English classes in the county at the 8-11 level. These students will comprise the 9-12 student body of the Jefferson County High School during the 1975-76 school year. The questionnaire attempted to determine student attitudes toward art in the general curriculum, student evaluation of previous art experience at lower grade levels, student evaluation of the artist-in-the-schools program, expectations of students who elected art for the 1975-76 school year, reasons for not electing art for the 1975-76 school year and student plans to elect art in future years. A copy of the questionnaire may be found in Appendix C.

## Treatment of Data

Data collected from the school commissioner questionnaire were compiled as to number of positive or negative responses to each question and presented in relationship to the questions which structured the questionnaire.

Data collected from the teacher and student questionnaires were compiled using the SPSS statistical program. This method of statistical analysis provided descriptions of the data in terms of percentages or frequency of response to questions on the questionnaires. These percentages were then presented in relationship to the questions upon which the questionnaires were structured.

## VIII. ORGANIZATION OF THE STUDY

Chapter I presents the introduction, problems, questions, purposes and value of the study, assumptions and limitations, definition of terms used in the study, procedures, including sources and treatments of data, and the organization of the study.

Chapter II presents a review of the related literature.

Chapter III contains the presentation and interpretation of the data.

Chapter IV includes discussion, conclusions, summary and recommendations.

## CHAPTER II

## REVIEW OF RELATED LITERATURE

In this period of criticism of the young people of our nation for their vulgarities in dress, music and off-beat entertainments, criticizing adults continue to call for increased attention to the science and mathematics curricula of our schools. The mention of placing the arts in a comparable position in the schools brings howls from the taxpayer-citizens who are convinced that this type of addition to the curriculum is a near total waste of time and money. Most people interested in the schools feel that the fine arts should remain a "step-child" or sideline luxury that will be first to go if the school budget must be cut.

As a result of this commonly held attitude, American young people are growing up and being educated in many cases in a "cultural vacuum" devoid of the opportunity for the development of aesthetic values and discriminatory tastes which would allow them to enjoy a fuller and richer life. The adult who has had no training in the arts will never be able to make decisions which are not stereotyped or prejudiced. The quality of life in the individual home, in the community and in the nation as a whole is involved and imperiled when the arts are deleted from the total school program.[1]

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[1]Lloyd J. Trump and Delmas F. Miller, Secondary School Curriculum Improvement (Boston: Allyn and Bacon, 1968), pp. 84-85.

Jerry Hancock, in his article entitled "There's a Better Way" states the case for the inclusion of art in the general curriculum:

> Because technology has outraced man's social abilities, it is now imperative that the "human element" be put back into education. Art education has the unique ability of being a catalyst to help a learner discover himself, his world, and his relationship to it. Art becomes more than drawing or painting a picture, it becomes a way of life. It breaks through the boundaries of subject-content areas and provides a fresh eye with which to view the world. It permits a change of pace and release from a hurried and tense society. Art is a vehicle that facilitates the realization of individualism, the developing of self, and the improvement of the quality of living.[2]

Visual arts in the school curriculum has a three-fold purpose: (1) the making of works of art, (2) the knowledge of art objects, and (3) the evaluation of art products.[3] These three aspects of art education carry tremendous possibilities for the student not only in the specialized field of art, but in every other field as well. Because of the growing complexity of our society, it is vital that every individual develop a capacity for visual discrimination. Art education offers a means for this development.

Trump, in Secondary School Curriculum Improvement, states the case for art education most eloquently:

> In the final analysis, art is a highly individualized enterprise. It is the rightful inheritance of every school youth, and it is entitled to a secure position in the school curriculum. With the present emphasis on individual learning

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[2]Jerry Hancock, "There's a Better Way," Art Education, XXIV (April, 1971), 9.

[3]Why Art Education? (Washington: The National Art Education Association, n.d.).

> art is especially worthwhile, since it offers extensive opportunities for the realization of this important educational objective. The highly personal quality of response to visual design, inherent in individualized experience in art expression, helps youths to develop their own aesthetic standards and values. In time, these become the standards and values of the nation and its people.[4]

Most curriculum planners and school administrators would not deny the value of art in the general curriculum. Why then is approximately 90 percent of elementary art taught by classroom teachers of whom only 15-20 percent have access to assistance from an art specialist?[5] Why do the few elementary art specialists found in the schools operate in almost intolerable situations in which they attempt to deal with hundreds of children each week in inadequate, isolated time blocks, with inadequate materials and curricula?[6] Further, why do only slightly more than 50 percent of the secondary schools in the United States offer art courses and why is total enrollment in these courses only about 15 percent of the entire student population?[7]

First, as previously stated, most American parents and taxpayers view the school as strictly an institution where children learn only those things which will lead to higher schooling and hence to a greater ability to earn a living. This idea is basic to the American way and

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[4]Trump, op. cit., p. 96.

[5]Al Hurwitz, Programs of Promise: Art in the Schools (New York: Harcourt, Brace, Jovanovich, 1972), p. 15.

[6]Vitoria, "Elementary Art Education: The State of the Field," Art Teacher, V (Winter, 1974), 3.

[7]Trump, op. cit., p. 86.

parents tend not to place value on the vocational and social uses of schools. Therefore, art education, which does not fit into this utilitarian idea, is not highly valued but is considered an "extra."

Secondly, there are five basic characteristics of current art education programs which tend to relegate art to a second-class position in the curriculum. The first of these is the characteristic of most teachers of art at both elementary and secondary levels to be on a constant and unsequential "materials treadmill" searching for new and varied experiences for their students. These teachers work on the assumption that the more materials the better and that a "good" art program is one which produces the widest variety of art products. Children exposed to this type of art experience cannot build confidence or skill in the use of any medium and this lack of self-confidence leads them to reject art as a means of expression.

The second negative characteristic of art education programs is that most teachers, whether they are classroom teachers or art specialists, have received little education as to the types of objectives they should strive for in their art programs. Objectives become so vague and abstract that no one, least of all the public, knows what the art program is all about.[8]

Charles Stroh identifies this problem as a major one in art education today. Art educators should strive to develop curricula which consider the perceptual growth of the child at particular maturational

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[8]Elliot W. Eisner, Educating Artistic Vision (New York: The Macmillan Company, 1972), p. 24.

levels. In order to do this, curriculum planners would be required to formulate cognitive objectives to fit established kinesthetic objectives. Mr. Stroh states that development of specific cognitive objectives

> . . . in no way implies a rigidity or lack of searching and probing for uniqueness. It would encourage those aspects of art education through substantiating them as knowledge with all existing bases of research. It is incongruous for us to expect to regard art as an area where students can "express" themselves and develop their "uniqueness" without at the same time being able to substantiate their experience as knowledge. Self-expression and uniqueness don't spring from an empty well.[9]

The third characteristic which holds art education in its second-class position in the curriculum is perhaps the greatest. At the elementary level, almost none of the teachers attempting to teach art has had specialized training. At best, the average elementary teacher has had one or two general art education courses in her college training. This situation produces havoc and in turn apathy in art education at the elementary level. Students with this background arrive at the secondary level retarded and inhibited by their experiences.[10]

Gene A. Mittler discusses this problem in his article entitled "The Classroom Teacher: Missing Element in Efforts to Improve Elementary School Art Programs." The trend for art educators simply to push for an increase in their numbers at the elementary level cannot fully solve the problem.

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[9]Charles Stroh, "Art in the General Curriculum: A Plea for Emphasis on the Cognitive," Art Education, XXVII (December, 1974), 21.

[10]Eisner, loc. cit.

Art educators simply cannot afford to overlook the undeniable impact of classroom teacher attitudes about art and the effect of these attitudes upon pupil responses to art.

No matter how effective the art specialist is in the school, his time to actually work with students is limited and isolated from the rest of the curriculum. The attitude of the classroom teacher in many cases will overcome any progress made by the art specialist. The primary task then, becomes one of education of the classroom teacher through such channels as additional college course work, in-service training, and training in the field by available art specialists. The job of the art specialist at all levels will become easier and more productive if the classroom teacher can be made a part of the art education program.[11]

Gaitskill further advances the belief that with with adequate training, a competent elementary teacher may gain the skills necessary for effective art teaching. He cites two references to support this claim:

In a policy statement for the Commission on Art Education made by Manuel Barkon

> At the kindergarten and early elementary grade levels almost any good classroom who accepts the commitments of the basic components of general education for young children can learn to teach art well. At the middle and upper elementary grade levels, special background and knowledge about the nature of art is essential.

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[11]Gene A. Mittler, "The Classroom Teacher: Missing Element in Efforts to Improve Elementary School Art Programs," Art Education, XXVIII (January, 1974), 8-12.

The National Art Education Association expresses similar confidence in the classroom teacher by stating

> Many people consider that it is the classroom teacher who knows the child and can best relate art experiences to the other areas of learning that the child is encountering in his daily program. They feel strongly that through such relationships and understanding, art becomes a means for expression and communication which is needed for every other learning experience in the daily class program.[12]

The fourth negative characteristic of art education programs is the tendency of teachers at all levels to become overly concerned with the making of art on the questionable assumption that these activities in themselves develop critical skills.[13]

June King McFee, in her discussion of the aspects of art education expresses the belief that the creation of art is only one part of a child's art education. McFee feels that art education is concerned with art in its broad sense, having three basic components.

1. The child must come to understand the language of art. This language is needed even for young children in order to be able to bring elements of the environment together.
2. The second aspect of art is the creation of art objects using past and present perceptions to manipulate media, to perceive and give order and to evaluate the objects created.
3. By combining the first two aspects of art the child comes to be able to evaluate his entire environment and to become

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[12]Charles D. Gaitskell and Al Hurwitz, Children and Their Art (New York: Harcourt, Brace and Company, 1970), pp. 50-51.

[13]Eisner, op. cit., p. 26.

"capable of making aesthetic judgments relative to and independent of mass media."[14]

The fifth characteristic which holds back art education programs is the fact that teachers working in the visual arts tend to have fewer specialized visual instructional resources than teachers in any other area. Instructional resources can and need to be developed to remedy this situation.[15]

These five basic restrictive characteristics must be recognized and altered before art education can move into the mainstream of the school curriculum. Art educators must be ready to embark upon a program of individual and system self-study and evaluation in order to determine the exact objectives and goals needed for individual teachers, groups of students, and school systems. Such a program of self-examination as outlined by Del Dace in "Staff Involvement through an In-Service Program in the Design of a Behaviorally Oriented Visual Arts Curriculum" exemplifies such an effort. Mr. Dace discusses the cooperative procedure involving staff, students, and administrators which was utilized in his school district to develop a K-12 visual arts education program geared to the particular needs of the students in that district.[16]

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[14]June King McFee, Preparation for Art (Belmont: Woodsworth Publishing Company, 1970), pp. 6-7.

[15]Eisner, op. cit., p. 27.

[16]Del Dace, "Staff Involvement through an In-Service Program in the Design of a Behaviorally Oriented Visual Arts Curriculum," Art Education, XXIV (November, 1971), 28-33.

In planning to develop a beginning visual arts program for Jefferson County, Tennessee, the review of the literature related to the place of art in the curriculum and to the factors which inhibit art education has helped to clarify several major points. Foremost of these is that in curriculum development the needs and attitudes of teachers, students, administrators, parents and taxpayers must be considered and evaluated. Eisner points to the need for evaluation of what we are doing, planning to do and achieving in art education. His statements on evaluation of programs point clearly to what must take place if art is to gain force in the general curriculum.

> We need vivid ways of describing our achievements so that people can begin to understand the contribution art educators are making to the educational growth of students. We need ways of identifying the weaknesses of our programs so that they can be strengthened. Some of the weaknesses we will find lie in our own weaknesses as professionals; others will emanate from conditions in the school and community over which we have little or no control.[17]

Fortunately, there are many ways in which to approach the construction of an art curriculum and the implementation of that curriculum. Each teacher must find his own way, but in doing so the teacher must take into account the particular group of students involved in his work—their needs, natures, values, and backgrounds must be considered. Also, the teacher must look at the philosophy of the school and the community in which he works. Finally, he must look at himself—

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[17]Elliot W. Eisner, "Toward a More Adequate Conception of Evaluation in the Arts," Art Education, XXVII (October, 1974), 25.

his preparation, experience and ability to deal with his particular teaching situation. All these factors must enter into decisions regarding what will happen in a program or in a classroom.[18]

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[18]Angelo G. Paterokis and others, Art Education: Senior High School (Washington: National Art Education Association, 1972), p. 20.

# CHAPTER III

## PRESENTATION AND INTERPRETATION OF DATA

This study attempted to determine the needs and attitudes of the policymakers, teachers, and secondary students of Jefferson County, Tennessee, in the area of visual arts education. Data were collected through questionnaires directed toward these three groups.

The school commissioner data were compiled as to number of positive and negative responses to each question and presented and interpreted in relationship to the questions which structured the instrument. The teacher and student data were compiled by computer in terms of percentages of response to questions, then presented and interpreted in terms of the questions which structured the questionnaires.

### I. SCHOOL COMMISSIONER QUESTIONNAIRE DATA

It was decided that a questionnaire to the seven Jefferson County School Commission members would yield information that would be indicative of the attitude of the general public toward visual arts education since these individuals are elected representatives of the citizens of the county. A cover letter, indicating the purpose of the study and requesting a reply was included with each questionnaire along with a stamped, return envelope addressed to the researcher. These may be found in Appendix A. There was a 100 percent return of the questionnaire. The results of the questionnaire are presented in Table I.

TABLE I

SCHOOL COMMISSIONER RESPONSES TO ART EDUCATION QUESTIONNAIRE

| Question | YES | | NO | |
|---|---|---|---|---|
| | Number | Percent | Number | Percent |
| 1. I believe that visual (art) education is the right of every individual. | 7 | 100.0 | | |
| 2. I feel that art should be included in the K-12 curriculum on an equal basis with other subject. | 4 | 57.1 | 3 | 42.9 |
| 3. I am in support of the present plan in Jefferson County to give art equal status in the curriculum at the middle (Jefferson, Maury) and high school levels. | 6 | 85.7 | 1 | 14.3 |
| 4. I am willing to support the providing of funds for equipment and supplies for the art program within the limitations of the school system budget. | 7 | 100.0 | | |
| 5. I would be willing to support the hiring of an art coordinator in Jefferson County if funds could be made available for this purpose. | 6 | 85.7 | 1 | 14.3 |
| 6. I would be in support of a voluntary program of art in-service programs for the teachers of Jefferson County aimed at increasing the competencies of elementary classroom teachers. | 7 | 100.0 | | |

TABLE I (continued)

| Question | YES | | NO | |
|---|---|---|---|---|
| | Number | Percent | Number | Percent |
| 7. I feel that this year's artist-in-the-schools program has been beneficial to the students of Jefferson County. | 6 | 85.7 | 1 | 14.3 |
| 8. I would be in support of partial county funding for the continuation of the artist-in-the-schools program. | 6 | 85.7 | 1 | 14.3 |

The first question, "I believe that visual (art) education is the right of every individual," brought a 100 percent positive response from the commissioners indicating that they feel that art education, as they conceive it to be, is a valid concern.

On the second question concerning the status of art in the K-12 curriculum, a mixed reaction was received. Four commissioners (57.1 percent) responded that they felt that art should have an equal place in the curriculum, while three respondents (42.9 percent) felt that it should not. One commissioner, who indicated that he felt that art should be on an equal basis with other subjects in the curriculum, questioned the terms "equal status" and "equal basis" used in questions two and three on the questionnaire. This again focuses on the problem of individual interpretation of words that is an inherent problem in the questionnaire method. The response in general to this question reflects a reluctance of the general public to view art as being of the same importance as the other disciplines in the curriculum.

Question three, "I am in support of the present plan in Jefferson County to give art equal status in the curriculum at the middle (Jefferson, Maury) and high school levels," brought a 6 in favor and 1 opposed response. The opposing respondent indicated that he was not against the plan except for the fact that the middle school in his district had not been included and would therefore not receive the benefits of an art specialist in the 1975-76 school year.

All respondents indicated support for the provision of funds for equipment and supplies for the art program within the limitations of

the school system budget as stated in question four. This indication of support does not necessarily mean that support will be forthcoming since other items in the budget may be deemed more important and pressing. However, it does indicate a positive attitude on the part of the commissioners toward art education.

Question five, "I would be willing to support the hiring of an art coordinator in Jefferson County if funds could be made available for this purpose." Again, the 6 in favor to 1 opposed response merely serves to illustrate the general positive attitude held by the commissioners toward art education, not any commitment to act upon the problem of a need for coordination of art in the county.

All respondents indicated a willingness to support voluntary art in-service programs for Jefferson County teachers aimed at increasing the competencies of elementary classroom teachers. This response indicates the sincere desire on the part of the commissioners to support any activity which will increase the effectiveness of the Jefferson County School System.

The last two questions regarding the value of the artist-in-the-schools program and support for its continuation brought a 6 in favor to 1 opposed response. One commissioner indicated that he would be in favor of continuation of the program only after being advised of central office evaluation of the project. Again, this response is indicative of the attitude of the board that any activity which upgrades the curriculum should be supported.

## II. TEACHER QUESTIONNAIRE DATA

Teacher questionnaires were distributed and collected from teachers at the May 1975 meeting of the Jefferson County Education Association meeting. There were 170 questionnaires returned to the investigator. This number constitutes 67 percent of the total teaching staff in Jefferson County. The questionnaire was designed to determine teacher attitudes toward art in the general curriculum, toward voluntary in-service programs in art, toward teacher-pupil ratios, toward the artist-in-the-schools program and toward the annual county arts festival. The questionnaire also attempted to identify major art-related problems in grades K-6 and to determine 7-12 teacher attitudes toward interdisciplinary courses. A copy of the questionnaire may be found in Appendix B.

The first part of the questionnaire dealt with the category or grade level of the respondents. Table II shows grade-level distribution of teachers responding. The unclassified category designates instructional staff which works across grade levels such as librarians and special education personnel. Data analysis for the unclassified category is included only in the K-12 portion of the questionnaire.

The questionnaire was divided into three parts, the first part being applicable to all teaching staff grades K-12. The first question was, "Do you feel that art should be a part of the educational experience of each child?" Nearly all those responding, or 98.2 percent, felt that art, as they conceive it, should be a part of the educational experience of each child. Table III gives results of this question. Later

TABLE II

INSTRUCTIONAL PERSONNEL TEACHING LEVELS

| Category | Number | Percent |
|---|---|---|
| K-3 | 42 | 24.7 |
| 4-6 | 28 | 16.5 |
| 7-8 | 25 | 14.7 |
| 9-12 | 51 | 30.0 |
| Unclassified | 23 | 13.5 |

TABLE III

RESPONSE AS TO VALUE OF ART IN EDUCATIONAL EXPERIENCE OF CHILD

| Question | YES | | NO | | NO ANSWER | |
|---|---|---|---|---|---|---|
| | Number | Percent | Number | Percent | Number | Percent |
| Do you feel that art should be a part of the educational experience of each child? | 167 | 98.2 | 1 | 0.6 | 2 | 1.2 |

analysis shows that these same persons do not deem it necessary, for a variety of reasons, to include art in their instructional programs.

The second question in the K-12 portion of the questionnaire dealt with the artist-in-the-schools program. This program, sponsored by the Tennessee Arts Commission, was in effect during the 1974-75 school year. The program allowed an artist to travel from school to school in the county giving demonstrations and lectures and giving a limited number of elementary children experience with art media. Respondents felt that this program had been beneficial in 68.8 percent of the cases while 25.9 percent felt that it had not. Given only a yes-no choice of response, many respondents added statements indicating that while they felt the program's aims were good, one person could not possibly handle the art education needs of the over 5,000 students in the county. When asked if they would like to see the program continued (question three) 76.5 percent indicated that they would like the program continued. Many written in responses indicated a wish that a regular art teacher could be made available or that the artist-in-the-schools program could be changed in various ways to allow more children to actively participate rather than observe the artist at work. Results are listed in Table IV.

The fourth question concerned attitudes toward the annual county-wide arts festival held each spring. Respondents were asked, "Do you feel that the annual Jefferson County Arts Festival is a worthwhile experience for your students?" The response was 142 or 83.5 percent of teachers feeling it is worthwhile, while 18 or 10.6 percent feeling that it is not. Again, given only a yes-no choice of answers, many

TABLE IV

RESPONSE TO ARTIST-IN-THE-SCHOOLS PROGRAM
VALUE AND CONTINUATION

| Question | YES | | NO | | NO ANSWER | |
|---|---|---|---|---|---|---|
| | Number | Percent | Number | Percent | Number | Percent |
| Do you feel that the artist-in-the-schools program has been a meaningful art experience for your students? | 117 | 68.8 | 44 | 25.9 | 9 | 5.3 |
| Would you like to see the artist-in-the-schools program continue? | 130 | 76.5 | 26 | 15.3 | 14 | 8.2 |

many respondents wrote in suggestions for changes in the festival. Suggestions included allowing every child to visit the festival and holding several small exhibits throughout the year rather than one large one, thereby sustaining more year-round interest. Results are listed in Table V.

The next portion of the questionnaire dealt with attitudes and needs of K-6 teachers. Of those teachers responding, a total of 70 teachers fell into this category. The first question was, "Do you offer your students art on a regular basis?" Fifty-two or 74.3 percent of the respondents indicated that they offered art on a regular basis to their students, while 21.4 percent said that they did not. Six persons did not reply. Respondents were then asked how often they offered art to their students. Most of those responding to this question (47.1 percent) offered art to their students once a week. Results are shown in Table VI.

Teachers in the K-6 category were then asked what types of art activities they offered their students. Of the choices given, those responding said that they at some time offered drawing (92.9 percent), holiday-related art (78.6 percent), lettering (75.7 percent), painting (68.6 percent), correlated art activities (54.9 percent), perceptual and environmental awareness (50 percent), crafts (47.1 percent), art appreciation (32.9 percent), and career exploration (11.4 percent). The results of this question are found in Table VII. The responses to this question indicate that the art experiences of most children are limited to two dimensional activities usually related to holidays or to other

TABLE V

RESPONSE TO VALUE OF ANNUAL ARTS FESTIVAL

| Question | YES | | NO | | NO ANSWER | |
|---|---|---|---|---|---|---|
| | Number | Percent | Number | Percent | Number | Percent |
| Do you feel that the annual Jefferson County Arts Festival is a worthwhile experience for your students? | 142 | 83.5 | 18 | 10.6 | 10 | 5.9 |

TABLE VI

RESPONSE AS TO REGULARITY OF ART OFFERINGS K-6

| Question | YES | | NO | | NO ANSWER | |
|---|---|---|---|---|---|---|
| | Number | Percent | Number | Percent | Number | Percent |
| Do you offer art to your students on a regular basis? | 52 | 74.3 | 15 | 21.4 | 3 | 4.3 |
| If so, how often? | | | | | | |
| Everyday | 16 | 22.9 | | | | |
| Once a week | 33 | 47.1 | | | | |
| Once a month | 6 | 8.6 | | | | |

TABLE VII

TYPES OF ART OFFERINGS TO K-6 STUDENTS

| Question | Number Offering | Percent |
|---|---|---|
| Lettering | 53 | 75.7 |
| Career exploration | 8 | 11.4 |
| Holiday-related | 55 | 78.6 |
| Perceptual and environmental awareness | 35 | 50.0 |
| Drawing | 65 | 92.9 |
| Painting | 48 | 68.6 |
| Crafts | 33 | 47.1 |
| Art appreciation | 23 | 32.9 |
| Correlated activities | 38 | 54.9 |

subject matter. The area of career exploration shows particular weakness.

The next question, "Would you be willing to accept a slightly higher teacher/student ratio in your class if an art specialist could be placed in your school?," brought a negative response of 42 or 60 percent while 21 teachers (30 percent) said they would be willing to accept more students if they could have the services of an art specialist in the school. Seven teachers did not respond to this question. This indicates that most teachers would prefer no art at all if they had to accept a higher teacher/student ratio in their classroom. Since this is the only way in which a school can support an art specialist at the elementary level in Tennessee, the problem of art instruction usually remains with the classroom teacher. The results of this question are shown in Table VIII.

The question, "Would you be willing to attend voluntary in-service programs aimed at increasing your effectiveness as a classroom teacher in the area of art?," brought a positive response from 52 teachers constituting 74.3 percent of the total number responding. Eleven teachers, or 15.7 percent, indicated that they would be unwilling to attend such in-service while 7 teachers (10 percent) did not respond. Several persons wrote in indicating that they would be willing to attend only if the in-service was applicable to their grade level. This response indicates a positive attitude on the part of the majority of K-6 teachers to accept responsibility for art instruction in their classrooms if given adequate training. Results of the question are indicated in Table IX.

TABLE VIII

RESPONSE TO ACCEPTANCE OF HIGHER TEACHER/STUDENT RATIO

| Question | YES | | NO | | NO ANSWER | |
|---|---|---|---|---|---|---|
| | Number | Percent | Number | Percent | Number | Percent |
| Would you be willing to accept a slightly higher teacher/student ratio in your class if an art specialist could be placed in your school? | 21 | 30 | 42 | 60 | 7 | 10 |

TABLE IX

RESPONSE TO VOLUNTARY ART IN-SERVICE

| Question | YES | | NO | | NO ANSWER | |
|---|---|---|---|---|---|---|
| | Number | Percent | Number | Percent | Number | Percent |
| Would you be willing to attend voluntary in-service programs aimed at increasing your effectiveness as a classroom teacher in the area of art? | 52 | 74.3 | 11 | 15.7 | 7 | 10 |

The last item asked of K-6 teachers involved an evaluation of major art-related problems. Teachers were asked to check one or more areas in which they encountered problems in offering art to their students. Teachers responded that their biggest problem was lack of personal knowledge of art, with insufficient materials also creating a major problem. This response points to the need for an adequate in-service program. The results of this evaluation may be found in Table X.

The last portion of the teacher questionnaire was directed toward 7-12 teachers. Of those responding to the questionnaire, 76 teachers fell into this category. The first question, "Do you feel that art should have equal support and place in the middle and secondary curriculum?," was given a positive answer by 63 teachers (82.9 percent). There were 6 negative responses for a percentage of 7.9. Seven teachers did not respond. Data from this question may be found in Table XI.

Teachers were then asked their attitude toward interdisciplinary courses at the middle and secondary levels. Sixty-six (86.8 percent) teachers were in favor of interdisciplinary courses, two (2.6 percent) were not in favor and 8 (9.2 percent) did not answer. Respondents were then asked if they would be willing to develop such a course and to specify the area or areas in which they would be willing to work. Forty-one teachers indicated a willingness to work on the development of interdisciplinary courses. They specified willingness in all areas listed: 11 in English, 5 in dramatics, 5 in music, 9 in social studies, and 19 in other areas, particularly math and science. This response

TABLE X

ART-RELATED PROBLEMS ENCOUNTERED BY K-6 TEACHERS

| Question | Number Responding | Percent |
|---|---|---|
| What is the major art-related problem you encounter in your classroom? | | |
| Insufficient materials | 22 | 31.4 |
| Discipline problems | 11 | 15.7 |
| Lack of motivation | 11 | 15.7 |
| Lack of personal knowledge of art | 37 | 52.9 |
| Other problems | 5 | 2.9 |

TABLE XI

RESPONSE TO PLACE OF ART IN 7-12 CURRICULUM

| Question | YES | | NO | | NO ANSWER | |
|---|---|---|---|---|---|---|
| | Number | Percent | Number | Percent | Number | Percent |
| Do you feel that art should have equal support and place in the middle and secondary curriculum? | 63 | 82.9 | 6 | 7.9 | 7 | 9.2 |

indicates a willingness of the teachers at the middle and secondary levels to make the curriculum more flexible in order to allow more students to have art experiences. Data from this question is located in Table XII.

## III. STUDENT QUESTIONNAIRE DATA

It was decided that the student questionnaires could best be distributed and collected through English classes in the various schools in the county since all 8-11 students are enrolled in some type of required English course. Using average daily attendance figures (ADA), questionnaires were prepared for all 8-11 students in the county. The total number of questionnaires returned was 1,394 or 76 percent of the total 8-11 enrollment shown by ADA figures issued by the Jefferson County Department of Education for the month of October 1974. A copy of the student questionnaire may be found in Appendix C.

The first question, "Do you feel that art should be a part of your high school education?," brought a response of 1,127 (80.8 percent) students who felt that art should be a part of their high school education. Two hundred sixty-seven students or 19.2 percent felt that it should not. It is interesting to note that while this strong positive view of art was given in this question, later questions do not reflect this positive attitude. This is possibly attributable to the fact that word meanings are built up for individuals through experience and, since the experiences of every person are different, no verbal symbol or word

TABLE XII

RESPONSE TO INTERDISCIPLINARY COURSES
AT MIDDLE AND SECONDARY LEVELS

| Question | YES | | NO | | NO ANSWER | |
|---|---|---|---|---|---|---|
| | Number | Percent | Number | Percent | Number | Percent |
| Do you feel that interdisciplinary courses (using art in combination with other course areas) would be valid at the middle and secondary levels? | 66 | 86.8 | 2 | 2.6 | 8 | 9.2 |
| Would you be willing to develop such a course for the 1975-76 school year? | 41 | 53.9 | 22 | 28.9 | 12 | 15.8 |
| If yes, please check your area(s) of interest: | | | | | | |
| English | 11 | 14.5 | | | | |
| Dramatics | 5 | 6.6 | | | | |
| Music | 5 | 6.6 | | | | |
| Social Studies | 9 | 11.8 | | | | |
| Other | 19 | 25.0 | | | | |

can have the same meaning for any two or more individuals.[1] Therefore, the interpretation of the word "art" in this question would depend strictly upon past experience and present attitude of the individual respondent. The results of this question may be found in Table XIII.

The second question asked of students attempted to determine attitudes about and evaluations of art education received in the elementary grades. Students were given a choice ranging from "excellent" to "art unavailable." Sixty-six respondents or 4.7 percent felt that their elementary art experience had been excellent, 304 respondents (21.8 percent) felt that their elementary art experiences had been good, 568 respondents (40.7 percent) felt that their art experiences had been fair, 376 (27 percent) felt that their experiences had been poor and 89 (6.4 percent) indicated that they had had no art experience in the elementary grades. The distribution of student ratings on this question is a possible indication that the quality of art education is erratic in the elementary grades, depending upon the individual teacher's abilities and attitudes toward art education. Results from this question may be found in Table XIV. Numbers do not appear to tally correctly since some students marked more than one category and these were considered in the overall computation. For instance, a student might have rated his art experiences poor to fair.

The next question, "Do you feel that the artist-in-the-schools program has helped you to understand and have a better appreciation of

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[1]H. H. Remmers, Introduction to Opinion and Attitude Measurement (New York: Harper and Brothers, 1954), p. 143.

TABLE XIII

STUDENT RESPONSE TO ART VALUE IN SECONDARY EDUCATION

| Question | YES | | NO | | NO ANSWER | |
|---|---|---|---|---|---|---|
| | Number | Percent | Number | Percent | Number | Percent |
| Do you feel that art should be a part of your high school education? | 1,127 | 80.8 | 267 | 19.2 | | |

TABLE XIV

STUDENT EVALUATION OF ART EDUCATION
IN ELEMENTARY GRADES

| Question | Number Responding | Percent |
|---|---|---|
| How would you rate the art education that you received in the elementary grades? | | |
| Excellent | 66 | 4.7 |
| Good | 304 | 21.8 |
| Fair | 568 | 40.7 |
| Poor | 376 | 27.0 |
| Art Unavailable | 89 | 6.4 |

art?," received a positive response from 1,024 or 73.5 percent of the students answering the question, while 368 (26.4 percent) felt that the program was not worthwhile. Two respondents (0.1 percent) did not answer the question. The positive response to this question is an indication of student need of and appreciation for any type of art experience, no matter how limited in scope. The results of the question are tabulated in Table XV.

To the question dealing with the election of art for the 1975-76 school year, 393 students (28.2 percent) responded that they had elected art while 989 responded that they had not. Twelve students did not answer the question. Reasons for student election or nonelection of art will be considered later. Results of the question may be found in Table XVI.

The next section of the student questionnaire dealt only with those students who had indicated that they had elected an art course for the 1975-76 school year. The results of these questions may be found in Table XVII. Students were asked to indicate the reason or reasons they took art and to indicate their expectations of the course which they elected. Only the numbers and percentages of students which indicated reasons or expectations have been recorded since students could indicate more than one reason or expectation. Those students who indicated more than one reason for the election of art other than the choices given on the questionnaire listed "interest" most often. It is noteworthy that only a small number of students (12.2 percent) indicated "ease in passing" as a reason for choosing the course and that an equally small

TABLE XV

STUDENT EVALUATION OF THE ARTIST-IN-THE-SCHOOLS PROGRAM

| Question | YES | | NO | | NO ANSWER | |
|---|---|---|---|---|---|---|
| | Number | Percent | Number | Percent | Number | Percent |
| Do you feel that the artist-in-the-schools program has helped you to understand and have a better appreciation of art? | 1,024 | 73.5 | 368 | 26.4 | 2 | 0.1 |

TABLE XVI

STUDENT ELECTION OR NONELECTION OF ART
FOR 1975-76 SCHOOL YEAR

| Question | YES | | NO | | NO ANSWER | |
|---|---|---|---|---|---|---|
| | Number | Percent | Number | Percent | Number | Percent |
| Did you elect to take an art course next year? | 393 | 28.2 | 989 | 70.9 | 12 | 0.9 |

TABLE XVII

STUDENT REASONS FOR ART ELECTION FOR THE 1975-76 SCHOOL YEAR

| Question | Number Responding | Percent |
|---|---|---|
| Check the reason(s) you elected art: | | |
| I feel I need it | 120 | 30.5 |
| I was advised to do so when I registered | 34 | 8.7 |
| I feel that it will be an easy course to pass | 48 | 12.2 |
| No reason | 38 | 9.7 |
| Other | 173 | 44.0 |
| I expect the course I elected to: | | |
| Increase my understanding of art | 170 | 43.3 |
| Increase my ability to produce art works | 236 | 60.1 |
| Be an easy course to pass | 50 | 12.7 |
| Prepare me for a career in art | 67 | 17.0 |

number (12.7 percent) indicated that "ease in passing" was an expectation. This would seem to indicate positive reasons on the part of the majority of students for art election. The fact that only 17 percent of the respondents felt that art could help them to prepare for careers indicates a need for stronger career education programs at lower grade levels. This same lack of concern for career guidance was indicated in the teacher questionnaire (see Table VII, p. 34).

The third section of the questionnaire considered student reasons for nonelection of art for the 1975-76 school year. Students were asked to indicate a reason or reasons why they did not elect an art course. The results at this question may be found in Table XVIII. While 131 (13.2 percent) students indicated that they felt that art is not worthwhile, 426 (43.1 percent) indicated that they did not elect art because they did not have room for it in their schedules and 372 (37.6 percent) indicated that they did not elect art because they had no "talent" for it. These two responses would seem to point to a need for greater flexibility in the secondary school schedule so that interested students may become involved in a greater variety of subject areas. The need for stronger "self-actualization" education at the elementary levels is indicated by the response of many students who did not elect art because of lack of "talent."

In response to the last question, "Do you plan to elect art at some time during your high school career?," 285 or 28.8 percent indicated that they did intend to elect art at some future time. This figure is both significant and encouraging since it is nearly twice as high as the national average of percentages of secondary students who take art at

TABLE XVIII

STUDENT REASONS FOR NONELECTION OF ART
FOR THE 1975-76 SCHOOL YEAR

| Question | Number Responding | Percent |
|---|---|---|
| I did not elect art next year because: | | |
| I feel it is not worthwhile | 131 | 13.2 |
| I did not have room for it in my schedule | 426 | 43.1 |
| I have no "talent" for art | 372 | 37.6 |
| Other (specify) | 62 | 6.3 |

secondary levels. The high interest indicated by this response reflects the results of public relations efforts made on behalf of art education in Jefferson County over the last five years. Six hundred and five (61.2 percent) of the students indicated that they did not plan to elect art in the future. Many of these students wrote in reasons giving "no room in schedule" as the major reason for nonelection of art. This again points to the problem of rigidity in the secondary school schedule. Results of this question may be found in Table XIX.

TABLE XIX

STUDENT PLANS FOR FUTURE ELECTION OF ART

| Question | YES | | NO | | NO ANSWER | |
|---|---|---|---|---|---|---|
| | Number | Percent | Number | Percent | Number | Percent |
| Do you plan to elect art at some time during your high school career? | 285 | 28.8 | 605 | 61.2 | 99 | 10.0 |

# CHAPTER IV

## DISCUSSION, CONCLUSIONS, AND RECOMMENDATIONS

### I. DISCUSSION

This study sought to answer three basic questions. The first question asked: "What are the prevailing needs and attitudes of the teachers in the Jefferson County School System in regard to visual arts education?" An attempt to find the answer to this question was made through the questionnaire given to all Jefferson County teachers. From the information gained by the 170 questionnaires returned, it can be assumed that the general attitude of the teachers of Jefferson County toward art education is a positive one. Of the 170 teachers responding 98.2 percent of the K-12 teachers indicated that they felt art should be a part of the educational experience of each child. The fact that 74.3 percent of the K-6 teachers attempt to introduce some type of art instruction into their classrooms indicates that they feel that art has some value in the school program. The response of 52 or 74.3 percent of the teachers indicating a willingness to attend voluntary art in-in-service is further reason to assume that these teachers have an awareness of the value of art in the school program and of their need for improvement in this area. This need becomes evident when 52.9 percent of the teachers responding indicate a lack of personal knowledge of art as being one of the major art-related problems which they encounter in their classrooms. Insufficient materials, another area

in which a large number of teachers (31.4 percent) indicated problems, is another area that could be improved through in-service designed to make teachers aware of the many sources for free art materials.

At the secondary level, teachers also show a positive attitude toward art education. Sixty-three of the 76 teachers responding (82.9 percent) indicate that art should have equal support and place in the middle and secondary curriculum. The fact that 41 of these teachers (53.9 percent) indicate a willingness to help develop interdisciplinary courses involving their subject areas and art leads to the assumption that they value the ability of art to enhance their instructional programs. The major need of teachers at the secondary levels would appear to be leadership in developing programs which would incorporate art.

Question two was: "What are the prevailing needs and attitudes of the secondary students in Jefferson County in regard to visual arts education?" Students in Jefferson County have a positive attitude toward art education in view of the fact that there has been no formal art program in the county. One thousand twenty-seven students out of 1,394 students responding (80.8 percent) felt that art, as they conceive it to be, should be a part of their high school education while only 19.2 percent felt that it had no value. Students rated their elementary art experiences along a fairly even distribution ranging from "art unavailable" 6.4 percent, to "fair" 40.7 percent, to "excellent" 4.7 percent, indicating an unevenness of art teaching at the elementary level. This is indicative of the fact that art varies

greatly from class to class at the elementary level when left entirely to the classroom teacher. The positive response of 1,024 students (73.5 percent) to the artist-in-the-schools program indicates an interest in and a value of art on the part of the majority of the students in Jefferson County.

On questions relating to the election or nonelection of art for the 1975-76 school year, the major art needs of the students become apparent. Out of the 80.8 percent of the students responding who felt that art had value in their secondary educational experience only 393 or 28.2 percent indicated that they had elected art. Of the 70.9 percent who did not elect art, the two major reasons given were, "I did not have room for it in my schedule" (43.1 percent) and "I have no 'talent' for art" (37.6 percent). This point illustrates the two major art education needs of the students in Jefferson County. First, there is need of an increase in flexibility of the secondary schedule, possibly through interdisciplinary approaches, which would allow students to be involved in art experiences. Second, an elementary art program is needed that will produce students who possess feelings of creative self-worth or self-actualization so that the student will not see himself on the secondary level as not capable of creative acts or thinking.

The third question that this study sought to answer was: "What are the prevailing needs and attitudes of the present school commissioners of Jefferson County towards the support and inclusion of visual arts education in the Jefferson County School curriculum?" Since the school commissioners are the elected representatives of the people of Jefferson

County, it must be assumed that their responses are reflective of the general attitudes of the citizens of Jefferson County. Since no attempt was made to determine the identity of the commissioners who made the individual responses, it is assumed that the responses given represent the true attitudes of the commissioners. As a group, the commission seems to stand 100 percent in support of art education by willingness to provide funds for equipment and supplies with the limits of the school budget, and by willingness to support in-service activities. However, the most significant finding that was obtained through the commissioner questionnaire was the response to the question, "I feel that art should be included in the K-12 curriculum on an equal basis with other subjects." This question brought a positive response for four (52.1 percent) of the commissioners while three commissioners (42.9 percent) did not feel that art should be included on an "equal basis." This would seem to be an indication that while a large percentage of the commission feels that art education is of value and worth, it is an "extra" or perimeter discipline that could be deleted if necessary. The major need of the commission in regard to art education is the ability to realize the centralness and inseparability of art education to the educational process as a whole.

On the basis of the findings of this study as to the needs and attitudes of the policymakers, teachers, and secondary students of Jefferson County, Tennessee, a tentative visual arts curriculum guide was developed. This proposed curriculum guide reflects and serves the needs and attitudes of the groups involved in this study in the following ways:

1. The proposed visual arts curriculum guide is based upon an emerging needs concept whereby the art education needs of the child are met as they emerge in five broad areas: (1) art in self-expression, (2) art in business and industry, (3) art in personal living, (4) art in community living, and (5) art in communication.

The need for this type of curriculum approach was evident in the data gathered through the questionnaires. Students indicated that they had received erratic art education at the elementary level (see Table XIV, p. 42). Elementary teachers indicated that if they offered art to their students, it was in areas in which they felt most comfortable (see Table VII, p. 34). These areas may or may not have satisfied the emerging needs of their students at that particular time. The indication that career exploration was almost nonexistent at the elementary levels (see Table VII) offers further reason for the use of the approach. Secondary students also indicated a poor expectation level for the art course which they elected to offer any career guidance (see Table XVII, p. 45).

Some commissioners indicated that art should not be placed on an equal basis with other subjects in the curriculum (see Table I, p. 23). The emerging needs approach places art at the core of the curriculum, thereby enriching and enhancing every other discipline in the curriculum.

With the use of the emerging needs approach in art, based upon the five broad areas outlined in the curriculum guide, it would soon become apparent that art can play a tremendous part in integrating all aspects of the curriculum.

2. The proposed curriculum has as its goal four types of learning products:

1. Knowing—specific facts, concepts, and generalizations.
2. Doing—the development of specific organizational and manipulative skills.
3. Feeling—the development of the emotional aspects of the individual.
4. Being—the self-actualization of the learner through interaction with his art products and the environment.

These four types of learning products satisfy the needs of the student to become an individual who has a sense of creative welf-worth. This need has not been previously realized in the Jefferson County system by evidence of the indications of 37.6 percent of the secondary students responding who felt that they could not elect art because they lacked the "talent" for it (see Table XVIII, p. 47).

3. The proposed curriculum meets the need of the teacher who feels inadequate to deal with art instruction (see Table X, p. 38). The curriculum guide gives the teacher support in knowing what to expect of children at given developmental stages and how to motivate and evaluate children in art. The guide offers a plan for in-service training to provide the teacher with the necessary basic skills and knowledge needed to effectively teach art in her classroom.

4. The proposed curriculum, with its broad scope and sequence in five basic areas offers the opportunity at all levels for the development of interdisciplinary approaches. This answers the very great need on

the secondary level for added flexibility in scheduling as evidenced in the response of 43.1 percent of the students who did not elect art for the 1975-76 school year because of lack of room in their schedule (see Table XVIII, p. 47). This interdisciplinary approach also satisfies the desire of the middle and secondary teachers for more innovative interdisciplinary approaches (see Table XII, p. 40). The interdisciplinary approach will also tend to serve the need of the school commission to view art as an integral and inseparable part of the educational process rather than an "extra" (see Table I, p. 23). This will in turn produce more solid support for art education by the policymakers of the county.

## II. CONCLUSIONS

Out of the three basic questions which this study sought to answer have come three conclusions:

1. The teachers of Jefferson County have a positive attitude toward art education in the curriculum and they realize its value in the instructional program. They are aware of their needs and deficiencies in the area of art education and they are, in general, willing to take steps to improve their capabilities in this area.

2. The secondary students of Jefferson County have a positive attitude toward art education. They have an accurate view of the deficiencies and needs that exist within the school system in regard to art education. Their basic need is one of being provided with a visual arts curriculum that will reflect and serve their art education needs and attitudes.

3. The present school commissioners have a positive attitude toward art education in the Jefferson County School System. They are, in general, willing to support improvements within the system in the area of art education. The primary need on the part of the school commission is one of realization of priorities, since nearly half of the commission view art as being an "extra" in the school curriculum.

## III. RECOMMENDATIONS

The primary problem of this study was to determine what the prevailing needs and attitudes of the policymakers, teachers, and secondary students of Jefferson County, Tennessee, are in the area of visual arts education. To some extent this problem has been clarified by this study. The following recommendations are the results of the conclusions drawn from the findings of the study:

1. That continuing studies be made of the evolving needs and attitudes of the groups involved in this study.

2. That the tentative curriculum guide (Appendix D) be used as the art curriculum during the 1975-76 school year in Jefferson County, Tennessee. The program should remain subject to evaluation, with expansion and revision made as needs become evident with use.

3. That a program of public education as to the aims of the visual arts program in the Jefferson County Schools be instigated by the art specialists working within the county using public relations, exhibits and the media as means of communication.

4. That a concentrated effort be made on the part of art specialists to educate the policymakers of the Jefferson County School Commission as to the integrated nature of art education in the total educational experience of children.

5. That a concentrated effort be made on the part of the art specialists working within the Jefferson County School System to effect a dynamic and on-going program of art in-service for the classroom teachers of the county.

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# APPENDIXES

# APPENDIX A

COVER LETTER

TO ALL JEFFERSON COUNTY SCHOOL COMMISSIONERS:

Dear Sir:

I am presently enrolled in a graduate program at the University of Tennessee. As a partial fulfillment of requirements for the M.S. degree in art education, I am writing a thesis on the development of an art program for Jefferson County. The purpose of my study is to develop a practical art program for grades K-12 based on the needs and desires of the students, parents and administrators of Jefferson County.

In order to implement this study, I need to know the attitudes and opinions of the persons responsible for the policies and administration of the Jefferson County School System. Please answer the enclosed questionnaire and return it in the envelope provided. Do not hesitate to give a negative response if that is your feeling.

Your help is greatly appreciated.

Sincerely

Annette B. Loy

COMMISSIONER QUESTIONNAIRE:

1. I believe that visual (art) education is the right of every individual. Yes_____ No_____

2. I feel that art should be included in the K-12 curriculum on an equal basis with other subjects. Yes_____ No_____

3. I am in support of the present plan in Jefferson County to give art equal status in the curriculum at the middle (Jefferson, Maury) and high school levels. Yes_____ No_____

4. I am willing to support the providing of funds for equipment and supplies for the art program within the limitations of the school system budget. Yes_____ No_____

5. I would be willing to support the hiring of an art coordinator in Jefferson County if funds could be made available for this purpose. Yes_____ No_____

6. I would be in support of a voluntary program of art in-service programs for the teachers of Jefferson County aimed at increasing the competencies of elementary classroom teachers. Yes_____ No_____

7. I feel that this year's artist-in-the-schools program has been beneficial to the students of Jefferson County. Yes_____ No_____

8. I would be in support of partial county funding for the continuation of the artist-in-the-schools program. Yes_____ No_____

ADDITIONAL COMMENTS:

# APPENDIX B

TO ALL JEFFERSON COUNTY TEACHERS:

I am presently writing a thesis as partial fulfillment of the requirements for an M.S. in art education at the University of Tennessee. The purpose of my study is to develop a K-12 art curriculum for Jefferson County. Hopefully, this curriculum would form the basis for a practical and supportive visual arts program that would serve the needs of the children and teachers of Jefferson County.

In order to increase the validity of my study, I need to have knowledge of teacher attitudes toward an art education program in Jefferson County. I would greatly appreciate your help. Please answer the portions of the questionnaire which apply to you and place it in the receptacle provided. Do not hesitate to give an honest opinion or to voice a negative response.

Please check category: K-3_____
4-6_____
7-8_____
9-12_____

K-12

1. Do you feel that art should be a part of the educational experience each child? Yes_____ No_____

2. Do you feel that the artist-in-the-schools program has been a meaningful art experience for your students? Yes_____ No_____

3. Would you like to see the artist-in-the-schools program continued? Yes_____ No_____

4. Do you feel that the annual Jefferson County Arts Festival is a worthwhile experience for your students? Yes_____ No_____

K-6

1. Do you offer art to your students on a regular basis? Yes_____ No_____

2. If so, how often? ____everyday
____once a week
____once a month
____less often

3. Check types of art activity offered:

____lettering
____career exploration
____holiday-related
____perceptual & environmental awareness
____drawing
____painting
____crafts
____art appreciation
____correlated activities (with social studies, etc.)

4. Would you be willing to accept a slightly higher teacher/student ratio in your class if an art specialist could be placed in your school? Yes_____ No_____

5. Would you be willing to attend voluntary in-service programs aimed at increasing your effectiveness as a classroom teacher in the area of art? Yes_____ No_____

6. What is the major art-related problem which you encounter in your classroom?

____insufficient materials
____discipline problems
____lack of motivation
____lack of personal knowledge of art
____other problems (specify)

7-12

1. Do you feel that art should have equal support and place in the middle and secondary curriculum? Yes_____ No_____

2. Do you feel that interdisciplinary courses (using art in combination with other course areas) would be valid at the middle and secondary levels? Yes_____ No_____

3. Would you be willing to help develop such a course for the 1975-76 school year? Yes_____ No_____
If yes, please check your area(s) of interest.

____English
____Dramatics
____Music
____Social Studies
____Other (Specify)

ADDITIONAL COMMENTS:

# APPENDIX C

STUDENT QUESTIONNAIRE (8-11)

1. Do you feel that art should be a part of your high school education?
   Yes_____ No_____

2. How would you rate the art education that you received in the elementary grades?

   ____Excellent
   ____Good
   ____Fair
   ____Poor
   ____Art unavailable

3. Do you feel that the artist-in-the-schools program has helped you to understand and have a better appreciation of art? Yes_____ No_____

4. Did you elect to take an art course next year? Yes_____ No_____

IF YOU ELECTED ART NEXT YEAR, PLEASE ANSWER THE FOLLOWING QUESTIONS:

1. Check the reason(s) you elected art:

   ____I feel I need it
   ____I was advised to do so when registered
   ____I feel that it will be an easy course to pass
   ____No reason
   ____Other

2. I expect the course I elected to: (you may check more than one)

   ____increase my understanding of art
   ____increase my ability to produce art works
   ____be an easy course to pass
   ____prepare me for a career in art

IF YOU DID NOT ELECT ART NEXT YEAR, PLEASE ANSWER THE FOLLOWING:

1. I did not elect art next year because:

   ____I feel it is not worthwhile
   ____I did not have room for it in my schedule
   ____I have no "talent" for art
   ____Other (specify)

2. Do you plan to elect art at some time during your high school career?
   Yes_____ No_____

ADDITIONAL COMMENTS:

# APPENDIX D

A PROPOSED VISUAL ARTS CURRICULUM GUIDE
FOR THE JEFFERSON COUNTY SCHOOL SYSTEM

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# I. A STATEMENT TO THE TEACHER

> The special quality that distinguishes high-caliber teachers of art from the average instructor is their ability to respond intelligently, sympathetically, and purposefully to the child's creative, artistic efforts, to talk to the child knowledgeably, sincerely, and honestly about his art work, to evaluate it, giving it importance and significance in the child's eyes by paying serious attention to it.
>
> —Frank Wachowick

In most schools today, classroom teachers and not art specialists have the major responsibility for providing art experiences for children. Teachers are expected to do this despite the fact that they often have limited or inadequate preparation in art.

In order to effectively present information to be learned by students, the teacher must have two requirements. First, a thorough knowledge of the subject matter presented and second, adequate knowledge of the students for whom the instruction is intended. In the area of art the average teacher feels no problem with the second requirement; she usually knows her students and their capabilities and limitations quite well. But feeling comfortable about her knowledge of the creative process with its attendant problems of materials management, motivation, evaluation and discipline often causes the teacher to abandon any attempt to offer art to her students. This tendency increases as the grade level increases until students are completely without exposure to visual art experiences in the upper grades.

The purpose of this curriculum guide is threefold:

1. To convince the classroom teacher that he may easily gain the necessary skills to effectively teach art in the classroom and enjoy it!
2. To provide specific, but highly flexible, guides for developing art experiences at all levels.
3. To provide information regarding resources for a classroom art program.

This curriculum guide was developed in response to the survey made of the Jefferson County teachers in the spring of the 1974-75 school year. An effort has been made to provide guidance in finding answers to some of the art-related problems voiced by teachers and to incorporate into the guide the many useful suggestions that were made. The guide is aimed primarily at the K-8 classroom teacher although information has been included for all levels in the belief that art experience should be an on-going and sequential force in all subject areas at all levels.

## II. PURPOSE OF THE ART PROGRAM

Education should function:

- with art as an environment that "gladdens the heart" and makes our students love the beautiful and detest the ugly;
- through art, which enables them to express themselves and to become more interested in and better able to learn other things; and
- in art, so that the Michelangelos of our society will be encouraged, and art as art will continue to exist.

—Adapted from a speech by
Princeton sociologist Melvin Tumin

There are an infinite number of ways in which to approach the construction of an art program. Each teacher must find his individual approach based upon his concept of education and its purposes, his preparation, and his students. The teacher should aim at creating an art program for his classroom that will enable each and every student to become all that he is capable of becoming and to develop in the student the desire to live fully and responsibly in an ever-changing world.

Every art program should include four basic components: (1) something to perceive, (2) something to create, (3) something to transfer and apply to other learnings, and (4) something to induce the formation of opinions and judgments on the part of the learner.[1]

## III. GOALS OF THE ART PROGRAM

> Art is the one form of human energy in the whole world which really works for union and destroys the barriers between man and man. It is the real cement of human life; the everlasting refreshment and renewal.
>
> —John Golsworthy

The Jefferson County Visual Arts Program is constructed in agreement with the goals set forth by the National Art Education Association. These goals indicate that each student should demonstrate commensurate to his emotional, social and intellectual development, his ability to:

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[1]Walter Hathaway, Art Education: Middle/Junior High School (Washington: National Art Education Association, 1972), p. 32.

1. Have intense involvement in and response to personal visual experiences.
2. Perceive and understand visual relationships in the environment.
3. Think, feel and act creatively with visual art materials.
4. Increase manipulative and organizational skills in art performance appropriate to his abilities.
5. Acquire knowledge of man's visual art heritage.
6. Use art knowledges and skills in his personal and community life.
7. Make intelligent visual judgments suited to his experience and maturity.
8. Understand the nature of art and the creative process.[2]

## IV. CONTENT AND ORGANIZATION OF THE ART PROGRAM

### A. GENERAL ORGANIZATION

> Shall I paint the mountain as I see it, and so become an imitator? Or shall I relax, close my eyes, and listen to its dignity, its unfathomable mystery—and when I have relaxed enough to be aware of the bigness beyond myself, paint the mountain as I know it?
>
> —Unknown

Art experiences should result in four types of learning products:

---

[2] The Essentials of a Quality School Art Program (Washington: The National Art Education Association, n.d.).

1. KNOWING—Knowing consists of specific pieces of factual information. From collections of facts, concepts will develop and from collections of concepts generalizations, or relationships between concepts will develop.

2. DOING—Doing involves skills such as cutting, organizing physical elements, manipulation of various materials.

3. FEELING—Feelings and emotions impel the learner to take creative action. These feelings and emotions develop in into attitudes and habits.

4. BEING—The learner, through the creative process, attains self-actualization. Through his reaction to his product and through the reaction of his environment to his product, he becomes more aware of himself.[3]

There are three levels of art experience in which the child may participate. The first level is that of the creator, or maker of an art product, the second is that of interpreter, the third is that of appreciator. Experiences at all of these levels are necessary in an effective art program.[4]

## B. SCOPE AND SEQUENCE OF THE CURRICULUM

The four types of learning products, knowing, doing, feeling, and being must be achieved in a sequential framework in order for art experiences to be built into concepts and generalizations that will be integrated into the life of the individual child. The four major continuums of perception, cognition (factual knowledge), creativity, and

---

[3]Statements by Dr. A. Montgomery Johnston, personal conversation, July 7, 1975.

[4]Ibid.

skills should continue to grow more complex and in-depth as the child's developmental growth progresses.

The art program in Jefferson County is organized around five general areas of experience. With the use and promotion of this guide, it is hoped that children on all developmental levels will receive some instruction in each of these broad areas. Units of study in each area are of necessity left to the individual teacher but careful utilization of the materials included in this guide will enable any teacher to develop such units.

The broad areas of experience are:

1. ART IN SELF-EXPRESSION. Every child has a basic need to express his emotions, his perceptions and his skills. Art provides an excellent way to give an outlet for this need. Self-expression in visual forms can provide a unifying force to the child's experiences.
2. ART IN PERSONAL LIVING. Every child has the need and the right to be made aware of the part of art in his personal life. Decisions regarding clothing, personal appearance, housing, the general personal environment are a part of the rightful art experience of the child. The ability to make aesthetic judgments concerning everyday facets of life is a definite part of art education.
3. ART IN BUSINESS AND INDUSTRY. The need to provide the child with experiences concerning the role art can play in mass media and its effects on him, in industrial design and its

effects on individuals and environments has never been greater than it is in our present technological society. The child needs experiences which will help him to be able to adjust to and evaluate these influences. Children also need experiences at all levels aimed at increasing awareness of the many career opportunities in art and art-related fields.

4. ART IN COMMUNITY LIVING. Every child needs to develop an awareness of the effects of his actions on the environment in relation to others. He needs experience in awareness of the contribution art can make to the quality of life in his community.

5. ART IN COMMUNICATION. Every child needs experiences aimed at increasing his awareness of the powerfulness of visual expression as a nonverbal means of communication. He needs to develop an awareness of the role art has played in all cultures (including his own local culture) in expressing the values, emotions and knowledge of the culture.

A scope and sequence chart is found in Figure 1 which may be of value to the teacher in visualizing the scope and sequence of the Jefferson County Art Program.

## C. TEACHER GUIDE FOR DEVELOPING ART LEARNING EXPERIENCES

In preparing for an individual art lesson or art learning experience, the teacher must remain aware of the essential creative process and its components. Each lesson or unit must contain elements

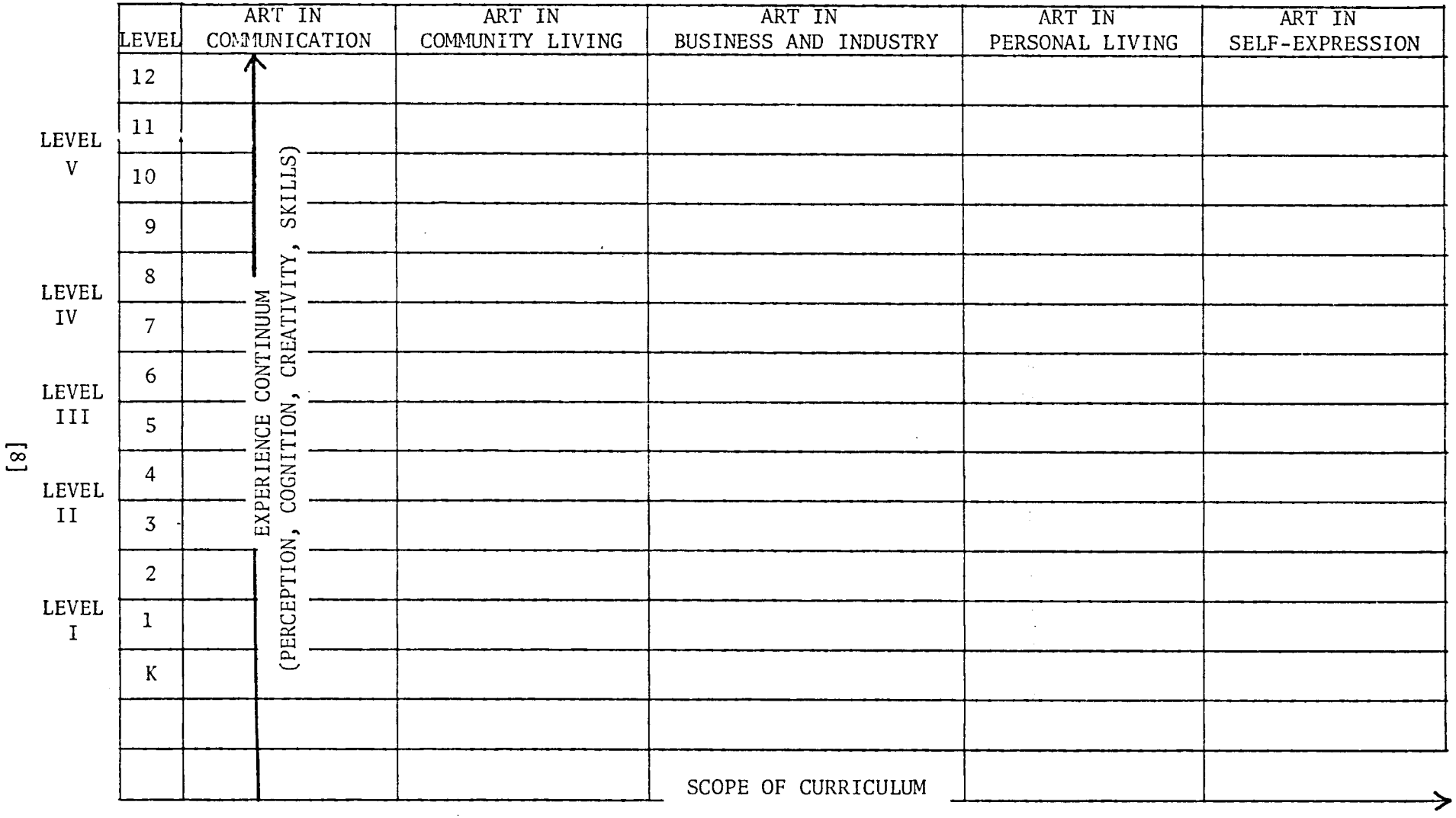


Figure 1. Areas of art experience—scope and sequence of the art curriculum. Adapted from John R. Sawyer and Italo L. de Francesco, Elementary School Art for Classroom Teachers, (New York: Harper and Row, 1971), p. 143.

which will allow for the carrying out of this basic process. The child must have some form of external or internal experience which provides knowledge and motivation. He must then experience some emotion or idea which will provide him with the urge to express his idea or emotion. Then the child (or the teacher) must choose a medium in which to express this feeling or emotion. It is at this point that the character of the arts differ. The artist may choose paint, pencil, clay, fabric, or other material for his medium. The dancer will choose certain movements, the composer will choose certain combinations of sound. In art, whatever the medium chosen, the child will then apply his manipulative skills to that medium to produce a product. This product will become the means by which the child judges himself and is judged by those in his environment. This evaluation leads the child to self-actualization.

It is important for the teacher to be aware that the child is on a continuum in the process of art development at all levels. This curriculum guide is divided into five arbitrary levels: Level I (K-2), Level II (3-4), Level III (5-6), Level IV (7-8), and Level V (9-12). Under no circumstances should these levels be regarded as limiting. The child should progress on a continuum basis gauged only by his individual development. A child might be at a certain grade level but his art development might be much further advanced or retarded. Art instruction should be geared to the child's continuum level rather than to grade level.

The sample art experience model contained in this guide is designed within the framework of a level only for the sake of clarity. It is

assumed that each teacher has awareness of the child's individual development, interests, and attitudes and that this knowledge can provide the basis for selecting specific subjects, areas of exploration and media in the art program for individual groups or children.

In general, on Levels I and II great emphasis must be placed on the developmental characteristics of the child (see Table A-II). At Level III art experiences should be a continuation of beginning art experiences with an increased emphasis on greater in-depth instruction and experience using more advanced processes and materials. Level IV should represent a continuation of the trend for greater specialization and in-depth experience with emphasis on greater understanding of processes, concepts, and techniques. Level V should progress toward complete integration of processes, concepts, and techniques on a progressive individualized basis.

The creative process which is common to all arts and artists whether they be professional artists or young children consists of a sequence. This sequence is outlined in Figure 2 of the guide.[5]

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[5] Ibid.

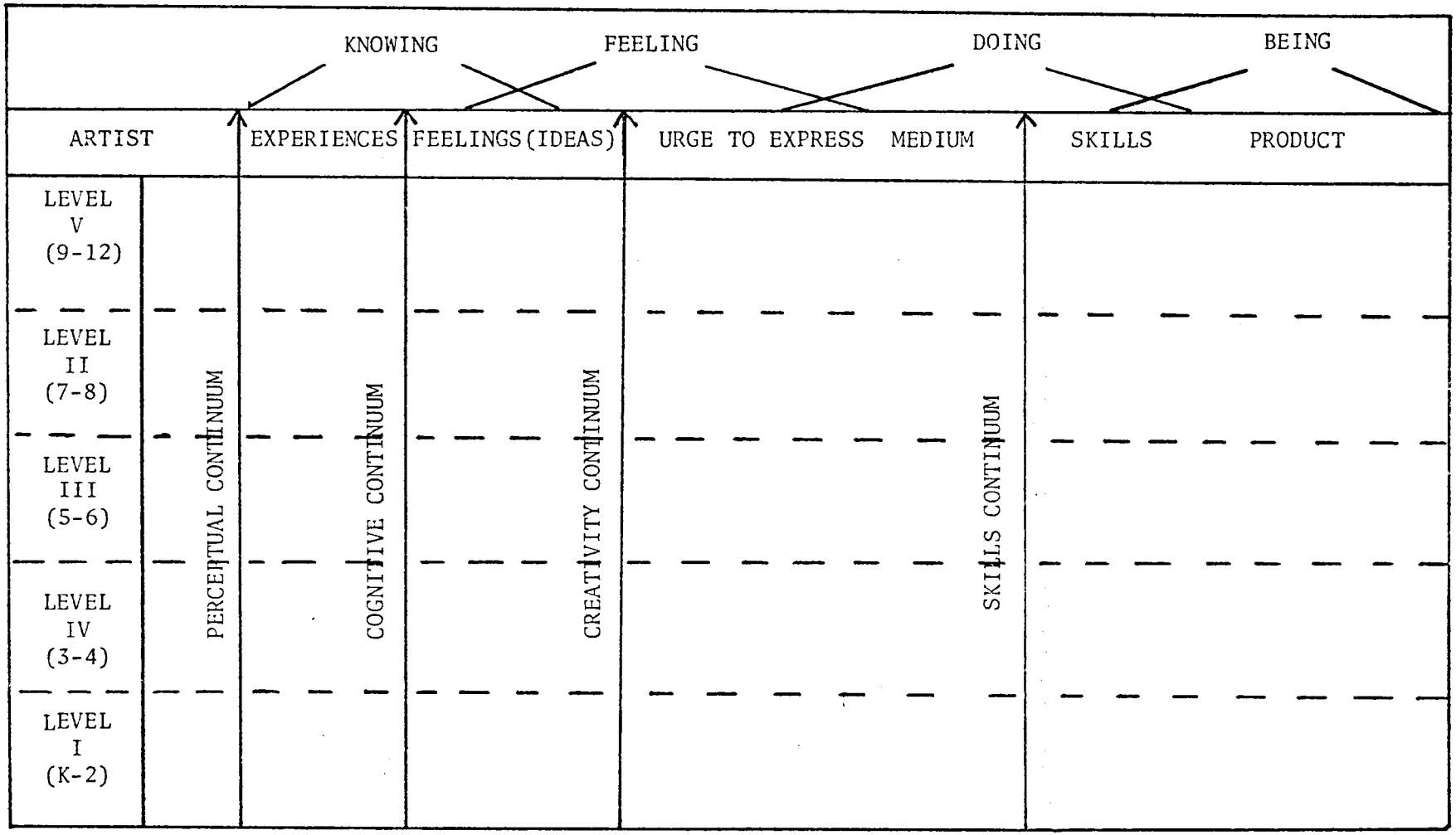


Figure 2. Creative process sequence. Adapted from A. Montgomery Johnston, personal conversation, July 7, 1975.

D. EXPERIENCE MODEL—LEVEL II (3-4)

| KNOWING | FEELING | DOING | | BEING | | |
|---|---|---|---|---|---|---|
| EXPERIENCE | IDEAS-FEELINGS (MOTIVATION) URGE TO EXPRESS | MEDIUM/Tools | SKILLS | PRODUCT | EVALUATION | |
| COLOR AWARENESS<br>Concepts:<br>1. Different colors can capture a mood or feeling.<br>2. Relating different colors can help us to express moods.<br>3. Colors in the environment cause different feelings. | Review color concepts children can recall from previous experience<br>Show and discuss reproductions of famous collages (or teacher-made collage). Discuss how artist used colors to show his mood.<br>OR<br>Discuss color conditioning (red is "hot," blue is "cold") and encourage students to offer examples of ways in which they have been "color conditioned."<br>OR<br>Encourage children to verbalize color-related images which involve moods (the dark of night, a sunny day, the blue of the sky).<br>OR<br>Read a book in which color plays a large role.<br>OR<br>Have children write a story about colors.<br>Demonstrate collage techniques using various materials, colors. Encourage students to select a mood and express it or make a collage to illustrate a "color" story. | Old Magazines<br>Construction Paper<br>Art Tissue<br>Fabric Remnants<br>Glue<br>Scissors | Cutting<br>Pasting<br>Arranging shapes on picture space<br>Awareness of spatial relations | Collage | 1. Does child exhibit an understanding of the term mood?<br>2. Can child enumerate and describe some "mood" colors?<br>3. To what extent does product exhibit transfer of knowledge of mood colors? | KNOWING |
| | | | | | 1. To what extent does child exhibit involvement during motivational period?<br>2. To what extent does art product reveal transfer of feeling? | FEELING |
| | | | | | 1. Does product reveal development of manipulative, organizational skills? | DOING |
| | | | | | 1. Does child exhibit evidence of awareness of mood established in his product?<br>2. Is child able to evaluate his work and work of others in terms of cognitive and affective learning gained from experience? | BEING |
| | | | | | | |

# V. FACTORS IN TEACHING ART

## A. MATURATIONAL STAGES AND CHARACTERISTICS OF CHILDREN

The teacher must understand the relationship between a child's level of growth and the stage of his creative visual development. If the teacher can gain an understanding of these levels and stages, he can then develop an art program on the basis of factors which he recognizes as common to most of the children in his class, while also being able to recognize and deal with individual children who are either faster or slower than the "average."

There are a number of authorities in the field of art education who have advanced systems of developmental stages. The system chosen for this guide is taken from the work of Italo L. de Francesco. The teacher should be aware that there are other interpretations of developmental stages which are equally valid. Stages of creative development are given in Table A-I of this guide.[6] Other reference materials included in the guide are de Francesco's summary of progression of artistic development from Kindergarten through grade 6 (located in Table A-II)[7] and characteristics, interests, needs, and responses of children at various developmental stages (Tables A-III—A-VIII).[8] Both of these resources can provide valuable information to the classroom teacher who is concerned with meeting the artistic growth and developmental needs of students.

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[6] Art Education: Its Means and Ends, p. 250, adapted by John R. Sawyer and Italo L. de Francesco, Elementary School Art for Classroom Teachers (New York: 1971), p. 97.

[7] Ibid., pp. 100-102.

[8] Ibid., pp. 97-103.

TABLE A-I

STAGES OF CREATIVE VISUAL DEVELOPMENT

| AGE | GRADE LEVEL | STAGE OF CREATIVE VISUAL DEVELOPMENT |
|---|---|---|
| 2<br>3<br>4<br>5 | Nursery School, Kindergarten | MANIPULATION—Child manipulates materials to develop a control over them. Activities are exploratory. Child needs opportunities to manipulate materials with arms, hands, fingers, to develop coordination. Child does not associate colors with real objects, merely senses differences among colors. |
| 5<br>6<br>7 | Grades K-2 | PRESYMBOLIC—Child is still concerned with development of control over tools, materials. Has usually gained sufficient skill to make scribbling represent what he is thinking about at moment. Child has names for symbols he creates. Begins to notice spatial relationships but not aware of perspective. Needs opportunities for personal experience. |
| 7<br>8<br>9 | Grades 2-4 | SYMBOLIC STAGE—Has attained greater skill with tools and materials due to increased physical coordination. Has concept of people and things and uses more specific symbols to depict them. Exhibits a greater awareness of spatial relations. Regularly uses a base line (horizon line). Lacks realization of time-space relationship. Color begins to assume relation to objects. |
| 9<br>10<br>11 | Grades 4-6 | REALISTIC AWARENESS—Former symbols no longer adequate, notices details as well as whole object, strives for realism rather than using symbols. Develops sense of perspective. Colors are recognized as qualities of light. Design becomes significant. Needs 3-D experiences, materials of different qualities. |
| 11<br>12<br>13 | Grades 6-8 | ANALYTICAL REALISM—Child moving into adolescence, great psychological and physiological changes. Becomes greatly concerned with detail, spatial relations and perspective, design. Art products no longer spontaneous—strives toward realism. Needs gentle encouragement in technique but not imposition of adult standards of artistic achievement. Needs guidance toward visual or emotional expression. |

TABLE A-I (continued)

| AGE | GRADE LEVEL | STAGES OF CREATIVE VISUAL DEVELOPMENT |
|---|---|---|
| 13<br>14<br>15 | Grades<br>8-10 | PERCEPTUAL REALISM—Subject to stresses accompanying transition into adulthood. Perception of surroundings and artistic expression become objective. Highly critical of own work—needs to be encouraged to accept his products. Needs opportunity to work in variety of media. |
| 15<br>16<br>17<br>18<br>19<br>20 | Grades<br>10<br>and up | CREATIVE RENASCENCE—Characterized by new confidence. Visual artistic ability progresses from manipulation without intent to represent a subject to more perceptive visual realism. Expressive in techniques, increasingly conscious identification with creations. Exhibits growing self-evaluative ability. |

Art Education: Its Means and Ends, p. 250, adapted by John R. Sawyer and Italo L. de Francesco, Elementary School Art for Classroom Teachers (New York: 1971), p. 97.

# TABLE A-II

## PROGRESSION OF ARTISTIC DEVELOPMENT FROM KINDERGARTEN THROUGH GRADE 6

| | GRADE LEVEL | | | | | | |
|---|---|---|---|---|---|---|---|
| | K | 1 | 2 | 3 | 4 | 5 | 6 |
| *DEVELOPMENT OF SYMBOLS* | | | | | | | |
| Scribbling or manipulating materials in uncontrolled, later in controlled fashion. Scribbles and forms represent what and how child *feels*, to some degree what he *knows*, and how things *appear* to him. He is searching for adequate symbols and forms. | X | X | X | | | | |
| Symbols for house, tree, people appear early: circle for head, lines for arms and legs. Similarity symbols used for same objects by all children. Same symbol used for several objects; e.g., circle for head, sun, wheel. Facial parts similar for people and animals. | X | X | | | | | |
| Logical, rather than visual appearance is common. | X | X | X | X | | | |
| Gradual change of symbol by addition of parts. | X | X | X | | | | |
| Development of personalized symbol for objects. | X | X | X | | | | |
| Symbols characterized by geometric appearance. | | | | X | X | | |
| Geometric symbols insufficient; new symbols show interest in parts of body, joints, folds. Inception of realistic awareness. | | | | | X | X | X |
| Awareness and knowledge of self and others spur quest for more adequate representation. Analytical realism is evident. Attention to creative type is important. | | | | | X | X | |
| *MANIPULATION AND CONTROL* | | | | | | | |
| Very important for young child. They represent play and pleasure. Encourage gain in control and learning what materials will or will not do. Color, line, form, texture are used at first without meaning. With older child they become adventure and experiment. | X | X | X | X | X | X | X |
| Controlled arrangement of line, form, color, texture should occur by Grade 1. Pattern or "design" feeling should be manifest by Grade 1 and grow with each grade. | | X | X | X | X | X | X |
| Imagination suggests that designs can have meaning; my dream, a parade. | | | X | X | X | X | X |
| Organized arrangements of line, form, color, textures result in "designs." Experimentation | | | | X | X | X | X |

TABLE A-II (continued)

| | GRADE LEVEL | | | | | | |
|---|---|---|---|---|---|---|---|
| | K | 1 | 2 | 3 | 4 | 5 | 6 |
| with several media is desirable. Moods and feelings are interpreted; dance rhythms and music aid in imaginative conceptions. | | | | | | | |
| By using various materials, such as crayon, water color, chalk, child from Grade 3 upward develops personal mode of expression. This is a necessity by Grades 4 and 5 when control and manipulation are consciously purposeful and interest in subject and product is keener. | | | | X | X | X | |
| Ability to name and use primary colors and color schemes. | | X | X | | | | |
| Ability to name, mix, and use secondary and intermediate colors. | | | X | X | X | X | |
| Ability to handle clay or a substitute to make thumb pieces and objects by adding and taking away clay; later to shape animals, people, objects. | | X | X | X | X | X | X |
| Ability to use a variety of materials —weaving, block printing, papier-mâché, various color media piermache, various color media —and several simple tools increases with interest and manipulative ability. | | | | | | X | X |
| *MEANING* | | | | | | | |
| Scribbles and forms are created at random without apparent meaning. Child usually tells stories from his scribbles; different stories are told from the same scribble or form. Change in symbol by added details. | X | X | | | | | |
| Naming of symbol usually occurs by end of kindergarten or by Grade 1. | X | X | | | | | |
| Overlapping of forms may occur; when it does, it represents superior perception. Later it is used more frequently by more children. | | X | X | X | X | X | |
| Inside-outside appearance of a house, and simultaneous happenings in the same drawing, may be looked for in Grade 1. The extent of what the child sees and draws is indicative of growth from grade to grade. | | X | X | X | | | |

TABLE A-II (continued)

| | GRADE LEVEL | | | | | | |
|---|---|---|---|---|---|---|---|
| | K | 1 | 2 | 3 | 4 | 5 | 6 |
| Characteristics and details in animals, people, objects, buildings observed and used more extensively as child develops. | | | | X | X | X | X |
| Action of people or animals is noticed; position of body is attempted. In Grades 5 and 6 this become more significant: joints, folds, action line. | | | | X | X | X | X |
| Contrasts of dark and light become common to show form. | | | | X | X | X | |
| Shading appears in the work of some children to gain round or solid appearance. The concept of form or solidity grows steadily through Grade 6. | | | | X | X | X | X |
| Interpretation of mood and feeling is a reflection of growing personality from Grade 4 upward, and should be encouraged. | | | | | X | X | X |
| Sensitiveness to line, form, color, and texture may be expected from Grade 5 in varying degrees. It increases in significance by Grade 6. Varied materials aid this phase of development. | | | | | | X | X |
| *GRADUAL CHANGES* | | | | | | | |
| Gradual change in relative completeness and characteristics of people, animals, and objects should be expected as children grow in knowledge of environment. To head and legs are added: body, arms, fingers, and a double line for arms and legs. Extent and rapidity of changes are index of growth. | X | X | X | X | X | X | X |
| Logical approach continues, but symbols for some objects begin to change with greater knowledge of structure and details. | | X | X | X | X | X | X |
| Awareness of picture plane is constantly growing so that parts are often off by the edges of the paper; relation between ground and sky is realized and represented. | | | X | X | X | X | X |
| Conscious planning is shown by selection and placement of objects. Perspective in planning indicates greater maturity. | | | | X | X | X | X |

TABLE A-II (continued)

| | GRADE LEVEL | | | | | | |
|---|---|---|---|---|---|---|---|
| | K | 1 | 2 | 3 | 4 | 5 | 6 |
| Upsurge of interest in representation of characteristics of people, animals, situations. Observation of real things and memory drawings are stimulating. | | | | X | X | X | X |
| Child realizes he is part of environment. His work shows his relation to space. Earth and sky become separate entities. | | | | | X | X | X |
| Observation becomes keener with each grade. Posed model and actual environment develop observation and skills. | | | | | X | X | X |
| *SPACE AND FORM CONCEPTS* | | | | | | | |
| Objects are at first placed on paper at random; in clay objects are arranged without particular order. | | X | | | | | |
| By Grade 1 things are related to space by a ground line; sky is a strip of color at the top of paper; by end of Grade 1 a second base line may appear to indicate near and far. So far there is no concept of a vantage point: above, below, or at eye level. Several views are logical to the child. This may continue into Grade 4. | | X | X | X | X | | |
| Picture plane may be realized by Grade 2 when, unconsciously, there may be a foreground, middle ground and background in painting. The concept continues to grow. | | | X | X | X | X | X |
| Two base lines may appear by Grade 2 as evidence of growth. Placing objects in zones, one above another, suggests objects near and far. They may be of same size; some children begin to place things in front or in back of each other. | | | X | X | X | X | X |
| By Grade 3, child may continue to use ground lines, but sky or background is extended to top of drawing. Space division of ground is more varied. Several ground lines may appear. Objects are usually drawn in front view. | | | | X | X | X | X |
| Vertical objects on horizontal plane are often represented as lying down when several base lines are used. | | | X | X | | | |

TABLE A-II (continued)

| | GRADE LEVEL | | | | | | |
|---|---|---|---|---|---|---|---|
| | K | 1 | 2 | 3 | 4 | 5 | 6 |
| The ground line is transformed into a horizon line; objects are suggested in distance by overlapping. Some children begin to make distant objects smaller. Some disregard the horizon line, but make objects higher and smaller on the picture plane; details in foreground; use of dark and light appears in Grade 4. | | | | X | X | X | X |
| Perspective may be used by few pupils, but not by all. It is a gradual development from Grade 3 on. | | | | X | X | X | X |
| Overlapping of planes to suggest distance becomes more general. This may appear in Grade 2 but certainly in Grade 4. | | | | | X | X | X |
| Fifth-grader may persist in drawing objects from several points of view in the same picture. However, he begins to notice that lines on receding planes appear to come together; that eye level rises or lowers as his position changes; that lines slant down if plane is above eye level or up if plane is below eye level. | | | | | | X | X |
| Dark and light (shading) to show things near and far, sensitive use of color for conscious emotional effect, and development of "individual" technique and sense of form culminate by Grade 6. | | | | | | X | X |
| *PROPORTIONS* | | | | | | | |
| This concept is foreign to young child; *importance* determines size. Exaggeration of head, hands, feet, or other parts of drawing indicates emotional importance. Omission of parts or details means lack of importance for child. | X | X | X | | | | |
| Closer relations to reality, detail, and color develop by end of Grade 1 and increase in a normal way. | | X | X | X | X | X | X |
| Proportion and action are noticed by few fourth-graders, become important in Grade 5, and continue to interest older children. | | | | | X | X | X |

Art Education: Its Means and Ends, pp. 294-297, adapted by John R. Sawyer and Italo L. de Francesco, Elementary School Art for Classroom Teachers (New York: Harper and Row, 1971), pp. 100-102.

TABLE A-III

CHARACTERISTICS, INTERESTS, NEEDS, AND RESPONSES OF THE CHILD IN NURSERY SCHOOL, KINDERGARTEN, GRADE 1

| CHIEF CHARACTERISTICS | MAJOR INTERESTS | SIGNIFICANT NEEDS | USUAL RESPONSES |
|---|---|---|---|
| 1. Wide differences among children<br>2. Fear of unusual<br>3. Motor activity predominates<br>4. Attempt to relate art to reality; grows with individual<br>5. Self-identification strong; ego predominates<br>6. Frequent change of symbols; motion and sound<br>7. Proportion in relation to significance to self<br>8. Color choices to please self<br>9. Noisy, vigorous, alert<br>10. Clear purpose of own activities<br>11. Symbols become more definite as child grows<br>12. Relation to environment grows with individual<br>13. Realization of space is gradual<br>14. Realization of physical body is gradual but certain<br>15. Naming of symbol may occur as early as kindergarten | 1. Self is most important<br>2. Possessiveness: "I" and "my"<br>3. Parents, later on brothers, sisters, neighbor children<br>4. Pets and toys<br>5. Teachers, schoolmates, playmates<br>6. The world about him is an ever-new experience: pleasing, surprising, sometimes frightening<br>7. Games<br>8. Art of any type<br>9. Singing rhymes<br>10. Rhythmic activities (dance, band)<br>11. Dramatics (make-believe)<br>12. Stories about children, animals, things<br>13. Making things, manipulation | 1. Guidance of a "mother" sort<br>2. Love of parents and teacher<br>3. Freedom under patient guidance<br>4. Assurance that someone is watching<br>5. Encouragement by parents, teachers, older people<br>6. Praise when due<br>7. Firmness of guidance with clarity<br>8. Confidence in self as he moves, plays and accomplishes | 1. Varied response as children vary<br>2. Interested in all new experiences<br>3. Fearful at first; later develops confidence<br>4. Eager to do and act largely through play<br>5. Enthusiastic; generally ready to respond<br>6. Imaginative answers, stories, activities<br>7. Spontaneous responses<br>8. Stereotyped tendencies<br>9. Reacts quickly to environmental stimuli as new experiences<br>10. Oblivious of adult world and concepts<br>11. Conclusions are reached in a child's manner, but definitely |

[21]

Art Education: Its Means and Ends, p. 250, adapted by John R. Sawyer and Italo L. de Francesco, Elementary School Art for Classroom Teachers (New York: Harper and Row, 1971), p. 97.

TABLE A-IV

CHARACTERISTICS, INTERESTS, NEEDS, AND RESPONSES OF THE CHILD IN GRADES 2, 3, AND 4

| CHIEF CHARACTERISTICS | MAJOR INTERESTS | SIGNIFICANT NEEDS | USUAL RESPONSES | EFFECTIVE STIMULATION |
|---|---|---|---|---|
| 1. Buovant, active, energetic; bodily movements more co-ordinated; conscious rhythm sought for pleasure<br>2. Realization of "adult" world and ways<br>3. Beginning of independence from teacher and parents<br>4. Imagination not as active as formerly<br>5. Sense of relation of form and space<br>6. More adequate sense of values, size, etc.<br>7. Heightened sense of realism<br>8. Emotional response high<br>9. Self-organization rapid and enjoyed | 1. People, particularly schoolmates and playmates<br>2. Environment, particularly adjusting to it<br>3. Skills sharpened to communicate adequately | 1. Art needs are many; needs help and counsel<br>2. How to adjust with little emotional disturbance<br>3. How to fit in with others<br>4. More technical interest | 1. Degree of independence felt<br>2. Choice of groups and friends; "gangs"<br>3. Initiative improving<br>4. Emotions still very important<br>5. Seeks company of own sex<br>6. Self-confidence | 1. Self-motivation<br>2. Group work and committee responsibility<br>3. Competitive activity for its own worth |

Art Education: Its Means and Ends, p. 256, adapted by John R. Sawyer and Italo L. de Francesco, Elementary School Art for Classroom Teachers (New York: Harper and Row, 1971), p. 98.

TABLE A-V

**CHARACTERISTICS, INTERESTS, NEEDS, AND RESPONSES OF THE CHILD IN GRADES 5 AND 6**

| CHIEF CHARACTERISTICS | MAJOR INTERESTS | SIGNIFICANT NEEDS | USUAL RESPONSES | EFFECTIVE STIMULATION |
|---|---|---|---|---|
| 1. Physical and physiological growth and changes are obvious<br>2. Some independence from teachers and parents; can work on his own much better and longer<br>3. By age of 10 has usually reached prepubertal stage<br>4. Sees self as part of the environment; social growth is automatic<br>5. Self-motivated and self-assertive to some extent<br>6. A new consciousness of people and and environment; knowledge has accumulated<br>7. Free to ask questions about many things, including art<br>8. Awareness of sex difference develops gradually<br>9. Beginning dissatisfaction with own accomplishments; seeks improvement; critical faculties develop fast | 1. Broader interest in other people, classmates; social concept involves others<br>2. Slight interest in opposite sex because of new awareness of differences<br>3. Action: people and animals doing things<br>4. Imaginative situations in which he takes part or leads<br>5. Wants to know the "why" of things and events, especially by Grade 6<br>6. Dramatic events such as fires, storms, parades | 1. Opportunity to do and make things<br>2. Friends, clubs, "gangs"<br>3. New and more adequate symbols to express larger world he now senses<br>4. Encouragement to continue search for adequate ways of expressing what he senses and sees<br>5. Experimentation with materials of art to find out, to arrive at answers<br>6. To express early sense of realism in textures, forms, direction of line | 1. Enjoys doing things in organized but not limiting way; design becomes meaningful<br>2. Eager to participate in group experiences<br>3. Enjoys and expresses new awareness of self in relation to subjective use of color, line, form in his art work<br>4. Enthusiastic and cooperative because more able to accomplish<br>5. Accepts responsibility for all types of projects | 1. Repeated, though guided, experimentation with a wide array of material<br>2. Flexible program for individuals and groups to retain and advance interest<br>3. Posed model, self-portrait, portrait of favorite classmates<br>4. Short trips to see things in action: a house being built, traffic at a corner, a farm, an industry<br>5. Memory drawing, painting, and modeling of things he has seen or participated in |
| 10. General awareness suggests details, general character, and action in people, animals, objects<br>11. In art and other creative fields child sees more, senses more, and relates himself to the world<br>12. Imaginative and likes to express himself imaginatively<br>13. Sensitivity to color, line, form, and other elements is manifest in work and in social contacts<br>14. Because of wide range in endowment, children's creative achievements vary greatly<br>15. Older child tends to be neater in appearance; likes to be attractive<br>16. Observance increases | | 7. To develop own techniques to express feeling, mood and appearance; dark and light, distance, perspective, details<br>8. Broadened experiences in personal and group relations and in terms of new knowledges and techniques | 6. Proud of self and school<br>7. Self-directing, self-confident, self-organizing<br>8. Capable of sustained application to work<br>9. Feels own inadequacy, but as a problem to be met | 6. Committee organization of class for leadership development and for intelligent following<br>7. Rewards of a non-material nature, such as praise when due; recognition for accomplishments<br>8. Self-evaluation of work<br>9. Discussion techniques<br>10. Challenging standards |

Art Education: Its Means and Ends, pp. 260-261, adapted by John R. Sawyer and Italo L. de Francesco, Elementary School Art for Classroom Teachers (New York: Harper and Row, 1971), p. 99.

TABLE A-VI

**CHARACTERISTICS, INTERESTS, NEEDS, AND RESPONSES OF THE CHILD IN GRADES 7, 8, AND 9**

| CHIEF CHARACTERISTICS | MAJOR INTERESTS | SIGNIFICANT NEEDS | USUAL RESPONSES | EFFECTIVE STIMULATION |
|---|---|---|---|---|
| 1. Very enthusiastic<br>2. Feels "frustrated"<br>3. Resentful of authority<br>4. Zest for "reform"<br>5. Adventurous<br>6. Physical changes rapid<br>7. Energetic, even pugnacious<br>8. Lacks self-confidence<br>9. Self-assertive<br>10. Tendency toward realism<br>11. Interested in opposite sex<br>12. Critical awareness high<br>13. Strong desire to "belong"<br>14. Attention span wavers<br>15. Seeks approval of group | *Himself*<br>Explores own capacities<br>Discovers own personality<br>Discovers own special talents<br>Makes most of own appearance<br>Aware of physical self<br>*Contemporaries*<br>Their needs and desires<br>Their social life<br>Making friends<br>Planning together<br>Working together<br>Playing together<br>Participating in group activity (clubs, gangs, parties)<br>*His family*<br>Relation to siblings<br>Share in family work<br>Proper place in social life of family | 1. Self-confidence<br>2. Heterosexual adjustment<br>3. Coordination and control: mental, physical, emotional<br>4. Independence of action<br>5. Recognition by own group<br>6. Adult treatment<br>7. Responsibility<br>8. Sense of belonging: family, club, church<br>9. Social acceptance<br>10. Guidance in choice of vocation, curriculum, personal action | 1. Cooperation<br>2. Eagerness to plan<br>3. Acceptance of leadership within group<br>4. Flexibility to adjust to role in group<br>5. Aims to please<br>6. Interest in vocations<br>7. Acceptance of responsibility | 1. Exploratory experiences<br>2. Chance to plan own program and activities with guidance<br>3. Provision of opportunity for strong aptitudes<br>4. Discussion groups<br>5. Confidential and personal conferences<br>6. Opportunity to meet opposite sex socially<br>7. Self-evaluation<br>8. Setting up personal goals<br>9. School journeys, camping, short trips<br>10. School campaigns, group and community projects |
| 16. Argumentative<br>17. Wavering creative powers, attitudes, interests<br>18. Desire to "grow up"<br>19. Idealistic | Realizes parental authority<br>Give and take at home<br>*Vocations*<br>Admires some adults<br>Thinks of home, marriage, job<br>Studies requirements in terms of own ability | | | 11. Use of varied expression and media<br>12. Praise and encouragement |

Art Education: Its Means and Ends, p. 304, adapted by John R. Sawyer and Italo L. de Francesco, Elementary School Art for Classroom Teachers (New York: Harper and Row, 1971), pp. 99-100.

TABLE A-VII

**CHARACTERISTICS, INTERESTS, NEEDS, AND RESPONSES OF THE ADOLESCENT IN GRADES 10, 11, AND 12**

| CHIEF CHARACTERISTICS | MAJOR INTERESTS | SIGNIFICANT NEEDS | USUAL RESPONSES | EFFECTIVE STIMULATION |
|---|---|---|---|---|
| 1. Conscious control<br>2. Physical buoyancy and energy<br>3. Analytical attitude toward life and art<br>4. Critical judgment high and growing<br>5. Emotional stability of marked degree<br>6. Consciousness of own abilities, interests, and limitations<br>7. Perception has developed almost to full capacity<br>8. Resourcefulness<br>9. Individuality<br>10. Creative development high | 1. Himself as adult<br>2. Adults and their society<br>3. Opposite sex<br>4. Processes and techniques<br>5. Emotional security<br>6. Vocations<br>7. Life and its relations<br>8. Logical planning and execution | 1. Emotional security<br>2. Adult acceptance<br>3. Responsibility<br>4. Confidence of adults (teachers, parents)<br>5. Attraction of opposite sex<br>6. Challenging situations<br>7. Wholesome attitude toward self and own work<br>8. Experimentation<br>9. Freedom to act, to decide | 1. Highly objective or subjective art response according to type (visual or emotional)<br>2. Cooperative<br>3. Accepts challenges<br>4. Self-assured<br>5. Independent<br>6. Adjusts to situation<br>7. Idealistic toward life | 1. Self-motivation<br>2. Art vocations<br>3. Community and school as a "workshop"'<br>4. Life situations as subject matter<br>5. Aesthetic experience |

Art Education: Its Means and Ends, p. 304, adapted by John R. Sawyer and Italo L. de Francesco, Elementary School Art for Classroom Teachers (New York: Harper and Row, 1971), p. 103.

## B. MOTIVATION

Motivation for a child's art expression can stem from an endless number of sources but one point is certain—a child must have something to say before he can express it in a visual form. It is not always enough for the teacher to simply supply materials and leave the child to his own resources. The teacher has a responsibility for enriching the child's store of knowledge and helping him to tap his powers of recollection of these experiences.

Inspiration for art expression may come from experiences arranged both in and out of the classroom by the teacher. Field trips, audio-visual resources, natural and man-made forms, are examples of experiences which the teacher can bring to students, often at little or no expense. Often, the introduction of a new medium, material or tool will in itself serve as a motivational force.

Motivation should be provided a little at a time with the introduction of some new element when student interest lags. The teacher must be sensitive to the needs of the child and offer stronger incentives when they are required. Usually, motivation will be more effective if briefly presented at the beginning of the class period. With experience and practice most teachers will be able to guide the motivational portion of the creative experience with ease. At higher levels, the student will become increasingly more responsible for his motivation if he has an adequate background in art.

The following is a listing of some of the simple objects that teachers may bring into the classroom as motivational resources for art

experiences. These comprise only a small number of the endless variety of found objects which can provide sources of interest and inspiration.

Grasses, weeds, leaves, plants

Flowers

Shells

Rocks, minerals

Wood

Animals, pets

Small tools, machines

Local craft objects (quilts, baskets, any handmade object of quality)

Insect collections

Fish

Antiques

Musical instruments

Bottles, glass, metal

Fabrics

Books

Mannequins

Costumes

Puppets

Models

Microscopes, telescope

Magnifying glass

Commercial designs, media

The following list contains some of the free or inexpensive motivational activities that can be provided outside the classroom as well as within it.

Field trips to nearby points of interest (cemeteries, rivers, old buildings, junkyards, gardens, etc.)

Field trips to easily accessible businesses, bakeries, dry cleaners, fire stations, etc.)

Listening to sounds, music

Dancing, running, jumping, movement

Acting, role playing

Film making

Light shows

Sensory experiences (seeing, smelling, etc.)

Resources persons (artists, craftsmen, actors)

The teacher is limited only by his individual ingenuity, never by monetary considerations. In art, more than in any other area, the best things are free!

## C. EVALUATION

It is not hard to appreciate children's art. All that is necessary is the knowledge that children have no intention of creating art products in the adult sense. Evaluation of art work is an integral part of the learning process. Parents also expect some form of evaluation to be made so that they may have some idea of the child's progress. There are a number of necessary steps in the process of evaluation. First, broad

major objectives must be defined. The next step is to select or develop measuring devices for each major objective. Next, the teacher must apply these various tests in order to make judgments about students' individual growth and development in each objective.

The pupils' progress in any area of learning can be found only in the objectives or outcomes of that area. There are numerous methods which can be utilized to evaluate children's progress in art. The following evaluative method relates to the concept of the four types of learning products that are obtained in an effective art experience. Using this method, evaluation on any level can be accomplished through observation of behavior and evaluation of products in relation to that behavior.

1. KNOWING.

   To what extent does the child display knowledge of facts, names, concepts, generalizations, processes, tools, and materials?

   To what extent is there evidence of transfer of this knowledge to the creative act?

2. FEELING.

   To what extent does child respond to motivation?

   To what extent is the child able to transfer emotional and visual experience to art products?

3. DOING.

   To what extent can the child apply cognitive knowledge of facts, names, concepts, generalizations, processes, tools, and materials to art products?

To what extent is the child aware of the effects of tools and materials upon the art product?

To what extent has the child developed manipulative and organizational skills commensurate with his needs of expression?

4. BEING.

To what extent can the child accept judgments of his work from those in his environment?

To what extent can the child value and evaluate his own and others' art products?

To what extent is the child capable of relating artistic expression and judgments to other experiences and areas of learning both within and without the school environment?

This type of evaluation may be accomplished by keeping a checklist on each student such as shown in Table A-VIII. This checklist could easily be included in the report card folder at the end of each grade period thereby eliminating the need of an arbitrary letter grade. The teacher should note that the example shown is only that—each teaching situation will demand that the teacher make checklists to fit the unique teaching situation.

Evaluations may also be made by keeping short records, periodically listing observations, or by keeping examples of work in portfolio form.

TABLE A-VIII

STUDENT EVALUATION RECORD

| STUDENT | BELOW AVERAGE | AVERAGE | ABOVE AVERAGE | EXCEPTIONAL |
|---|---|---|---|---|
| 1. Produces work on the proper matuvational level for age. | | | | |
| 2. Displays knowledge of facts, concepts, processes related to art instruction. | | | | |
| 3. Responds to motivation. | | | | |
| 4. Art products show transfer of emotional and visual experiences to art forms. | | | | |
| 5. Can accept judgments made of art products | | | | |
| 6. Can make valid aesthetic judgments of own work and work of others. | | | | |
| 7. Art products show development of manipulative and organizational skills. | | | | |

## D. EXHIBITING CHILDREN'S ART

The teacher should make every effort to create some areas of the classroom for a continuing display of children's art work. This can be a bulletin board or large wall space of any type. Other areas in the school may be utilized as well; hallways, offices, cafeteria, are all acceptable places to exhibit children's work. For three-dimensional work, display cases, tables, or any functional area is good.

Displaying children's art is the final responsibility of the teacher in the creative process. By displaying the work the teacher is helping the child to accomplish the being, or self-actualization, portion of the creative process. In viewing his work, and in being judged and judging he is provided a "mirror" in which to realize, determine and develop his self-concept.

There are other benefits to be realized in the display of children's art. The art works have decorative value and can be considered bright spots in what might otherwise be a dull and drab environment.

Display of children's art in central areas of the school can do a great deal in promoting public relations for the school since it provides the public with visible evidence of productive activity in the school.

### Some General Considerations in Selecting Children's Art for Display

1. Every child in a class should at some time have his or her work displayed. If there are gifted children in the class, their work should not be allowed to dominate.

2. Work showing specific improvement in concepts, techniques, or skills should be selected for exhibit.
3. Work that the student realizes is not up to his potential should never be exhibited.
4. The child should always be consulted before his work is chosen for exhibit.
5. Work chosen for display should reflect judgment in relation to the child's individual capabilities, not those of his peers.
6. Work chosen for display in other areas of the school should be more selectively chosen than work exhibited in the classroom.

Some General Considerations in Displaying Children's Art Work

1. The display itself should be considered a work of art and should be arranged in terms of good design.
2. The display area should not be overcrowded.
3. All work should be appropriately framed or mounted.
4. Attention should be given to adequate lighting, fastening devices, and viewing distance.
5. Three dimensional objects may be either hung from walls or ceiling at appropriate places or arranged on tables or in display cases according to height and bulk.
6. If at all possible, children at all levels should take an active part in creating the display, since this is an art learning experience in itself.

A Statement Concerning the Jefferson County Arts Festival

The annual Arts Festival held in Jefferson County has been conceived as having four main functions:

1. The festival is intended as an art learning experience for all children in the county.
2. The festival is intended to serve as a communication device to educate parents and other citizens in the community by increasing their awareness of the nature of art instruction in the schools of Jefferson County.
3. The festival is intended to offer an incentive to the teacher to offer art experiences throughout the year and to collect examples of each child's outstanding art work for display at the year's end.
4. The festival is intended to give each child in the county who wishes to participate the satisfaction of seeing his work displayed. It is not intended to be a competition in any sense.

In response to the many comments made by teachers concerning the festival, efforts will be made to change the character of the event in some ways:

1. An effort will be made to directly involve each child in an exhibit.
2. An effort will be made to allow all children to attend an exhibit.

3. Rather than one large end-of-year exhibit, art exhibits on a smaller scale may be held at various times and locations.

## VI. RESOURCES FOR THE ART PROGRAM

It is important to remember that a quality art program is not necessarily costly. While visual arts resources in Jefferson County are limited, they are not nonexistent. The following brief statements may be helpful to the teacher in search of resources.

### A. BOOKS

The library at Jefferson County High School will contain several hundred volumes on art. Space here does not permit a listing of all titles, but a list will be available upon request to the Art Department. These materials can be made available for use to any teacher in Jefferson County. Book subjects include:

| | |
|---|---|
| Architecture | Drawing and Painting |
| Art Appreciation | Graphics |
| Art History | Photography |
| Crafts | Sculpture |
| Commercial Design | Stage Design |
| Design | Textiles and Weaving |

The Jefferson County High School Library will also have an extensive collection of periodicals useful to teachers. These will also be available for use to any teacher in the county:

American Artist

Art and Artists

Art Forum

Art in America

Art News

Artist, The American Edition

Arts and Activities

Ceramic Arts and Crafts

Ceramics Monthly

Craft Horizons

Design

Design Quarterly

Studio International

## B. AUDIOVISUAL AIDS

The following filmstrips are available upon request through the Art Department of Jefferson County High School:

Hands of Genius (8 FS/4 Records)

Masters of the Renaissance: Leonardo da Vinci and Michelangelo Buonarroti

Masters of the Reformation: Durer and Holbein

Masters of the Baroque: El Greco and Rembrandt

Masters of the 17th Century: Rubens and Velasquez

Masters of the 18th Century: Reynolds and Gainsborough

Masters of the Romantic Era: Goya and Turner

Masters of the Post-Impressionist Era: Van Gogh and Toulouse-Lautrec

Twentieth Century Individualists: Picasso and Dali

Images and Imagination: Seeing Creatively (4 FS/2 Records)

Reflections of New York

Picture Window

Sidewalks

Strange Country

Introduction to Sculpture (1 FS)

Mother and Child in Modern Art (1 FS)

There are a limited number of art films and filmstrips available through the Materials Center in Dandridge. Catalogs are furnished upon request to the center.

## C. IN-SERVICE

Two types of art in-service will hopefully be offered during the 1975-76 school year:

1. Short Workshop In-Service—will be held immediately after school hours at the high school. These programs will be dealing with implementation of this curriculum, materials and resources, methods, motivation, class management, etc. In-service will be strictly voluntary.
2. Art In-Service Miniprograms—short slide/tape presentations that will be rotated from school to school and located in teacher's lounge or office. These will allow individualized art in-service for those teachers who wish to participate.

## D. MATERIALS

There are a number of sources of free scrap materials that are available to those teachers who would like to take advantage of them. A list of sources will be made available upon request to the Jefferson County High School Art Department.

# VITA

Annette Brobeck Loy was born in Knoxville, Tennessee, on July 9, 1941. She attended Knoxville city schools and was graduated from Knoxville East High School in 1959. After attending the University of Tennessee for two years, she was married to Travis H. Loy and moved to Jefferson County, Tennessee. The next few years she was occupied with her home and two sons. In 1969, Mrs. Loy began teaching on a temporary certificate in the Jefferson County Schools and returned to the University of Tennessee as a part-time student to work toward a Bachelor of Science degree in art education. She received her degree in 1973.

In 1974, Mrs. Loy returned to the University of Tennessee to enter the Graduate School. In August of 1975 she received the Master of Science degree in art education. She is presently teaching at Jefferson County High School.