



A study of certain methods of motivating students in pre-college art classes
by Donald Lee Walters

A thesis submitted to the Graduate Faculty in partial fulfillment of the requirements for the degree of
MASTER OF APPLIED ART
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Abstract:

The purpose of this study was to determine successful methods of motivating K-12 art students, as identified by experienced teachers of selected school districts, in the state of Montana, for the years 1967-69.

The problem was discussed with the city art supervisor of Great Falls, Montana; and with his cooperation a questionnaire was compiled and distributed to four hundred local teachers connected with teaching art in their classrooms, A return of over seventy-five per cent of the completed questionnaires was received and evaluated in conjunction with twenty-eight personal interviews and personal observations by the author. The teachers were asked to identify the types of motivation which they found to be most successful.

The use of demonstrations as an aid to motivate in the art classroom was recorded from the survey and the interviews as the most successful aid to the teacher. Teacher enthusiasm and the use of displays also ranked very high in the study of the teachers of art.

It was shown that there were a variety of ways to motivate, but the teachers did not rely on any one certain method; rather, they incorporated several within an art lesson. It was also found in the study that there is no single motivational factor that can be termed successful for all art situations.

This research also showed that there is a use for further investigation in the subject of motivational techniques in the art room.

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Date August 6, 1969

A STUDY OF CERTAIN METHODS
OF MOTIVATING STUDENTS
IN PRE-COLLEGE ART CLASSES

by

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A thesis submitted to the Graduate Faculty in partial
fulfillment of the requirements for the degree

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ABSTRACT

The purpose of this study was to determine successful methods of motivating K-12 art students, as identified by experienced teachers of selected school districts, in the state of Montana, for the years 1967-69.

The problem was discussed with the city art supervisor of Great Falls, Montana; and with his cooperation a questionnaire was compiled and distributed to four hundred local teachers connected with teaching art in their classrooms. A return of over seventy-five per cent of the completed questionnaires was received and evaluated in conjunction with twenty-eight personal interviews and personal observations by the author. The teachers were asked to identify the types of motivation which they found to be most successful.

The use of demonstrations as an aid to motivate in the art classroom was recorded from the survey and the interviews as the most successful aid to the teacher. Teacher enthusiasm and the use of displays also ranked very high in the study of the teachers of art.

It was shown that there were a variety of ways to motivate, but the teachers did not rely on any one certain method; rather, they incorporated several within an art lesson. It was also found in the study that there is no single motivational factor that can be termed successful for all art situations.

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CHAPTER I

INTRODUCTION

Art is a constantly growing part of the curriculum in our public schools, and its growing importance is being recognized. Art is being taught in the schools not for a certain few people but for all individuals. It is part of the art teacher's function to stimulate creative experiences for everyone.

The art teacher usually has several basic objectives to follow in stimulating students in a school art program. Some of the objectives are to develop an appreciation and understanding of art and to encourage a recognition of art's place in the student's everyday life. The teacher should strive to give each student the opportunity for personal expression and satisfaction with individual accomplishment and to develop a knowledge of man's visual art heritage for a better interpretation and expression of his own. Furthermore, the instructor should emphasize the development of the knowledge and the use of various media and tools. To help accomplish the various goals of an art teacher in the classroom, certain motivational procedures are adopted.

Importance of the study. Much of a general nature has been written about motivation in the regular classroom, but little has been recorded in particular concerning motivation in the art classroom. In either of the situations, it has often been said how important motivation is, but little has been written describing the actual process. Why do we need to motivate? What are some of the techniques that one can use?

Teachers are often asking these questions.

With the variety of art talent that may be presumed to exist in the public schools, the development of ways to motivate these various talents is very important in developing creative experiences. Lawrence McVitty emphasized in his study that "It is clear that some stimulus, either interior or exterior, moves the child to respond."¹

I. THE PROBLEM

Statement of the problem. The purpose of this study was to determine successful methods of motivating K-12 art students, as identified by experienced teachers of selected school districts, in the state of Montana, for the years 1967-69.

II. DEFINITIONS OF TERMS USED

Successful. An act of motivation may be considered successful when the majority of the students have shown a highly personal involvement with the project presented. If a variety of responses are given by the class, the motivation was broad and divergent in scope and was successful in encouraging uniqueness.²

Motivation. "Motivation is the stimulation to action resulting

¹Lawrence McVitty, "An Experimental Study on Various Methods in Art at the Fifth Grade Level" (Doctoral dissertation, Pennsylvania State University, 1954), p. 1.

²Donald and Barbara Herberholz, A Child's Pursuit of Art (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1967), p. 32.

from an individual's desire to reach an established goal or purpose."³

Experienced. A teacher who has gained knowledge, wisdom, and skill in teaching over a period of time is considered experienced. In this study an experienced teacher was one who had at least one year or more of classroom teaching.

Studies. The process of gathering information through reading, observations, interviews, and the use of questionnaires. Much of the knowledge acquired through periodicals, publications, and books confirms classroom motivational experiences.

Experiments. Experiments are a series of tentative procedures. Concerning this thesis, experiments were actually used by classroom instructors. Procedures were also tested by other professionals and were recorded in this paper.

Evaluation. Evaluation by the instructor determined the degree, through observation, of a student's interest in a subject or in a project. A lesser degree of emphasis was placed on the finished product itself. Consideration was given to the student's art ability and his past experience.

Project. Any undertaking which is planned and carried out with a purpose in mind.

³Smith, Krause, and Anderson, The Educator's Encyclopedia (Englewood Cliffs, New Jersey: Prentice Hall, 1961), p. 584.

III. RESEARCH DESIGN

Instruments. The instruments used in this study were questionnaires, personal interviews and observations. In this study teachers who showed a wide variety of number of years taught and also had a varied geographical background in teacher training were selected at random. The teachers were asked to identify the types of motivation which they used for an art class and which were found to be most successful. The question and the discussion can be found in Chapter IV.

IV. DELIMITATIONS OF THE STUDY

This study has been delimited to grades K-12 in the public schools. Questionnaires, interviews, and observations were used on the elementary and secondary level. The research for this study was conducted during 1967 to 1969 and delimited to the schools as outlined in the selected studies.

V. ORGANIZATION OF THE STUDY

Chapter I includes a discussion of the problem, the method of research employed, and outlines the organization of the remainder of the study.

Chapter II presents the importance of the studies and the role that the teacher plays. The Review of the Literature also includes the importance of motivation and an introduction to some of the results

of certain techniques.

Chapter III discusses many techniques that could motivate students in the art room. These methods were found functional by the author and are supported by research in literature.

Chapter IV includes various methods that could be used for presenting an art lesson. Findings of the study and other methods of motivation that could be applicable in the classroom are outlined.

Chapter V presents a summary of the study, its findings, and the conclusions derived therefrom. Possible recommendations based on the study are also presented in this final chapter.

CHAPTER II

REVIEW OF THE LITERATURE

In taking up the problem of motivation, two aspects to keep in mind are: (1) the importance of motivation; and (2) how to motivate. The importance will be brought out in this chapter. New ideas may result from the process of motivation, but more important is having the experiences derived from creativity up to the completed objective.

The reasons for motivation seem to overlap and have some correlation with one another. The Educational Policies Commission of the National Education Association states, "The central role of the teacher remains the stimulation of learning for individuals and for groups."¹ E. B. Hurlock in his book, Child Growth and Development, helps emphasize further the function of the teacher in learning and the close relationship of motivation and learning; for he states:

When motivation appears to be lacking in students, the teacher's role is primarily that of motivating them so that learning can take place. It is possible to develop the learner's acceptance of the teacher's goal as his own; however, a higher aim is to establish goals on which both teacher and learner can agree.²

The teacher's motivation is always important in a classroom for the students of any age. Even those with outstanding ability must have some need or reason for doing a task. Most teachers can tell us that to

¹On the Role of the Teacher, A Report Prepared by the Educational Policies Commission of the NEA (Washington, D. C., 1967), p. 1.

²E. B. Hurlock, Child Growth and Development (New York: McGraw-Hill Book Company, 1966), p. 586.

walk into a classroom and say in so many words, "Draw a picture," with no build-up or explanation will find the students sitting there wondering what to do. A picture of what? How large? With what media? What kind of paper? These points must be explained as part of the instructional procedure. A pupil wants to know and should know what to do and what his freedoms for expression are. These directions can be conveyed to him by the teacher and developed into a mutual understanding of the objectives. A study by McVitty states:

The motivations which involved the "personal factor" of a student-teacher participation resulted in the greatest degree of creative growth as indicated by the criteria used. Mere participation by the student alone does not guarantee learning.³

The above statement does not mean that a student should always or continuously be guided, especially in a creative experience. There are times when he should be by himself to concentrate and bring forth his own ideas.

Basic factors of motivation. The teacher, the atmosphere he presents, the classroom, the relationship between students, the interest in the subject, the materials, the past experiences, the teacher's explanation of the unit or project--these are some of the basic factors in starting to consider motivation.

Importance of the teacher. The beginning of the motivational experience should commence with the teacher. The mental attitude of

³McVitty, op. cit., p. 91.

the teacher is one of the primary, important aspects of motivation. He or she should try, through personal interest with the use of the voice, facial expressions, and even body movement, to create an exciting, interesting introduction or atmosphere that will carry over to the students. It is this interest shown by the instructor that will give an attentive and enthusiastic start to art instruction. Manual Barken speaks of the teacher, "They can create the atmosphere that can make the art laboratory a haven for personal development and self fulfillment."⁴ The importance of the teacher, especially during the introductory period of a lesson or a unit, is pointed out again by Barken when he states:

The conditions created by a teacher in which social interaction occurs are as potent a force toward creative action as the development characteristics of the children themselves. In fact the development capacities of children can grow to their optimal level only when the educational situation encourages their growth.⁵

The development which Barken speaks of here is an important development which begins as the teacher begins to develop the interest.

Through the interest created, the teacher hopes inspiration will follow. However, in Manfred L. Keiler's book, The Art of Teaching Art, he points out that one cannot force inspiration, but that once it is present, it requires proper guidance toward a desired goal.⁶ Some

⁴Manual Barken, A Foundation for Art Education (New York: Ronald Press Company, 1955), p. 221.

⁵Ibid., p. 219.

⁶Manfred L. Keiler, The Art of Teaching Art (University of Nebraska Press, 1961), p. 45.

important techniques for this necessary guidance will be brought out in the next chapter.

Objectives of the lesson. When motivating the student, it is very important to point out that the completed project for the lesson being presented is not the only objective. The main objective is the expression of experiences. "A child whose anxiety about representation is appeased by a sense of achievement is often willing to go further in a creative way than a child who is stymied because he feels he can't draw."⁷ This is when the proper motivation to prevent the hindrance of a student's creativeness is important. The individual difference for an assigned end result must be acknowledged. "The final product is only the result of the precluding experience. If the child cannot identify himself with the experience, the final product will necessarily show it."⁸

Instructor's influence on the student. The teacher can use any number of techniques in aiding the student who is creating a product not only to complete the work but also to develop his own style in doing it. The importance of the teacher in the above process cannot be over-emphasized, as pointed out by Burkhart's statement:

Only those teachers with some breadth in their training and background in art education were able to help their pupils

⁷Helen Merritt, Guiding Free Expression in Children's Art (New York: Holt, Rinehart and Winston, Inc., 1964), p. 56.

⁸Viktor Lowenfeld, Creative and Mental Growth (third edition, New York: The Macmillan Company, 1957), p. 25.

develop their own individual styles of work in ways that could not be readily identified with their teacher's own paintings. Though in art education our predominant concern is to help all our pupils to work in any one course, to help each pupil discover ways of becoming more creative in his own particular and individual ways of work.⁹

Talent. This raised the question: Should the "non-talented" person be encouraged to take art? To evaluate a student's talent requires some knowledge of the student's background. Talent, according to McFee's study, appears to be a complex factor; for she states:

"Talent" in art has never been clearly defined. The traditional concept that one is born with talent is too simple to explain the complexity of a child's development in art. Mendelowitz considers talent mainly a matter of opportunity and reward. These are certainly important factors, but there seem to be inherent traits that "talent" also comprises--intelligence, eye-hand coordination, and intensity of drives.¹⁰

Therefore, it would seem that most everyone has some artistic knack but might not have the ability to express it. Usually, all one needs is the opportunity to develop creativity. However, if a student does not show his talent, it becomes the obligation of the teacher to motivate such a person throughout the entire lesson. If anyone is properly motivated, his creative aptness can be uncovered. This is one of the objectives of the art teacher.

Motivating the inhibited. Another objective of the art teacher is to help the inhibited art student. To overcome inhibition will take

⁹Robert G. Burkhart, Spontaneous and Deliberate Ways of Learning (Scranton, Pennsylvania: International Textbook Company, 1962), p. 9.

¹⁰June King McFee, Preparation for Art (San Francisco: Wadsworth Publishing Company, Inc., 1961), p. 207.

more motivation for that student than it will for an individual with uninhibited ability or with experience. Here again, as stated above, the student's background is important. Viktor Lowenfeld found that:

A child who says "I can't draw" has become inhibited in the spontaneous creative expression of his experiences. We are often apt to believe that it may be an indication of lack of skill, that is, inability to represent things "adequately." That this is not so is borne out by the fact that children actually have no external standard for "adequate expression." Since all children express themselves differently according to their individual differences, there is actually no "right" or "wrong." If the child cannot express himself, something must have interfered with his self-confidence.¹¹

Giving such a person the guidance that will give him the security to create is essential.

Motivating the self-conscious. As a child gets older, he becomes more self-conscious about his work. Some students will not only need motivation to be creative and overcome this self-consciousness in an art class, but will also need some incentive to take an art course in the first place. This would be true especially in an upper-grade situation where art is an elective, and a student may be so self-conscious that this inhibition will keep him from taking a course. Here is the case when someone should motivate a restrained person to take an art course in school, for the student may have a talent but lack the courage to make use of it.

Motivating the uninterested. Many times a student is assigned

¹¹Viktor Lowenfeld, Your Child and His Art (New York: The Macmillan Company, 1955), pp. 28-29.

to an art class who is not the least interested in art. With the proper motivation, an interest can be instilled. Again, as with the non-talented and inhibited student, a little extra stimulation is necessary. If the uninterested student is stimulated correctly and shown how much art is surrounding him and how much his everyday life is involved, he is likely to become interested.

Motivation from guest artists. There may be some instances when the teacher feels inadequate to help the students become involved with a certain project. In this case the teacher should not feel frustrated. For many years art teachers have called in others to demonstrate or discuss certain aspects of their subject area. Guest artists in the classroom may be termed tools of motivation; consequently, the regular instructor could increase enthusiasm and interest by inviting in a guest teacher.

Over-motivation. Another very important phase of motivation is to know when to draw the fine line between motivation and over-motivation. Too much talk or demonstration could be boring. As important as it is to motivate, the teacher should always be observant enough to note how much is needed. A student might get very excited and interested in an idea early during an introduction. A teacher's ability in timing in many instances is extremely important. Continued motivation may be carried out during a more personal contact at a later time with other students.

In summarizing, the astute teacher of art is one who guides his

students with the best motivational and instructional procedures by being constantly aware of what is useful to them and what is useless. The role of the discerning teacher is vital, as Keiler reiterates:

In addition, the teacher must be thoroughly familiar with his own student attitude toward a subject in order to decide how far he can incorporate or utilize their wants and wishes, and to what extent he must ignore them for their own benefit. This form of interaction between students' wishes and the teacher's knowledge and pedagogical skill must take place before the instructor can discharge his obligations effectively. However, the final responsibility for the conduct of a course always rests with the teacher; no one else can carry this responsibility for him, least of all his students.¹²

¹²Keiler, op. cit., p. 51.

CHAPTER III

TECHNIQUES TO MOTIVATE IN THE ART CLASSROOM

Intrinsic and extrinsic motivation. In this chapter intrinsic and extrinsic motivational techniques will be discussed. In The Educator's Encyclopedia these two techniques are explained as:

Motivation resulting from goals or purposes developed or recognized by the person himself is referred to as intrinsic motivation. Motivation resulting from goals or purposes that are accepted from others or developed and recognized as the result of outside influences is referred to as extrinsic motivation.¹

Regardless of the technique used, the most important factor is the teacher. Vincent Lanier states it very well when he says:

Underlying all of these motivational devices is the one essential ingredient in the phase of methodology--teacher enthusiasm. Without it most of these techniques can easily be unproductive of the desired results. With it they are sometimes unnecessary. The art teacher who can be sincerely excited by the wonder of art and by the thrill of seeing his pupils experience this wonder, can infect a group with the same feeling. At times this is the only motivation that is needed.²

What makes a good teacher. Innumerable studies have been made on the qualities and characteristics of a good art teacher; the results have been either inconclusive and/or conflicting. There are many kinds of successful teachers, for one has only to go back over his own past experiences as a student to find many good qualities and characteristics

¹Smith-Krause-Anderson, op. cit., p. 584.

²Vincent Lanier, Teaching Secondary Art (Scranton, Pennsylvania: International Textbook Company, 1964), p. 133.

of his teachers. The matter of saying what an effective teacher should be like is difficult; at worst, impossible. Therefore, we should keep in mind that there are a number of good characteristics which a teacher should have, but that he has them in a number of degrees and combinations.³ Some of the good qualities of a teacher which will help to motivate in the art room are brought out in the following paragraphs.

Keep in mind, when introducing any unit with any kind of technique, in order to have it well received by the students, the teacher should start out with enthusiasm not only for teaching his special field of interest but also to teach other areas (water color, design, ceramics, etc.) of art required of him by his administration. Because art involves emotion, the teacher must feel he wants to be involved in a number of ways. To show enthusiasm, one would: (1) show interest in the students, (2) show interest in the subject, (3) be receptive to ideas, (4) know and understand the needs of the students, and (5) develop competency in areas that are taught.

As stated above, the start of the motivational procedure rests with the teacher, and before anything further is said, strong points are the appearance and the expression of the teacher. These are important right from the beginning in order to present a pleasant atmosphere in the classroom; unless a gloomy one is desired for certain effects.

³Reid Hastie and David Templeton, Art Education in the Secondary Schools (University of Minnesota, Research Report 1-63, Minneapolis Minnesota: Department of Art Education, 1963), p. 82.

If a teacher doesn't feel well and there is good rapport between the teacher and the students; he should relay his feelings to the class. They will usually be more considerate in their attention and behavior. This is usually important because of the often informal atmosphere in an art studio classroom. Viktor Lowenfeld stresses the importance of the introductory period when he writes:

It should be stressed in the beginning that there is no single approach to freeing children or adults in their creative potentialities, or to making them more sensitive toward themselves and their environment. However, it can be said that whatever a teacher does in stimulating creativeness greatly depends on three factors; (1) his own personality, of which his own creativeness, his degree of sensitivity, and flexible relationships to environment are an important part; (2) his ability to put himself into the place of others, and (3) his understanding and knowledge of the needs of those whom he is teaching.⁴

A good appearance is sometimes overlooked. There are some teachers who indicate carelessness and forget that a magnetic teacher should: (1) dress appropriately, (2) dress attractively, (3) be neatly groomed, (4) not be "extreme in appearance," (5) wear clothing and grooming appropriate to complexion, height, weight, and personality, and (6) have a pleasant facial expression.⁵ This does not mean the teacher must always dress formally when in the classroom. When working with clay and paper mache, informal clothes would be appropriate. Furthermore, if

⁴Viktor Lowenfeld, Creative and Mental Growth, (third edition, New York: The Macmillan Company, 1957), p. 3.

⁵Howard Conant and Arne Randall, Art in Education, (Peoria, Illinois: Charles A. Bennett, 1963), p. 36.

a teacher is too "dressed up," he or she might be too conscious about their clothing and hinder the informality of an art room.

Coupled with an attractive outward appearance, the teacher must possess those genuine inner traits that daily enhance his teaching in the eyes of his students such as: (1) friendliness to all, (2) an ability to work with people, not over them, (3) a willingness to share, (4) a real sincerity, (5) enduring patience, (6) the ability to dramatize, and (7) a well-developed sense of humor.

Not only should the students know the feelings of their teacher for a better understanding, but the teacher should also know the kind of student he has--his background, interests, and feelings toward him. These things cannot be known at the first class session but are learned over a period of time.

Teachers' ideal working conditions. Factors, pleasant or unpleasant, which influence a teacher, will reach into the classroom. An art-minded community and a decent home life for the teacher will benefit the teacher's interest in motivation. For the teacher to feel enthusiastic about his teaching in the art room, his room should be appealing to the students. Excellent working conditions, congenial fellow workers, and a cooperative administration add to the composition of desirable conditions. Also, necessary materials should be readily available.

Students' classroom conditions. Students can get frustrated and discouraged if the classrooms are too crowded. Overcrowding will

present at least two problems; one is that the teacher cannot reach all of the students for individual help, and the other is the lack of the necessary space to carry on many of the art projects--especially the three-dimensional projects. If a shy or self-conscious student is placed in this undesirable, crowded situation, his creative expression will often be inhibited. If the student can sit with friends or if he can have a little privacy, he might express himself more freely. Keiler points out how essential to the creative process these things are when he writes:

Impatience, impetuosity, fearfulness, and a lack of confidence are deadly enemies of the creative process. Patience and trust in oneself are essential, and both can be developed through guided experiences in the art room.⁶

Artist-teacher. "Art education can fulfill its function only under the competent guidance of a well-trained art teacher."⁷ In the field of art education, much has been said about the artist-teacher role. One cannot be the first, leave out the second, and be an educator of worth. An artist, no matter how well trained or talented he may be in the arts, does not always make an outstanding teacher. If an artist is not interested in the "teacher" aspect, he will probably teach only skills with little reason or theory behind them. A good artist-teacher is one who usually teaches to share the experiences of art. However, to become a good art teacher is a goal that is not acquired solely through education. It is an inward feeling coupled with knowledge and

⁶Keiler, op. cit., p. 45.

⁷Ibid., p. 49.

experience. The importance of the artist-teacher is well stated in

Understanding Children's Art for Better Teaching:

Creative work in art deepens the teacher's understanding of her pupils' work. It enables her to experience at first hand both the satisfactions and the frustrations that are part of all creative endeavors. From observation of her own difficulties in creative undertakings she can gain valuable insights into the problems her pupils face. From her way of overcoming difficulties, she can learn how to help children overcome theirs.⁸

Importance of introduction. Of the characteristics that point to a good teacher, one of the most important is the ability to motivate. Because of numerous new materials and techniques being developed, it is difficult for the teacher to keep informed and to be experienced with all of them. If a teacher is presenting a lesson using a new media or technique, the individual, if properly informed and motivated, can have a successful experience. The importance of good motivation at the introduction is stressed by Smith, Krause, and Anderson:

One of the teacher's major roles in instruction is to motivate the student. Establishing goals or purposes that are accepted by the individual often presents a problem.

The school itself can provide a setting that leads to intrinsic motivation. Activities that afford opportunities for the student to probe his own interests and his own particular aptitudes and talents. Such probing amid a variety of experiences often provides the stimulation that is needed in motivating students in the learning process.

Since motivation may be aroused by outside influences,

⁸Betty Lark-Horovitz, Hilda Present Lewis, and Marc Luca, Understanding Children's Art for Better Teaching (Columbus, Ohio: Charles E. Merrill Books, Inc., 1967), p. 189.

certain techniques or devices may be used successfully for this purpose. In introducing a new lesson or a new topic, teachers often refer to the introduction as motivation for the lesson. It is during this period that the teacher, as the outside influence, attempts to use his knowledge of the pupils' interests, needs, and abilities in arousing them to action. He hopes to establish purposes for the lesson ahead in such a way that students adopt the purposes as their own and are stimulated to action to achieve them.

The teacher may assume that interest alone will motivate the students only to find that although the students seemed to be highly interested in the topic or problem at hand, no action results.⁹

Teaching aids which can be used along with the teacher's motivation can also help if mechanical or other aids are used correctly. Here again, the teacher must be able to judge how much and how many examples to use as aids.

Class discussion. The alert teacher can tell by observing his class how long a discussion should last. Whether the discussion is during the introduction, a review, or a project critique, student interest can be held for only so long. During the introduction to a project, the students could be anxious to start working. When such restlessness begins, it is time to conclude the discussion or get them more interested in the discussion with a different approach if more information is essential. Observation of individual differences is important here. In the classroom situation, the attention span during a discussion will vary with each individual's interest.

During the discussion, whether it is during the introduction of

⁹Smith-Krause-Anderson, op. cit., pp. 584-585.

a unit or at a point within the unit, the objectives should be stressed continuously. The value of a clear knowledge of the purpose of the assignment or the objectives to give the students more interest is pointed out by Shumsky when he writes:

It is evident that guiding the students to formulate the lesson's objective tends to emphasize the common task facing the group, raises a meaningful goal to be achieved, and encourages freedom and initiative to think and participate. The cooperative identification of the lesson's objective is an attempt to alleviate a major difficulty inherent in a lesson planning the involvement of children learning.¹⁰

Points that might be included in a discussion are: (1) past experiences of the students and the teacher, (2) appropriate ideas for the materials involved, (3) numerous variations on a theme, if one is being used, and (4) the objectives or goals of the assignment.

Use of themes with discussion. With nearly any medium or technique, a theme may be assigned for a guide. Often a class will receive an assignment with a paint medium and not know what subject to paint. Natalie Robinson Cole says that, "The child must have his mind and emotions aroused. Time should be spent discussing past experiences to build up an interest for expansion of a subject matter."¹¹ Given one-word themes such as water, tree, or old house, students can come forth with many fine ideas. If the teacher selects one word and asks

¹⁰Abraham Shumsky, In Search of Teaching Style (New York: Appleton-Century-Crofts, 1968), p. 133.

¹¹Natalie Robinson Cole, The Arts in the Classroom (New York: John Day Company, 1940), pp. 3-4.

the class to see how many ideas can be derived from that one word, such as tree; they may respond with hanging tree, lone pine, windblown, gnarled, dead, logging camp, stump, orchard, and many more beginning ideas. Themes for holidays seem to be overworked; yet a new idea for an old custom always makes an interesting challenge. Other ideas for themes, which are unending, might include making music, haunted house, lost, the good old days, a wish, occupations, water, sports, transportation, weather, and fire.

Blanche Jefferson in her book, Teaching Art to Children, discusses using themes for motivating students and how much more enthusiasm they put into their art work after discussing them. "As a result of such motivation, Debby drew a much more complex, detailed, and interesting picture."¹² Jefferson also goes on to say, "Children need the suggestions that they gain from their classmate's statements, as well as the stimulation of their own thinking through the teacher's questions."¹³

Use of examples. During the discussion, or after, examples of work may be shown. Often a student wants to have some visual idea of what his final product or goal is so, therefore, the showing of certain techniques may be beneficial because the student could lack perception of what his goal is. Showing examples of an objective is not always desirable. So often when a student has limited ability or is self-

¹²Blanche Jefferson, Teaching Art to Children (Boston: Allyn and Bacon, Inc., 1965), pp. 64-66.

¹³Ibid., p. 67.

conscious about his work, he will tend to duplicate from examples or from parts of them. Many times when a teacher is emphasizing creativity, the showing of examples might inhibit the objective.

Here, consideration can be given to the objectives. Should just an explanation be given? Should examples of work be shown and then put away? Should examples of the objective be left visible throughout the unit? These questions can be answered by a teacher's observation of his class. He should know his class, his objectives, and the extent to which he should use examples. "If they do become fixed too soon, they may fall into a mannerism. They need most of all to remain open and flexible in the way they work."¹⁴ The importance of the teacher's judgment in the extent of his use of examples and ideas presented to students is noted by Hiram Williams:

The good art teacher passes on principles to his student, principles useful to the exploitation of ideas. As best as he can, the teacher helps the student recognize ideas and how to unfold possibilities. He makes an effort to stay out of the student's experience with unfolding form and gives advice only at that point where the student-painter is unquestionably bogged in a hopeless quandary. Above all, the good art teacher, tries his utmost to refrain from stifling the student with his own prejudices, his biases, and his style. The real task of the art teacher is to be what we might call a freeing agent.¹⁵

There are different ways of showing examples, just as there are different media to use for various demonstrations. Besides having two-

¹⁴Robert C. Burkart, op. cit., p. 9.

¹⁵Hiram Williams, "On Teaching Art," Art Education, Volume 21: Number 5 (May, 1968), 7.

dimensional examples to show, the teacher may use movies, slides, television, filmstrips, and drawings on a chalkboard. Demonstrations and the use of examples could be synonymous, for the demonstration itself is an example. Depending on the situation, some examples might be better, and some do have limitations. Bugelski points out both the advantages and the disadvantages of using a film:

What the teacher is more interested in is whether or not television and motion pictures can be used to instruct. The answer is easy: If a "live" lecturer or demonstration can teach, so can a photographed one. The teacher on film or tape can talk as well as the one in the classroom, perhaps better. He can demonstrate more effectively, because in a sense, it is possible for him to take the students with him to a foreign country, the bottom of the ocean, a surgery, or a launching pad. He can use equipment that would be prohibitively expensive for any single class or school. His one weakness is that he cannot see his students and cannot judge (to the extent that this is possible for the live teacher) whether he has the class "with" him or not. He cannot ask the class if some point should be repeated or illustrated further. The filmed teacher cannot see that some students are not paying attention. In fact, he might be talking to an empty classroom.¹⁶

Proper care and use of equipment. Before or during the initial demonstration or any demonstration that might take place throughout a unit, the proper distribution, care and use of tools and materials should be continuously emphasized. This statement may not seem pertinent to motivation, but it is. As Lowenfeld points out:

Matters of apparently pure technical importance, such as the preparation and distribution of art materials, may some-

¹⁶B. R. Bugelski, The Psychology of Learning Applied to Teaching (Indianapolis, New York: Bobbs-Merrill Company, Inc., 1964), pp. 240-41.

times be decisive for the success or failure of an art teacher's ability to motivate his pupils effectively.

The preparation and distribution of art materials belong as much to a good art teacher as the motivation.¹⁷

It takes persistent motivation to encourage the proper use and care of materials and tools. Lowenfeld also points out that to motivate the students for proper care can be attained by giving them some of the responsibility for the preparation, distribution, and collecting of the art materials.¹⁸

The fact that the same tools will be used by the class again should be encouragement for the students to take care of them. The care of the tools, whether they belong to the school or to the student, is equally important. When an understanding of these values is reached, the maintenance of tools and materials should improve.

The greater our affinity to materials the more we will regard them as precious. This is not for mere economy but as an important educational means, for without this "emotional" relationship to art media, no art expression is possible."¹⁹

To motivate students in the proper use and care of the tools and equipment, the teacher or a monitor could check things as they are returned at the end of each class session. A roster giving each student a turn at the end of each session to see that things are returned in order is useful. The need for tools to be kept in good condition is an

¹⁷Viktor Lowenfeld, op. cit., p. 84.

¹⁸Ibid.

¹⁹Ibid., p. 85.

obvious incentive.

Developing skills and techniques. The proper use of certain tools, such as those used for carving, is necessary for the safety of the students. Not only is the proper precautionary use of tools an important factor, but also the correct use of a tool should be known. The correct use will aid in obtaining certain desired end results. If a student has a certain objective, he should have the technical skill to manipulate the necessary tools. As a student's skills grow and as he matures physically, his desire for further development will increase as Munro reiterates:

Older students need and demand more technique, become dissatisfied with mere play, and want to know how to do a thing well (as judged by contemporary adult standards) if at all. They become more self-critical, impatient of awkward groping and mere self expression; they delight in learning a technique for its own sake, as an interesting game.²⁰

If the student has the necessary know-how with a tool, he will possess a greater incentive for experimentation, exploration, and the creation of new ideas. The National Art Education Association points out that one of the objectives of an art program should be "working with tools appropriate to the students' abilities in order to develop manipulative skills needed for satisfying aesthetic expression."²¹

²⁰Thomas Munro, Art Education, Its Philosophy and Psychology (Indianapolis, New York: Bobbs-Merrill Company, Inc., 1956), p. 104.

²¹National Art Education Association, The Essentials of a Quality School Art Program (Washington, D. C.: National Art Education Association), Part I.

For example, a student would miss some of the satisfaction of using water color techniques if he used only a brush and never implemented with the use of a razor blade or a knife for varied effects. Similarly, in creating a wood sculpture, the student could vary the texture of the form of the work by possessing the knowledge of various techniques that certain tools can give.

Learning techniques is part of extrinsic motivation. As Munro says of technique: "It is skill in executing the details necessary for expert production or performance. It is learned ability, as contrasted with innate; it involves ability to profit by accumulated cultural experience."²²

A student, then, should have a basic knowledge of tools so that he can proceed with an idea without being inhibited. Often he may have a creative urge and be held back, even frustrated, because of the lack of technical knowledge. The technical knowledge of tools and equipment may also lead to a new creative end result with this kind of motivation.

"The particular skills upon which production in the visual arts depends are manipulative and perceptual. The pupil can be trained both to use his hands and to see more efficiently through art activity."²³ The importance of manipulative skills has been discussed up to this point. Some of the perceptual factors that can serve as aids in expe-

²²Munro, op. cit., p. 105.

²³Lanier, op. cit., p. 96.

riences and motivation will be examined below.

Field trips. Field trips to museums or other art exhibits are often motivational to young people. Such places usually have a wide variation of media and subject matter exhibited which could give students a background of many experiences. If the class cannot go as a group, attending an exhibit may be an outside assignment and can be discussed later in the classroom. The teacher may point out aspects of art which the students should be aware of before they attend an exhibit individually. An exhibit usually gives the student a high quality of art to experience. Irma Paine writes about the important part a teacher can play with the use of added experiences.

No child can create or grow mentally without stimuli and challenging experiences. A goal of this sort may not be achieved through presentation of materials alone. Guidance must be available as the child progresses, shows growth, falters, loses assurance, regresses, or shows no advancement. An understanding teacher, not necessarily an artist, would inspire and advance her charges through her undoubted enthusiasm and unbiased evaluation.²⁴

Motivation can be developed and maintained when the student has had a variety of experiences outside the classroom. The theory behind the unit, the history, the association with contemporary activity both inside and outside a classroom, and the skill all enhance one another in the motivation of an idea. Herberholz points out that groundwork before the field trip is essential. A discussion or listing of specific

²⁴Irma Littler Paine, Art Aids (Minneapolis, Minnesota: Burgess Publishing Company, 1905), p. 1.

points to observe will make a student more aware of what to look for. Emphasis by the instructor upon: (1) "What the shapes and functions of things are, (2) What the textures are, (3) What odors will be encountered, (4) What colors he might look for, (5) What noises he might hear, and (6) How these findings are related to those things which he already knows"²⁵ will aid students in gaining more from the trip.

Because some individuals will feel inhibited because of a lack of outside experiences, the teacher should encourage and stimulate an interest for them. "Most individuals have the natural endowments necessary to become more creative persons. However, not everyone's creativeness has been stirred."²⁶ Presenting some of the above functions are part of the teacher's objectives to stir this creativeness. If a teacher wants to motivate students into being creative, he must keep in mind the aims of art education and what art is as stated by I. L. Paine:

Art is a way to enrich individual awareness and understanding of the world of nature and the world of man through an increased development of the sensory mechanics, i.e., learning to observe, feel, listen, smell, and taste.

Art is a way to develop skills in the use of art materials through experimentation, manipulation, and practice.

Art is a way to enrich appreciation of artists, art works, and aesthetic forms.

Art is a way of becoming a creative person.

²⁵Herberholz, op. cit., p. 66.

²⁶Earl W. Linderman and Donald W. Herberholz, Developing Artistic and Perceptual Awareness (Dubuque, Iowa: Wm. C. Brown Company, 1964), p. 1.

Art is a way to become a flexible, confident person through telling and saying your ideas in a visual language.

Art is a way to clarify and fix ideas in the mind through visual reiteration, by strengthening what has been learned about something.²⁷

As it was mentioned above, one of the teacher's objectives is to teach awareness to the world around us and to develop sensory observations. Most students have an interest of some sort in the natural things around them. There is such an enormous variety of the natural materials that we can utilize. The teacher can develop and should develop an awareness of these in the students. This awareness of nature can be most stimulating to art students as Robert Henkes explains:

Seeing in nature is similar to perception. To perceive means to know, to see, to think, and finally, in an artistic sense, to express. The expression of nature demands an idea or a series of ideas. To express nature visually suggests the lack of artistic segments necessary for a complete expression. Nature should be the motivational or stimulating force responsible for the finished product. It is the stimulus that generates the artist into action. It should challenge the child in like manner.²⁸

To excite the child's interest, many natural materials can be brought into the classroom. Students can bring examples from their own excursions, or the class can go out as a group and collect things. When the weather permits, the class may work outside with whatever media might be practical. There is usually some area near the school that can

²⁷Irma Littler Paine, op. cit., p. 6.

²⁸Robert Henkes, "Nature: A Way of Seeing Things," School Arts, Volume 67: Number 5 (January, 1968), 33.

furnish some natural material. Teaching the awareness to the things around them is an important goal of the teacher. To motivate this awareness is an art teacher's privilege, regardless of the students' art ability. Art and the Adolescent points out the fascinating things one can see if he only looks for them:

The world has become a storehouse of fascination, for art has taught me to observe, and observing has opened a world I never knew existed. A plain ordinary house has become an amazing maze of windows, doors, trimmings, and color that I looked at before but never saw.²⁹

Subject matter. Following a certain theme was mentioned above as an important aspect for some units. Along the same line as "theme" would be subject matter for such an experience as drawing or painting a still life. Vases and flowers can get boring and uninteresting. To spark a little more interest for all the class, the instructor should have a variety of objects with appeal for many. If a vase and flowers are included in the still life; a gun, decoy, stuffed animal, skull, stone, or carving could be added. A variety of objects can motivate interest; but, to avoid clutter in a composition and give more freedom, allow the students to eliminate some objects or to place them in their composition in an original arrangement. In this way they receive inspiration and an opportunity to experience the organization of their own arrangement. When a student is given freedom while doing a project, he has greater opportunity to be more creative.

²⁹Youlton C. Howell, Editor, Art and the Adolescent (Kutztown, Pennsylvania: National Art Education Association, 1957), p. 41.

Time limitations. Freedom comes into play, also, for completing a project. Some students are more experienced or talented with certain criteria or have an inspiration right at the introduction of a unit and are able to finish sooner. Other students are naturally slower. Setting a deadline for an assignment can inhibit creativity and good work. If a student wants to experiment a little more or is more deliberate than other students, these people should be given extra time. Projects do not have to be collected or checked on a specific date; the units may overlap. Introduce the new unit when most of the class is finished and let the slower ones complete the previous project on their own time. There is less chance for confusion when everyone works on the same project simultaneously. The instructor can give verbal directions, and any questions the students might have can be shared and discussed by all of the students.

There are no hard and fast rules in setting a time limit for a project; however, if a teacher wants action and freedom used in a project, it might be best to set a time limit occasionally. When figure drawing which incorporates action or working with water colors, wet on wet, a rapid response is called for on the part of the students. A brief time limit in these cases would be appropriate.

Changing activities. Another way to keep both the teacher's and the students' interest motivated is to change the activities often. Do not stay with one medium too long. The teacher's power of observation is important here. During the introduction and body of a unit,

he can see how the interest fares. If it is necessary to use the same medium for an extended period of time, perhaps the theme could be changed. Use variety to keep the students' interest and to avoid monotony and repetition. A variation in art activities can be extremely beneficial as Creativity in Teaching states:

Materials that are primarily associated with the graphic and plastic arts--clay, paint, wood, paper, paste, glue, crayons, to name a few--have the wonderful quality of being available to teachers for all kinds of purposes. They may be made accessible to children for purposes of exploration and manipulation or, when familiarity with the materials is achieved and skills are maturing, for purposes of expressing an idea in some relatively finished form. It is at the time of exploration that teachers can provide a variety of materials and create the atmosphere of friendliness and helpfulness in which pupils may become increasingly well acquainted with the possibilities of art media.³⁰

Variety may also be added by changing from individual to group projects from time to time. Lowenfeld points out that it has been experimentally proven that individual motivation is not always the most effective. Classroom or group motivation can become "contagious" just as excitement does at a crowded football game.³¹ Group projects will often help a student get acquainted with classmates, help him to relax, and aid him in expressing himself more readily. Under the group project, which makes the class atmosphere more informal, a better relationship can be achieved between students and teacher.

³⁰Alice Miel, Creativity in Teaching (Belmont, California: Wadsworth Publishing Company, Inc., 1962), p. 171.

³¹Lowenfeld, op. cit., p. 3.

Group projects. Because the varied art talent usually found in a class is an asset, the group project may reap these benefits for all. After a teacher knows each student's ability range, a more talented student can be assigned to one group for a project. One example would be: One student will do the drawing; one may mix colors; others can paint. Besides having a certain goal to work for, the students are learning to plan, to work, and to cooperate with each other. Robert Reiff states in his writings:

I firmly believe that students learn more from one another than from their teacher, certainly as much. From such frequent "group shows" students work, see a range of possibilities, and hopefully, acquire some concept of what is good design.³²

Student evaluation and criticism. During an evaluation session the teacher may stress an awareness of the numerous elements of each composition. Each student can be asked to express his own thoughts concerning the subject being discussed. In such a situation the students without developed ability are included, for everyone should be able to express some reaction to a visible experience.

Motivation through evaluation takes much consideration concerning when it should be done and how much should be said. First of all, confidence can be built up by starting with simple procedures so that the student feels success. He should be praised and feel confident that he can do well. He should be helped to understand that he cannot

³²Robert Reiff, "Confessions of a Design Teacher," School Arts, Volume 67: Number 5 (January, 1968), 14.

do some things as well as others. June King McFee in her book, *Preparation for Art*, says that, "The teacher can help the child by making certain he has some kind of success on which to build further success."³³

Sincere praise during an activity will give the student confidence to proceed freely with his creativity. For the teacher to convey sincerity and confidence to the student, the teacher must choose the better parts in the work and explain why he is praising them. Lowenfeld expresses this point well when he says:

Your praise should boost the confidence of your child in establishing more and more sensitive relationships to his experiences, for the more sensitive his relationships to his experiences, the richer will be his art expression.³⁴

The teacher can be highly instrumental in helping the student to understand, as was mentioned earlier, that seldom, if ever, do artists handle all media equally well. If the teacher knows the background of the student's weaknesses, he may encourage him to work with material in which he will experience success. McFee points out that, "Often in art activities a child can get his first real success experience, if the teacher helps him to select a medium and process in which he is likely to succeed."³⁵ She also points out that encouragement can be motivating especially if a student is at a plateau or is regressing. "Constructive criticism in the upper grades particularly, is needed in keeping the child motivated to develop his artistic potential."³⁶

³⁴Lowenfeld, *Your Child and His Art*, op. cit., p. 19.

³⁵McFee, op. cit., p. 122. ³⁶Ibid.



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Teacher evaluation. When all of these and other methods of motivation are evaluated by the teacher, how shall he know that they are truly helpful and that he, the teacher, has accomplished what he set out to do? Donald and Barbara Herberholz help answer this question by writing:

A motivation may be considered effective when a majority of the children have shown a highly personal involvement with the subject matter presented. If a wide range of responses are given by the class, the motivation was broad and divergent in scope and was successful in encouraging uniqueness.³⁷

³⁷Herberholz, op. cit., p. 32.

CHAPTER IV

REPORT OF FINDINGS

I. REVIEW OF THE PROBLEM

This study was to determine which techniques teachers found to be most beneficial for motivating art students in the public schools in the state of Montana. In the spring of 1968 after at least a year or more of teaching experience, four hundred teachers of the kindergarten through the twelfth grade were asked to complete a questionnaire. The questionnaire consisted of a survey which was directed to the question of motivation as it was utilized in the teaching of classroom art. It read as follows: "Please describe in a few sentences the form of motivation which you have found most effective in preparing a child for an art experience, (i.e.) materials, demonstration, display of art objects, classroom discussion, poems, music, stories, field trips, sensory experiences, teacher enthusiasm, teacher's art background, etc. Other?"

About an equal percentage of forms were returned for each grade level with approximately three hundred teachers or seventy-five per cent responding to the questionnaire. The question was asked of teachers at all grade levels to ascertain if there were any variation of techniques or methods of inspiring, regardless of the students' ages. Table I, page 38, lists nine methods of motivation. These nine methods were mentioned with the greatest frequency in the survey.

Some of the teachers who were interviewed were approached at a Montana Education Association Conference in Helena during the spring of

TABLE I

PERCENTAGE OF MOTIVATIONAL FACTORS WHICH WERE FOUND TO BE MOST EFFECTIVE
 BY GREAT FALLS TEACHERS FOR AN ART EXPERIENCE
 ACCORDING TO GRADE LEVEL
 N = 300

Grade level	K	1	2	3	4	5	6	7--12
Motivational Technique								
vary media	0	3	9	7	4	21	6	1
related experiences.	13	4	9	14	11	13	0	33
films, sensory . . .	9	25	25	11	37	13	20	0
display.	5	22	20	37	44	29	70	56
teacher enthusiasm .	50	37	16	29	52	28	25	45
field trips.	9	9	5	5	4	13	6	2
stories, poems, music	50	48	40	22	16	5	9	0
discussion	21	55	30	52	45	40	43	1
demonstrations . . .	41	40	60	62	62	56	62	78

Some teachers indicated more than one technique; therefore, the sum was not necessarily equal to one hundred percent.

1969. Other interviewees listed were full-time teachers attending summer school for advanced study at Western Montana College. A complete list of interviewees is given in Appendix A. The teachers who were interviewed were asked, "What type or kind of motivation did you use that you found to be most successful for motivating your art students?"

The techniques that are discussed in this chapter were found to be stimulating to the students by the teachers surveyed and interviewed.

II. FINDINGS

Motivational factors for kindergarten. The highest percentage of motivational factors found in the survey Table I for the kindergarten were teacher enthusiasm and the use of stories, poems and music. In a personal interview a kindergarten teacher stated that reading books was very beneficial and that she read to the students and showed them some of the illustrations. But she cautioned against showing them too many illustrations because she wanted the students to create their own ideas from what was read to them. Show the students just enough to give them some ideas from which to work.¹

Another teacher pointed out that building up interest ahead of time by talking about a project (discussion) and teacher enthusiasm were the most beneficial art project motivators for her.²

¹Statement by Margaret Woodrow, personal interview.

²Statement by Lyda Satterly, personal interview.

Both discussion and enthusiasm ranked high in Table I in the kindergarten. The use of display ranked low because of the tendency for youngsters to copy. Also, at the kindergarten level, to vary media ranked low in the survey; whereas, demonstration ranked high, which it does on all grade levels. The use of music, which is grouped with stories and poems, was used by a teacher interviewed and was found highly motivational. She felt that children were more creative and expressed themselves more originally through music.³

Motivational factors for first grade. The highest percentage for a successful motivating technique as shown on Table I was discussion. One first grade teacher used discussion and a story period, which also ranked high on Table I for grade one. But she also stated that at this grade level students seemed to need little motivation because they are so interested in everything and are eager to learn.⁴ Another first grade teacher who used discussion found what the children's interests were to facilitate the planning of future art activities. Then she always kept these materials handy so that when a student had some free time he could work on his own.⁵ A primary rural teacher found that working on group projects (which do not show on the survey table) had great motivational

³Statement by Marion Zink, personal interview.

⁴Statement by Hazel Olson, personal interview.

⁵Statement by Lyda Satterly, personal interview.

value for art.⁶ Group projects were mentioned as an important factor during interviews at several grade levels. A group project that could involve more than one student would be the planning and the executing of a mural, putting up a display, organizing holiday decorations, or making a social studies diorama. Each student would perform a function similar to one which he or she had completed successfully in the past.

The second highest-rated technique in Table I for first grade was stories, poems, and music. One teacher stated that the stories from children's books, either read by them or to them, were beneficial; and with this method discussion always entered in.⁷

Another technique that was successful for first grade motivation, not listed in the survey table but mentioned during interview discussions, was having short projects, those that last one or two periods, for them. The shorter projects for primary people were important because of their short attention span and because brief, completed projects gave them the feeling of accomplishment.⁸

Though the survey table has a low percentage score for related experiences at grade one and at other grade levels, during the interviews most of the teachers used this method. A teacher from West Glacier stated that the students liked to relate their art projects to things

⁶Statement by Alice Miller, personal interview.

⁷Statement by Jeane Heller, personal interview.

⁸Statement by Hazel Olson, personal interview.

that they were familiar with and that she worked the art in simultaneously with social study units.⁹ Another primary teacher related art projects to other experiences and with groups had them make 3-D murals to fit the subject. First, students made animals from clay and then they put the appropriate landscape around the animal.¹⁰ This particular teacher, and others, mentioned how youngsters liked to work with paint because it is messy and fun; and they could create with it what they wanted because they felt freer.

Motivational factors for second grade. For the second grade and grades that follow, Table I indicates that demonstration is the most effective form of motivation. The children are becoming aware of the different art techniques, and after seeing something new being demonstrated, they are eager to try it themselves. One teacher mentioned how successful demonstrating on the chalkboard was. When she wanted them to be creative, she started with a design and the students found ideas in the design, such as animals and people. She, too, mentioned that she did not use examples often as some students copied them.¹¹ Most teachers interviewed said that they used examples to a limited extent.

Though the use of related experiences has a low percentage in the survey, related experiences can be tied in with stories, poems, and

⁹Statement by Patricia Carter, personal interview.

¹⁰Statement by Alice Miller, personal interview.

¹¹Statement by Ila Deighton, personal interview.

music, which at this grade level still has a high score. With the grades to follow, stories, poems, and music, according to the survey, tend to decline as useful forms of motivation. Stories gave experiences and then the students created illustrations from their imaginations, a teacher stated. She also mentioned field trips, parades, holidays, and the imagination, all as forms of experiences. She added that when students had completed the art projects they were their own, and they showed pride in their work.¹²

The use of display to stimulate interest is shown as a moderately important form of motivation in Table I. Its value was mentioned during various interviews; for example, one second grade teacher mentioned that she displayed everyone's art work. If less emphasis were placed on the finished product, children would enjoy art more.¹³

Using films and sensory experiences varies from one grade level to another. The table indicates success in their use at grade two. For use in creativity one teacher found that feeling and comparing textures helped students to develop new textures.¹⁴

The table shows teacher enthusiasm as having the lowest value at this grade level. This can be explained by comments made by several of the primary teachers who were interviewed: A teacher need be concerned

¹²Statement by Jane Jumper, personal interview.

¹³Statement by Ivy Criswell, personal interview.

¹⁴Statement by Katherine Forsman, personal interview.

only in a minor way about motivating the children; they just love art. They are always interested, and they look forward to it.

Motivational factors for third grade. Demonstration, according to the survey results, ranks highest at all of the grade levels for second and up; one exception, display, is shown for the sixth grade. The usefulness of a good demonstration was further substantiated in an interview with a third grade teacher when she wanted her students to be original. Instead of using patterns, she showed them many different ways that a medium could be handled and encouraged them to experiment.¹⁵ Experimentation can be done with art materials; and, through demonstration, some techniques can lead to a search for others.

With the use of demonstration and examples, discussion should evolve. Examples, plus discussion, can point out various elements for a better understanding of the lesson. One interviewee cautioned, as did several, that when using examples one must be careful so that the example is not duplicated.¹⁶ The same caution can apply to a display, although a display can be a show of past work. To instruct students to "draw something" usually leaves them void. A teacher who teaches both third and fourth grade stated that the students needed to be guided into thinking of ideas for a project through discussion.¹⁷ For example, the teacher

¹⁵Statement by Donna McDowell, personal interview.

¹⁶Ibid.

¹⁷Statement by Ingrid Willoughby, personal interview.

could guide discussion by asking questions about materials or objects that the students collected or by having the students comment about a film or some other experience that they might have had or imagined. One teacher found that the combination of the chalkboard and discussion was more successful than other methods and with her discussion brought out the reasons "why" and what the students were to do.¹⁸

Motivational factors for fourth grade. The survey table shows teacher enthusiasm as one of the more effective motivational factors for the fourth grade level. Teacher enthusiasm ranks quite high for all grade levels. Though it was not mentioned during the interviews, most teachers evidenced much enthusiasm when they discussed their various art units and techniques.

Though the survey table shows related experiences with a relatively low percentage, they were often mentioned in the interviews. One teacher asked the students to illustrate the seasons when they studied the science of weather, to draw prehistoric animals when studying history, to make three-dimensional maps when studying geography, and to illustrate ideas related to a story.¹⁹ One teacher stated that the art work related to other subjects was the most successful motivational method for her. She also mentioned that students were always interested in making things for holidays, but here again, discussion always entered

¹⁸Statement by Avalon Billquist, personal interview.

¹⁹Statement by Elizabeth Robinson, personal interview.

in. Their art projects were preceded by a discussion of what they could do.²⁰

During one discussion with a teacher, she explained how she related science to art. Her class was studying electricity and the terminals of a dry battery. Terms, such as plus and minus, yes and no, positive and negative, were analyzed. This discussion, which correlated with science, interested the students in positive and negative art design as another way of expressing this concept.²¹

Motivational factors for fifth grade. The use of various media is sometimes limited in schools, as is the space to have a variety of material. These could be factors explaining the low percentage in this area for most grade levels as listed in Table I. One experienced teacher solved this problem by organizing an art appreciation class so that the students could have some knowledge of the different kinds and techniques of art. She also aroused their curiosity by getting various art materials out in advance of an art class period.²² Materials do not always have to be expensive to be varied or new to the students. A fifth grade teacher found that working with tissue paper was a new experience to her art class. The same teacher, to add interest to a social studies unit about International Day, had students bring in artistic objects from

²⁰Statement by Billy Jean Riese, personal interview.

²¹Statement by Delilah Bauer, personal interview.

²²Statement by Marion Zink, personal interview.

foreign countries that their parents or relatives had gathered.²³ The use of these techniques automatically involved display, discussion and demonstration. This teacher obviously had the enthusiasm to do all of these things for a unit in art.

Here again, as helpful as all of these variations might have been, the teacher must still constantly stress originality. The showing of examples was often discussed during the interviews with teachers, but one teacher mentioned that it is best to put examples away to avoid copying. This same teacher used art for teaching manipulation of a compass for a math class. The students learned to manipulate the instrument for math by creating designs for art with the compass.²⁴

Motivational factors for sixth grade. The figures in Table I show display closely ranked with demonstration as the highest motivational factors at the sixth grade level. These two factors could be nearly synonymous. During an interview with a sixth grade teacher, he stated that he used a display of finished projects from a previous lesson for a demonstration and found this to be his most successful method to interest the students in an art project.²⁵ Similarly, in the use of display as a method to gather interest, a sixth grade teacher put out materials ahead of time to arouse curiosity, then incorporated the

²³Statement by Janice Anderson, personal interview.

²⁴Statement by Shirley Schwark, personal interview.

²⁵Statement by Jim Carpenter, personal interview.

display with her demonstration.²⁶ This same technique of displaying materials to arouse interest was mentioned earlier by a rural teacher.

The sixth grade teachers interviewed often mentioned the use of stories and related experiences for successful motivation, although the table rates these very low. During one interview a teacher mentioned different ways of relating experiences. First, the students made a mural of local things they had seen; then they developed a three-dimensional diorama based on the mural. In another unit, she combined math and art. From angles drawn in math and from math graphs, her students created designs. For use in a weaving unit, this same teacher had the students bring in materials from their environment to add interest to the project.²⁷ Such things as weeds, small branches with different kinds of bark, and various grasses are some materials that could be incorporated into the weaving.

Again it was mentioned how self-motivating art can be, especially by using holidays for a theme. Holidays were always most successful, for they are always of great interest to children.²⁸

A teacher, who liked to work with holidays, seasons, and social studies, demonstrated water color techniques with the overhead projector by painting directly on the film with the transparent pigment. He also

²⁶Statement by Helen Davis, personal interview.

²⁷Statement by Florence Pettapiece, personal interview.

²⁸Statement by Walter Waters, personal interview.

stated, as did teachers of other grade levels, that one should always be careful of copying. Furthermore, most children of this age group need little motivation because they like art so much.²⁹

Motivational factors for seventh-twelfth grade. The grades seven through twelve listed on the survey and those referred to in the interviews are grouped into one because art is usually an elective subject at these grade levels. In the grades below the seventh, art is a part of the regular curriculum; whereas, in the upper grades, art is usually an elective selected by the students who have an interest in it. Motivational factors, percentage-wise, varied extensively for this group as compared with lower grade levels. For example, at the 7--12 grade level the survey rated discussion low because it was found usually incorporated with a demonstration. In the lower grades discussion rated high on the survey. Another example of a low rating would be the use of films. One high school teacher hesitated to use films because he felt that they were the least effective motivational factor. He stated the disadvantage of films is that it is difficult to stop them so that the students can ask questions and discuss certain aspects. Though this same instructor did show various examples and then demonstrated, he followed through with individual guidance, which was his most successful method of motivation.³⁰

²⁹Statement by Robert Parsons, personal interview.

³⁰Statement by James Corr, personal interview.

Even at this grade level students must be guided so that they do not copy. Older students are very self-conscious and are quite concerned with what their finished product will look like. To overcome this self-consciousness of the students, one junior high art teacher discovered that working with imaginative subjects for inciting interest was rewarding. She occasionally read "nonsense poetry" or played music for a basic starting point for creative ideas.³¹

Besides demonstrations, an interviewee said that he liked to get the students involved with all aspects of art, such as putting up bulletin board displays. He liked to get the students to relax with art.³² Getting the students involved could include doing research on various artists and styles, helping to plan lessons, and preparing materials. They are personally involved when art is correlated with related experiences.

Further discussion of motivational factors. The use of films ranks low for most grade levels on the survey table. The reason for this can be understood with interviews of teachers. It was often stated that their school did not have the equipment for movies or slides; otherwise, the teacher would like to try using them as a motivational technique. Other teachers who did have some equipment commented that films from the state office were too old and to rent from film companies was too

³¹Statement by Elizabeth Schwegman, personal interview.

³²Statement by Glenn Young, personal interview.

expensive. Other teachers have used films and have found them successful motivators.

The low scores for field trips on the survey table correlate with the brief mention of them during interviews. Field trips could be partly synonymous with related experiences. As was explained earlier, field trips need not be done by the class as a whole; but the students could gain similar experiences on an individual basis.

Teachers commented that they used many different methods to motivate. Some teachers found it hard to say which one technique was best, for each group of students reacted differently. Interviewees also stated that because of certain phrases or wording that they used, one class might be more creative than another.

Therefore, the teacher should take into consideration the students, the objectives, and the situation throughout an art lesson. There is no single motivational factor that can be termed successful for all art situations.

CHAPTER V

SUMMARY AND CONCLUSIONS

I. SUMMARY

A number of contributing factors for the motivation of art students were identified in the literature consulted, the written survey of art teachers, and the personal interviews with art teachers. Some of the important findings of this study were:

1. The teacher's role is basically that of motivating students so that learning and experiencing creativity can take place.
2. The teacher must develop the interest of each student and guide him toward the creative goals.
3. There are many good teachers who make use of effective types of motivation. Some of the important aspects of a good teacher are enthusiasm for what they are doing and an understanding of students. It is important that a teacher know his students' abilities and their likes and dislikes so that he may guide them with successful types of motivation.
4. An art teacher should be well trained in his field and continue with his own creative experiences for a deeper insight of his students' creative problems, although it may be difficult for the teacher to find time.
5. The proper art materials and equipment and their correct use and care are important motivational factors.
6. The limited use of films is shown in the survey table. During the

interviews a number of teachers from several grade levels stated that they had little or no audio-visual materials to use and that many of the state films are outdated. This could be a successful method if the teachers had access to better materials.

7. The teacher's and the students' knowledge from past experience is important as it can be useful in the further development of creative activities.
8. The problem of copying by students is constantly encountered at all grade levels, especially when displays and examples are used.
9. Teacher enthusiasm, stories, poems and music were rated most successful for motivating kindergarten students. The use of display and to vary media ranked low at the kindergarten level.
10. Teacher enthusiasm, the use of stories, poems and music, and discussion were indicated as successful methods of motivating the first grade students. The low ranking technique for this grade level was to vary media.
11. The use of stories, poems, and music and demonstration were rated the most successful methods of motivating second grade students. Teacher enthusiasm ranked low but this was explained by teachers during the interviews. The students at lower grade levels seem to need less motivation because of their enthusiasm and interest in art. The enthusiasm of the teachers was obvious by their high interest and elaboration when telling about their art students and classes.
12. The use of demonstration ranked as the most successful method of

motivating for the third grade level. To leave students with just the instructions to draw something is not very successful. This method usually leaves them wondering what to draw and what the correct thing is to draw.

13. Teacher enthusiasm and relating art to other subjects were found to be most successful forms of motivating art students at the fourth grade level. To vary media and field trips had a low rating for this grade level, though many teachers do use these methods and find them successful.
14. Class discussion and the use of demonstration were rated the most successful types of motivation for the fifth grade. The use of examples was kept limited to avoid copying.
15. The use of display and demonstration were found to be the most successful methods of motivation for the sixth grade level. Field trips, stories, poems and music had a relatively low rank for the sixth grade. This could be an indication that the sixth grade teachers should try these low ranking methods which were successful for other grade levels.
16. Demonstrations were rated the most successful way of motivating secondary level students. Films and sensory (feeling, smelling, hearing, seeing) experiences had a low rating for this grade level.

II. CONCLUSIONS

From the findings it was concluded that:

1. There was an important interaction between the teacher and the student during the art activity.
2. Students, if properly motivated, could be creative during an art project.
3. Successful methods of motivating the art students differ for the various grade levels. This could be an indication that all teachers should be more experimental and try other methods.
4. Teacher enthusiasm is a characteristic for successful motivation of art students in the lower elementary grades, kindergarten through second grade. This does not mean to say that teacher enthusiasm is not important at all grade levels.
5. Stories, poems and music are successful methods of motivating lower elementary students, kindergarten through second grade; but they could be successful at other grade levels.
6. Films as aids ranked low as a method of motivating kindergarten through twelfth grade art students. This could be explained by lack of school funds and obsolete materials.
7. There is no single motivational factor that can be termed successful for all art situations. The teacher should take into consideration the student, the objectives and the situation throughout an art lesson.
8. Art projects were often correlated successfully, the teachers felt, with other subject matter as a means of motivation.
9. Direct interviews were more revealing and conclusive than a written

survey, for interviewees were questioned further for clarity on any point.

10. In most instances the results of the survey table correlate with the personal interviews. The interviewees did point out that teachers have used a variety of motivational factors and that they did experiment with new ways.
11. Art teachers used many forms of motivation. They did not rely on any one certain method but incorporated several into an art lesson.
12. The most successful motivational factors that were used by art teachers at all levels, K--12, were demonstration, teacher enthusiasm, display, and related experiences; all of which included discussion.

III. RECOMMENDATIONS

From the findings and conclusions it is recommended that:

1. Art teachers at all grade levels should attempt new ways to motivate. The teacher should also try these new ways and incorporate them along with their successful, practiced techniques. A teacher should be aware of his results and constantly evaluate them for the finest motivation.
2. Audio-visual materials for art teachers should be obtained or updated. These materials should be experimented with as a means of improving motivation.
3. Excessive use of displays and examples in the art room should be

avoided to help prevent copying by the students. The teacher should observe the work of the students to see how displays and examples affect their work.

4. More emphasis should be placed on the technique of motivation in the art classroom through the college methods classes for prospective teachers and through in-service programs for practicing teachers.
5. It is recommended that discussion, which is usually a successful motivational factor that involves the students, should be well planned, organized and utilized by art teachers.
6. Teachers should read recent publications about art education and its philosophy in order to broaden their knowledge and to help improve their teaching techniques.
7. Methods as identified by this study should be tried by the various grade level art teachers; however, these methods may not be favorable for all. As this paper points out, there is no one certain technique that is successful; and each teacher should evaluate his own. The teacher should not assume that only certain techniques will be successful; but he should be able to adapt some variance in procedure, according to the class size, the type of students, the physical facilities, the subject matter, and the materials.

APPENDIX

APPENDIX A

List of interviewees including name, community, grade taught, and years taught.

<u>Name</u>	<u>Address</u>	<u>Grades</u>	<u>Years taught</u>
Marian Zink	Dillon	Rural	10
Margaret Woodrow	Butte	Kindergarten	7
Lyda Satterly	Butte	Kind. & 1	5
Hazel Olson	Kalispell	1	5
Patricia Carter	West Glacier	1 & 2	6
Alice Miller	Richland	1, 2, & 3	18
Katherine Forsman	Great Falls	2	17
Ila Deighton	Three Forks	2	23
Jane Jumper	Dillon	2	8
Ivy Criswell	Clyde Park	2 & 3	9
Avalon Billquist	Anaconda	3	13
Donna McDowell	Seely Lake	3	3
Ingrid Willoughby	Circle	3 & 4	10
Delilah Bauer	Laurel	4	6
Billy Jean Riese	Butte	4	5
Elizabeth Robinson	Sidney	4 & 5	4
Janice Anderson	Darby	5	5
Shirley Schwark	Thompson Falls	5	8
Elizabeth Hahn	Troy	5	6
Jim Carpenter	Ennis	5 & 6	7

APPENDIX A

<u>Name</u>	<u>Address</u>	<u>Grades</u>	<u>Years taught</u>
Walter Waters	Ringling	5--8	2
Helen Davis	Butte	6	4
Florence Pettapiece	Great Falls	6	18
Bob Parsons	Browning	6	2
Frank Curnow	Butte	6	9
Glenn Young	Kalispell	7 & 8	4
Elizabeth Schwegman	Dillon	6--8	4
James Corr	Dillon	High School	12

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