

INFUSION OF VISUAL ARTS IN ELEMENTARY SCHOOL

CURRICULA IN THE STATE OF MONTANA

by

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A professional paper submitted in partial fulfillment
of the requirements for the degree

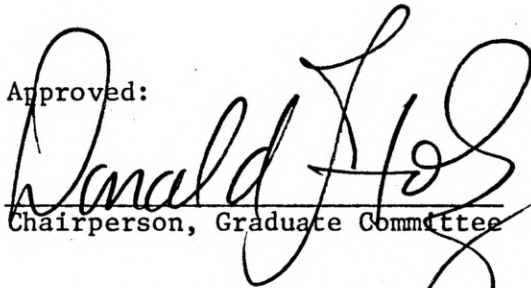
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MASTER OF EDUCATION

with concentration in

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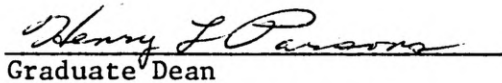
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TABLE OF CONTENTS

	Page
LIST OF TABLES	vii
LIST OF FIGURES	viii
 Chapter	
1. INTRODUCTION	1
Visual Arts and the Elementary School	1
Visual Arts and Learning	2
STATEMENT OF THE PROBLEM	3
APPLICATION OF THE STUDY	3
GENERAL QUESTIONS TO BE ANSWERED	4
GENERAL PROCEDURE OF THE STUDY	4
LIMITATIONS	5
DEFINITION OF THE TERMS	6
SUMMARY	6
2. REVIEW OF LITERATURE	7
RESEARCH CONCERNING ART CURRICULUM GUIDES	7
RESEARCH CONCERNING CREATIVITY	12
Basic Principles of Creativity	14
Basic Principles of Creative Teaching	15
How to Develop a Creative or Non-Creative Program	19
RESEARCH CONCERNING ART EDUCATION AND GENERAL EDUCATION PUBLICATIONS RELATING TO VISUAL ARTS	21
Visual Arts and the Elementary Curricula	21

Chapter	Page
Visual Arts and their Incorporation into the Elementary Curricula	24
SUMMARY	27
3. PROCEDURES	28
POPULATION DESCRIPTION AND SAMPLING PROCEDURE	28
METHOD OF COLLECTING DATA	28
QUESTIONS TO BE ANSWERED	29
VALIDITY AND RELIABILITY	30
ORGANIZATION AND ANALYSIS OF DATA	30
SUMMARY	31
4. ANALYSIS OF DATA	32
Survey Data Part I	32
Survey Data Part II	36
Language Arts	37
Social Studies	37
Science and Math	37
Drama and Music	38
Health and Physical Education	38
Survey Data Part III	44
SUMMARY	52
5. SUMMARY AND CONCLUSIONS	54
Summary	54
Conclusions	55

Chapter	Page
APPENDICES	57
A. EXAMPLES OF INTEGRATION OF VISUAL ARTS WITH THE ELEMENTARY CURRICULUM, FROM <u>ART IN THE AWAKENING YEARS</u>	58
B. PHILOSOPHY PAGES FROM <u>ART IN OUR SCHOOLS AND CRAFTS IN OUR SCHOOLS</u>	62
C. MANIPULATIVE ACTIVITY PATTERNS FROM <u>HANDCRAFT TEACHER'S GUIDE FOR ELEMENTARY SCHOOLS AND HOW-TO-DO-IT SERIES</u>	64
D. QUESTIONNAIRE	69
LITERATURE CITED	76
BIBLIOGRAPHY	79

LIST OF TABLES

Table	Page
1. Use of Visual Arts as Enrichment	36
2. Number of Participants Who Did Not Answer Question 3: Please explain how you (enrich the subjects you teach)	39
3. Use of Visual Art as the Major Stimulus	40
4. Visual Arts as the Lesson Introduction	40
5. Response of Members of the Sample Group to the Question: Do you feel visual arts are more adaptable to certain subjects?	42
6. Subjects Reported to Be More Adaptable to Visual Arts .	43
7. Other Resources Used by Teachers in the Sample	46
8. Resource Publications Named More Than Once by the Sample Group	47
9. Resource Publications Named Once by the Sample Group	48
10. Willingness of the Sample Group to Use a Curriculum Guide	49
11. Willingness of the Sample Group to Attend a Course of Instruction or Workshop	51

LIST OF FIGURES

Figure	Page
1. Response of Members of the Sample Group Concerning Grades Presently Taught	33
2. Response of Members of the Sample Group Concerning Years of Teaching Experience	34
3. Response of Members of the Sample Group Concerning Art Background	34
4. Response of Members of the Sample Group Concerning Class Size	35
5. Response of Members of the Sample Group Concerning School Size	35
6. Listed Resources Used by Teachers in the Sample Group	45

ABSTRACT

The problem of this study was to determine if Montana elementary school teachers infuse visual arts into the teaching of other subjects. It was also to establish what resources these teachers use in preparing lessons which contain visual arts activities.

The data were collected by questionnaire. The questionnaire was sent to the director of the Arts and Humanities Program for the State Superintendent's Office. He selected the sample and distributed the questionnaire. The researcher collected and recorded the data.

The general conclusions were 1) elementary schools teachers in the state of Montana use a variety of visual arts as motivators to lessons, 2) teachers felt the visual arts were an important aspect to their teaching methods, 3) teachers felt visual arts were more adaptable to language arts and social studies, and 4) teachers use a wide variety of resources in preparing lessons with visual arts activities.

Chapter 1

INTRODUCTION

Visual Arts and the Elementary School

The word art can have several meanings dependent on the context in which one uses it. Art can be used to encompass all of man's creative endeavors no matter what area of his life it concerns. When spoken of as "the arts", it most often means literature, drama, music, dance, and the visual arts. It is also synonymous with the term visual art, visual art being those endeavors which would predominantly be created from visual stimulus. These endeavors may be either two or three dimensional in nature and include: painting, drawing, sculpture, graphics, design, weaving, photography, and ceramics.

Visual art in the elementary school develops visual communication. It gives a child the opportunity for self expression. The child is involved with making decisions, solving problems, sharing, working in groups or as an individual, the opportunity to manipulate these materials and to explore, experiment, and think.

Often the use of visual arts in the classroom is limited to manipulative activities, time fillers, recreational activities, holiday art projects, or it is used as a supplement to the teaching of prescribed curriculum such as: reading, social studies, and science. Generally the visual arts in the elementary school seem to be combined

with music, drama, and other specialized areas to encompass what is labeled as "The Creative and Performing Arts". This approach places the arts into a category all their own separate from the general school curriculum.

Some school districts have tried to incorporate the visual arts into their elementary curriculum, such as the Prince George's County School District in Upper Marlboro, Maryland, but for the most part they are used for enriching the subjects, not teaching the subjects. An example of the guidelines for integrating visual arts with social studies, language arts, mathematics, and music in the Prince George's County School District is included in Appendices A and B.

Visual Arts and Learning

Dr. Thomas Crumbaugh uses this ancient Chinese proverb to describe how children learn:

I hear . . . and I forget
I see . . . and I remember
I do . . . and I understand. (Crumbaugh, 1973:13)

This is expressed another way.

Children learn in different ways, at different times, from things around them which interest them, and from each other. And that children learn best when sparked by their own interest (Nation's Schools, 1971:48).

Margaret Bingham states:

If activity is important to learning, then the arts must have a crucial role in the total learning about them. If thinking instead of reading becomes a major priority....then the creative experiences associated with the arts, humanistic interaction

associated with exchanging ideas, and comprehension of what one is doing and reading must be the threefold approach to a total educational package (Hurwitz, 1972:64).

Children of all ages, mental abilities, and physical development are capable of participating in art activities of one form or another. The visual arts have versatility in their ability to become a motivator for, or a supplement to a variety of other subjects. In addition, they provide opportunities for children to participate in the creative processes and to experience freedom of choice--choice of materials and choice of activities. In doing this, the student can determine his own direction based on his likes, desires, experiences, and abilities. A teacher can encourage children to actively be involved in the process of learning through the application of visual art as an approach to learning.

STATEMENT OF THE PROBLEM

The problem of this study is to determine if Montana elementary school teachers infuse visual arts into the teaching of other subjects.

It is also to establish what resources these teachers use in preparing lessons which contain visual arts activities.

APPLICATION OF THE STUDY

It is hoped the information gained from this research will be used in preparing a resource guide for helping teachers infuse art into

the elementary school curriculum in the state of Montana.

GENERAL QUESTIONS TO BE ANSWERED

1. Is art being used in Montana elementary schools as a supplement to teaching other subjects?
2. Is art being used in Montana elementary schools as a source from which to teach other subjects?
3. In what art activities do children have the opportunity to participate?
4. Is art instruction more easily adaptable to certain subjects?
5. What resources do teachers use in preparation for incorporating visual art into the teaching of a lesson?

GENERAL PROCEDURES OF THE STUDY

Initial investigation for this research was begun in the Montana State University Library, to determine what guidelines teachers in Montana had available to them for using visual art in their classrooms. It was found that an art curriculum guide for the state of Montana had not been developed.

In order to gather more data, a questionnaire was developed to determine how teachers use visual arts in the elementary school classroom with regard to teaching other subjects. It was also formed to

determine what resources teachers presently use as guides for incorporating visual art into their instruction.

The questionnaire, produced by the researcher, was sent to the Director of the Arts and Humanities of the State Superintendent of Public Instruction's Office. He cooperated in the study by selecting the sample and distributing the questionnaire.

The completed questionnaires were returned to the researcher who then summarized the data. The conclusions and recommendations in Chapter 5 were forwarded to the Director of the Arts and Humanities Program.

LIMITATIONS

The review of literature was limited to resources available at the Montana State University Library and the researcher's personal texts. The research is based on three types of material: (1) elementary art curriculum guides, (2) basic research in creativity, and (3) general education and art education publications related to the study.

The research population was elementary school teachers in the state of Montana. The sample group was randomly selected by the Montana State Arts and Humanities Program Director through his contacts and liaison network affiliates.

DEFINITION OF TERMS

1. For the purposes of this study art is defined as the visual arts. It does not include literature, drama, music, or dance.

2. A supplementary activity is any activity other than that which is the major motivation for the lesson.

3. When visual arts are used as play, they will be thought of as a recreational activity.

4. Activities which are designed to give students practice in using their eye-hand coordination, or small muscle development are defined as manipulative activities.

5. Time-fillers would be any art activity which does not have a specific objective other than filling a gap in the day's procedures.

SUMMARY

Research has pointed out the importance of creativity and actively involving children in the process of learning. One approach to achieving creative involvement in learning is to infuse visual arts into the instruction of all subjects within the curriculum.

This research paper was developed to determine if elementary school teachers in the state of Montana incorporate visual art into the teaching of other subjects. It was also developed to determine what resources these teachers use.

It is hoped the information gained through this study will be used as a basis for the integration of art into the elementary school curriculum, and that it will help develop a visual arts curriculum guide.

Chapter 2

REVIEW OF LITERATURE

The research for this paper was confined to three types of material: (1) elementary school art curriculum guides, (2) basic research concerning creativity, and (3) general education and art education publications relating to the study. Literature for the research was gathered from the Montana State University Library, the Department of Elementary Education, Montana State University, the Office of the Arts and Humanities Program for the state of Montana, and the researcher's personal library. Each of the three types of material will be reviewed separately.

RESEARCH CONCERNING ART CURRICULUM GUIDES

The elementary art guides reviewed were published between 1950 and 1974. While the format and contents varied in depth and scope, the sixteen guides can be divided into five basic categories: (1) theory, (2) activities, (3) theory and activities, (4) instructional manual, and (5) art appreciation. The type of guide which seemed to be most inclusive was the instructional manual which gave art and art education theory. Suggestions for activities and explanations of how to use the art materials were also included. Creative Art in Wyoming Schools K-12, Elementary Art Guide 1-8 State of Washington, and Art in the Awakening Years, Prince George's County, Maryland are

examples of this instructional manual type of art curriculum guide.

The presentation of the guides varied from a stapled collection of duplicated papers to professionally bound soft-covered books. Nine were published by city school districts, four by state departments of education, one by the Department of Health, Education, and Welfare, one by a county school district, and one by an individual author. The guides all pertained to elementary school programs, but they varied in their specific grade level presentations:

K - 12 or General Title	3 guides	
Set of Guides K - 12, K - 12 (1 school district)	2 guides	
		5 guides
Elementary or K - 6	6 guides	
Set of Guides K - 2, 3 - 6 (1 school district)	2 guides	
		8 guides
Preschool - K	1 guide	
Grades 4 - 6	1 guide	
Grades 1 - 8	1 guide	
		3 guides
Total:		16 guides

All but four guides presented a philosophy or theory of art education within the elementary schools. Six of these guides provided a discussion of the stages of child development in relation to creativity and visual arts. Nine of the guides included black and white photographs of children's art work. They also included photographs of children working with visual arts activities. These guides were often divided into two sections--one dealing with concepts, and the other with materials and activities. Subheadings for the concept sections were: philosophy, stages of development, children's needs, teachers' functions, creativity, elements of art, and art in relation to the school curriculum. Subheadings for the materials sections included: suggested grade level activities, "how to" instructions, activities related to visual arts, specific areas (color, design, constructions, stitchery, sculpture, etc.), resources, bibliography, and a glossary.

The sixteen guides were different in other respects also. Included in four were sections which presented materials for integrating art with other subjects. They included: (1) visual arts with respect to home, culture, school, and community, (2) visual arts in teaching social studies, science, math, language arts, and music, (3) visual arts for the blind, for students in special education, and visual arts within the social studies, and (4) incorporating visual arts with social studies.

This last guide was part of a set of two books which

differentiated between two-dimensional and three-dimensional activities within a philosophical format. The pages concerning philosophy in Art in Our Schools and Crafts in Our Schools, Santa Ana Unified School District, are given in Appendix B as examples of this philosophical differentiation.

Art in Our Schools says:

The place of the arts in the general curriculum is to develop the creative aspects of the child's personality along with aesthetic sensibility, craftsmanship, and appreciation and knowledge. (Tabor, 1964:1)

But, Crafts in Our Schools are given credit for helping to teach subjects other than art, especially social studies:

Muscular sensory skills are developed and improved through the use of tools and equipment.

Other areas of learning are enriched particularly social studies.

Children are exposed to useful and attractive objectives produced by other cultures.

Children have experiences in sharing...and in learning to cooperate and get along with each other. (Tabor, 1965:1)

The art curriculum guide for the Billings School District was the only guide which listed art workshops. These workshops were sponsored by the school district's art department and scheduled to be taught in different school buildings during the school year. They provided faculty members with instruction for learning how to use various art materials. This guide also gave a list of reference books belonging to the art department. Any faculty member could borrow these books

by contacting the administration office.

Art: Grades 3-6 An Instructional Guide and The Enjoyment of Art: Through the Study of Pictures, Art Resource Guide for Elementary Schools gave illustrations of paintings by major artists. The latter guide had thirteen illustrations either in color or black and white. It also contained forty five biographical sketches about a wide variety of painters from ancient to modern times, but most of the paintings that were described did not have illustrations to go with them.

Four other guides basically contained manipulative activities. Of these, two followed either a step-by-step procedure or gave patterns to duplicate. Examples of pages from Handcraft Teacher's Guide for Elementary Schools, Cleveland Public Schools, and How to Do It Series, Denver School District No. 1, are given in Appendix C.

There were only two guides which were of the theory type. These two guides were published by the Wisconsin State Department of Education. They were philosophical in nature without giving practical application of materials or activities.

RESEARCH CONCERNING CREATIVITY

In creativity we are dealing with a topic that is both old and new. Many civilizations have evolved their own stores of creation. The records of early thoughts about creation which are available to most persons in our culture are found in the first chapter--the very first chapter--of Genesis. In this sense creativity is old. (Anderson, 1959:ix)

Never thoughts on creativity "represent, however, only a different perspective or a recent perspective on natural phenomena and human behavior that in themselves are as old as our history records." (Anderson, 1959:x)

Donald W. MacKinnon believes that creativity fulfills three conditions. The first involves a response that is "novel or at least statistically infrequent." This response must also be adoptive to reality. The second condition is that the creative effort must serve to solve a problem, fit a solution, or in some sense correlate with reality. And the third involves evaluation and elaboration of the initial thought, thus sustaining it and developing it to it's full potential.

What MacKinnon suggests by these conditions is that "creativity is a process" that has "a time dimension, and involves originality, adaptiveness, and realization." Often children are not given enough time to create. The amount of time demanded for creativity to take place can span a few minutes or a considerable span of years as was required for Darwin's creation of the theory of evolution.

June King McFee in her book, Preparation for Art, defines creativity in relationship to people's behavior when they "(1) invent a new pattern, form, or idea, (2) rearrange already established objects, patterns, or ideas, and (3) integrate a new or borrowed factor into an already established organization." (1964:129)

Victor Lowenfeld says in his much referred to book, Creative and Mental Growth, that

If children developed without any interference from the outside world, no special stimulation for their creative work would be necessary. Every child would use his deeply rooted creative impulse without inhibition, confident in his own kind of expression. (1957:12)

Because as Smith states, "Creativeness follows no set pattern, but comes from the innermost being of each individual." (1966:xiii)

For years the American public school has had as one of its major objectives to perpetuate the knowledge, skills, and values of the culture in which it operates. It has trained children to memorize, to think critically, to see relationships, and to build concepts in terms of this culture. These skills are in the nature of convergent thinking processes: gathering facts in order to arrive at the most likely answer or the most correct answer." ... "Divergent thinking is the basis for creativity in individuals. (Smith, 1966:2)

Through his research on creativity and teaching Smith has developed two sets of principles. These two sets follow:

Basic Principles of Creativity:

1. All children are born creative.
2. There is a relationship between creativity and intelligence.
3. Creativity is a form of giftedness which is not measured by current intelligence tests.
4. All areas of the curriculum may be used to develop creativity.
5. Creativity is a process and a product.
6. All creative processes cannot be developed at one time or in one lesson.
7. Creativity cannot be taught.
8. More knowledge, more skills and more facts are required of each individual in order for him to be creative than ever before.
9. Theories of creative development lead us to believe the unconscious plays a role in creative development.

10. Excessive conformity and rigidity are true enemies of creativity.
11. Children go through definite steps in the creative process.
 - a. period of preparation
 - b. period of incubation
 - c. period of insight
 - d. period of illumination or inspiration
 - e. period of verification, elaboration, perfection and evaluation
12. Creative teaching and creative learning can be more effective than other types of teaching and learning.
13. Children who have lost much of their creativity may be helped to regain it by special methods of teaching.
(Smith, 1967:4-6)

Basic Principles of Creative Teaching:

1. In creative teaching, something new, different or unique results.
2. In creative teaching, divergent thinking processes are stressed.
3. In creative teaching, motivational tensions are a prerequisite to the creative process. The process serves as a tension-relieving agent.
4. In creative teaching, open-ended situations are utilized.
5. In creative teaching, there comes a time when the teacher withdraws and children face the unknown themselves.
6. In creative teaching, the outcomes are unpredictable.
7. In creative teaching, conditions are set which make possible preconscious thinking.
8. Creative teaching means that students are encouraged to generate and develop their own ideas.
9. In creative teaching, differences, uniqueness, individuality, originality are stressed and rewarded.
10. In creative teaching, the process is as important as the product.
11. In creative teaching, teaching is "success" rather than "failure" oriented.
12. In creative teaching, conditions must be set to permit creativity to appear.
13. In creative teaching, provision is made to learn knowledge and skills but provision is also made to apply these in new problem-solving situations.
14. In creative teaching, self-initiated learning is encouraged.

15. In creative teaching, skills of constructive criticism and evaluation skills are developed.
16. In creative teaching, ideas and objects are manipulated and explored.
17. Creative teaching employs democratic processes.
18. In creative teaching, methods are used which are unique to the development of creativity. (Smith, 1966:157-162)

McFee says that "a good teacher does not work by formulas, memorizing methods and using them no matter how the situation changes."

(1964:5) It is these changes that take place within a classroom of children from day to day and the differences among children that are the most exciting things about teaching. She also feels it is these changes and differences which create exciting challenges to teachers.

Unfortunately, there are still those teachers who "...rush to amass new knowledge and pass it along to children," forgetting "that such knowledge is significant only to the degree that a child can take it and use it to fashion his own place in the sun." (Smith, 1966:5)

Smith received the following poem from a third grade boy which describes the affect this "rush" had upon him. Smith said the poem made him take a fresh look at himself and his teaching.

WHO AM I?

I have many things I want
to say but---
Noone will listen.

I have many things I want
to do but---
Noone will let me.

There are so many places
I want to go but---
Noone will take me.

And the things I write
are corrected but---
Noone reads them.

Who am I?

---Jody
Age 9 (Smith, 1966:1)

The relationship of experiences and creativity for the child can be thought of in terms of Smith's definition of creativity: "Creativity is sinking down taps into our past experiences and putting these selected experiences into new patterns, new ideas or new products." (1966:4) The child who has few experiences will not be as creative as the child who has a wealth of different experiences to synthesize.

The impact of a child's experience on his creative development can be placed in another perspective by thinking about Lowenfeld's words:

The child unable to identify himself with his own experience has lost confidence in his own creativity...It is, therefore, imperative that every child be able to face his own experience. If he cannot identify himself with it, the motivation in his experience must be boosted and not the drawing activity!...The child must first be able to identify himself with his own experience before he can be motivated to produce creatively, or better, the urge for expression will only come through an intense experience. (1957:26)

Since all students' experiences and environments are essentially different from one another, a teacher can help motivate this

heterogeneous experienced group by giving class shared experiences. For example, a walk, a field trip, or an activity.

The researcher took her class of first graders on a field trip to a large poultry farm. The children saw thousands of chickens in cages, machinery, conveyor belts, and people working. They saw many other farm animals, and related buildings. The following day the children made drawings of what they had seen and experienced on their trip. One boy, in particular, made an elaborate colorful drawing of the cages full of chickens, many eggs on conveyor belts which would around the picture, and of the people working. This was the first drawing the boy had shown a great deal of interest in completing. It was a very creative and exciting comment on his field trip experience.

By setting a condition that enabled this child to respond, his creative potential was tapped. As Smith says: "Creative teaching is setting up situations in such a way that each child is stimulated to create." (1966:xii)

Art in the Awakening Years, an art curriculum guide for Prince George's County, Maryland, uses an either/or commentary on developing a creative or non-creative program in the classroom.

HOW TO DEVELOP

a CREATIVE or a NONCREATIVE

PROGRAM

- | | |
|---|--|
| <p>Regard the process and its effect on the child as of greatest importance.</p> | <p>Consider the finished work of more value than the experience the child may have had in doing it.</p> |
| <p>Assume that each child is potentially creative and can profit from creative experiences.</p> | <p>Underestimate the creative potential of each pupil and proceed with directed step-by-step lessons producing identical "look good" products.</p> |
| <p>Motivate the work by means of intensifying the experience which is being expressed in the work. Base the child's work on his experience and set up problems which the child can solve.</p> | <p>Use patterns, dittoed "art" and ready-cut stencils for busy work.</p> |
| <p>Encourage the child to express his own concepts in his own way.</p> | <p>Draw on the board and have each child copy what is there.</p> |
| <p>Use a variety of approaches and media so the child can find himself.</p> | <p>Use only one media. Using more is too much trouble and can become messy.</p> |

Keep the child busy by means of a deep involvement in a problem solving activity.

Keep the child busy in mechanical, undemanding, unthinking activity.

Be aware that a child's art is different from the adult's concept. His relationship to experience changes reflecting change in his work.

When looking at the work of the child, be sure to judge according to adult's levels rather than by what is known of the child's development of art concepts.

Have the child tell you about his work and gain insight from his explanation of his own concepts and thinking.

Show sincere approval in the child's work and praise his efforts to support his confidence in his creative ability.

Show little interest in the child's work.

Be sure that each child has his work displayed.

Select and hang only the very best work to make an impressive display.

Use teacher's guide, professional books, and art education magazines to extend your own frame of reference and give a more adequate basis for developing your program.

Be satisfied with your present way of approaching the problems

relating to your work.

(1963:26-27)

RESEARCH CONCERNING ART EDUCATION AND
GENERAL EDUCATION PUBLICATIONS
RELATING TO VISUAL ARTS

Education publications dealing with the visual arts as they concern elementary curricula provide examples of how the visual arts have been incorporated into other areas of the public school curricula.

Visual Arts and the Elementary
Curricula

In our systematized learning institutions where everything is taught as a subject we find:

It is the greatest irony and disappointment to realize that 'art', that most humane avenue of self-world realization, has also become a standardized subject-system imparting conventions of craft, media, form, and design, representation or nonobjectivity, and standards of taste or judgement in many schools under the presumption of 'creative' education. (Hurwitz, 1972:76)

Activities in any elementary school curricular program "need to be structured so that children will see purpose in what they are doing." (Hurwitz, 1973:64) If the teacher can relate visual activities to other subjects which children study, then new meanings, purposes, and perspectives can be gained through the use of an integrated context.

Non-verbal learning is sensory and perceptual activity leading to symbolic representation of experiences in the forms of mental conceptualization and intellectual contemplation. There is an

essential connection between visual, aural, tactile, and kinetic imaging with the eyes, hands, and body and the development of personal symbolism to which the learner can attach abstractions of words and numbers. (Hurwitz, 1972:75)

In an article entitled "Interdisciplinary Approaches to Teaching and Learning---Where Do the Arts Fit?", Gene C. Wenner states:

When the arts are included in the planning and implementation of the total school curriculum they provide tools for more effective learning, promote the affective domain of learning and create a supportive value system for the incorporation of the arts into living and learning styles. (1975)

Wenner goes on to discuss three distinctive ways in which subject areas can be related to each other.

A. Correlation - the relationship between the subjects are treated in a 'co' or equal basis.

Unfortunately in the translation of this theory into practice very often the equal status of the subject areas is not always clear. That is to say, one area is used to teach or illustrate another area and in the process of being used for that purpose does not enjoy the status of the subject for which it is intended to assist...If the arts are used only to illustrate another subject then the value of correlation for the arts is open to question...Correlation is a means by which the arts can effectively be related to other subject areas but the quality of the art experience needs to be constantly improved so that children perceive the equal value of the subjects being related and gain more knowledge of the arts as well as knowledge of other subject areas.

B. Creative problem solving may be defined as: 1) setting up a task, 2) defining the materials, elements to be used in solving the task, 3) planning the means by which the task will be completed, and 4) the completion of the task by whatever number of attempts or methods need to be used.

The goal of interdisciplinary creative problem solving is the development of a process of learning in one area of study as a means of solving problems of understanding in another area of study.

C. The third means of integration occurs when success in one subject area promotes a change in attitude and success in another. (Wenner, 1975)

Another point of view is presented by Gene A. Mittler in his article, "The Classroom Teacher: Missing Element in Efforts to Improve Elementary School Art Programs." Mittler explains that an elementary teacher's art education preparation is not adequate to properly teach art. Yet the teacher is often the only one in the educational system who teaches art to the class. Therefore, Mittler feels the classroom teacher must play an important role in the art education program of a school in order for the system to have a successful program.

In relation to the elementary school teachers untrained in art, Elliot Eisner and his staff assumed that these teachers, "working in self-contained classrooms, would increase their effectiveness as teachers of art if they could use a sequentially ordered curriculum accompanied by specially designed instructional support media." (Eisner, 1973:7)

Assumptions made by Eisner and his staff for a curriculum-development project in art at the elementary school level were:

The curriculum offered to children in the public school should extend well beyond the traditional range of art activities. (Eisner, 1972:6)

Therefore:

The curriculum that was conceptualized and developed in the project attends not only to the productive domain---the making of art forms having esthetic and expressive quality---but to the critical and historical domains as well. (Eisner, 1972:6)

And that:

To teach art well requires not only a curriculum that is well thought out with respect to aims, objectives, and content but one that also supplies instructional support media useful for illuminating the visual qualities and ideas that makers of the curriculum hope to help children perceive and understand. (Eisner, 1973:6)

Visual Arts and their Incorporation into the Elementary Curricula

Agnes T. O'Neil, an art specialist and assistant principal at Lewis Middle School in Roxbury, Massachusetts, summarizes what has been found to support a movement toward more art involvement in the educational learning process.

If other art teachers sincerely believe in the importance of art education in the total educational program, then it is almost mandatory that they exercise every means at their disposal to bring this concept to the attention of all educators everywhere.

At first thought, this seems an almost impossible task, if each art teacher in his or her individual school or schools could plan one or two projects a year that obviously proved this point, then we as a group would have begun to strengthen our position as a very necessary and vital part of any educational team involved with helping children learn. Through an art-oriented approach, children can be helped to absorb information which under certain conditions would be impossible, or at best, very difficult for them to grasp. (O'Neil, 1974:19)

O'Neil was able to support her conviction that "the teacher trained in the field of art education can help children learn in almost any educational area." (1974:18) She taught a group of bilingual (Spanish-English) students major concepts from their English-Social Studies text. This was done through audio-visual materials and related

art projects.

The text became a resource for reinforcement of concepts introduced visually. Many of the students became self-motivated to explore the text and seemed to get quite a thrill out of seeing illustrations which now were quite familiar to them. The illustration of the Court of the Lions in the Alhambra caused quite a bit of excitement, as the students had seen a slide of me standing on that spot. History was no longer just something in a book. People could still visit these places and see first hand where much of the history was made. History had come alive for these students and I had captured their interest. (O'Niel, 1974:18)

Frequently O'Niel brought in examples of arts and crafts of the different countries she had visited. When she showed students a slide of a potter working at a kick wheel outside his shop in Greece, so much interest was aroused that she was able to start them on a clay project.

The students studied glass blowing and did a few projects with melted glass. They also made a mural based on their own lives and interests which related to what cave dwellers drew on their cave walls.

Edward Jacomo believes that "art has advantages in disseminating sensory knowledge over other forms of human communication" and that it "is a visual non-verbal language that transcends age, race, vocabulary, and nationality." (1974:10-12) He taught kindergarten children perceptual experiences by using a puppet named Miss Lotta La Plume in his art classes.

The principle objectives of this perceptual training awareness program for the lower elementary level were: to see, to feel, and to think.

Jacomo used Ms. La Plume to introduce activities dealing with

awareness, emotion, imagination, and physical activity. These activities lead to the introduction of various works of art for example:

Experiences were sequential before a work of art was introduced. Every day items came under the closest scrutiny. Wood scraps, sand paper, fabrics, liquids, fruits, vegetables, balls, cones, cubes, acetate, litmus paper, foil, beads, rope, fur, and a host of materials both manmade, and natural were used. They were examined, touched, smelled, listened to, sorted, classified, arranged, and acted out. Many times the whole group got bags of materials and at other times small groups were formed. Before viewing a large wood construction by a Michigan artist, we explored wood. Several days before the experience, large logs were delivered to the classroom. They were just to look at and explore for each child. No formal activity was planned or mentioned. Acetate, sandpaper, plastic bottles of colored water, magnifying glasses, and rope were provided as aids to discovery. Two days before Miss La Plume and I were to arrive, the children found a large pile of wood scrap pieces in the middle of their classroom. Yarn and putty were provided for those who wished to construct. When a more formal experience was started, Miss La Plume and I gave each child six grades of sandpaper, and they were encouraged to sort them from roughest to smoothest. From the scrap wood pieces they chose several, and the question was posed: 'Which one of your pieces of sandpaper will take the most wood away?' The children sanded and changed grades as they made 'wood dust.' 'Is it still wood?' 'Is the piece bigger or smaller?' 'Lighter or darker?' 'Do you like it smooth or rough?' We then looked at wood objects that had been carved, rasped, turned, painted, stained, lacquered, waxed, and charred. At the next session Miss La Plume presented not only a wood construction piece of sculpture, but the sculptor as well. The children touched the work first with their fingers and then with their eyes only. They made their bodies into parts of the piece, discovered how it was fastened together, and why the check marks added to the surface and form of the piece. They didn't have to be encouraged to ask questions of the sculptor; verbal remarks sprang eternal. Miss La Plume and I quietly slipped out as artist and audience continued for over an hour. (Jacomio, 1973:10-11)

By using roleplaying as a motivation for drawing, Penny Platt was able to expand the interest of a class of second graders to writing and reading stories about their pictures. She summarized her research

study on art as a media for teaching language arts with these words:

Drawing can function as a catalytic agent in introducing youngsters to writing and reading. Drawing is a natural medium which can be adapted for the following: creating images which communicate ideas, storing these images, converting them to symbols, transferring picture-symbol meaning to word-symbol meaning, and finally retrieving and recognizing word symbols into literary works of art.

At no point during this study did the art program or the aesthetic quality of the graphic contents suffer, nor was the regular art program neglected. On the contrary the occasions for art activity increased and became as prestigious as mathematics and science. (Platt, 1974:27)

SUMMARY

The review of literature derived from three areas of research:

1) elementary school art curriculum guides, 2) basic research concerning creativity, and 3) art education and general education publications relating to visual arts and elementary school curricula.

The curriculum guides were published between 1950-1975 and varied in format, depth, and scope. They fell into five basic categories: 1) theory, 2) activities, 3) theory and activities, 4) instructional manual, and 5) art appreciation.

Research concerning creativity dealt basically with its use in the visual arts and creative teaching in the elementary schools.

The research relating to art education and general education publications concerned: 1) visual arts and the elementary school curricula, and 2) visual arts and their incorporation into the elementary curricula.

Chapter 3

PROCEDURES

The survey was developed to determine if Montana elementary school teachers infuse visual arts into the teaching of other subjects. It was also developed to establish what resources these teachers use in preparing lessons which contain visual art activities.

This chapter (1) defines the population, and sampling procedures, (2) explains the methods for collecting data, establishing reliability and validity, and (3) discusses the organization and summarization of the data.

POPULATION DESCRIPTION AND SAMPLING PROCEDURE

The population will consist of elementary school teachers in the state of Montana.

In order to secure a sampling of elementary teachers in Montana, the researcher went to the director of the Arts and Humanities Program for the state. The director, Mr. Elsom Eldridge, Jr., took charge of selecting the sample group. The sample group was randomly selected by Eldridge through his contacts and liaison network affiliates.

METHOD OF COLLECTING DATA

Initial research was begun in the Montana State University

Library. Since there wasn't a state curriculum guide nor other state sources of information, additional data needed to be secured. Therefore, a questionnaire was developed to determine how elementary teachers use visual arts.

The questionnaire dealt with these specific areas: a) information dealing with present position, school size, and experience of the sample group; b) information about the use of visual art in the elementary curriculum; and c) information concerning the types of resources used by the sample group.

In selecting the sample and distributing the questionnaire, Eldridge used the following two methods: 1) distributed the questionnaires at two different meetings, and 2) sent questionnaires by mail to selected liaison members. These people then randomly selected teachers in their school districts to complete the questionnaire. The completed questionnaires were returned by mail to the researcher.

QUESTIONS TO BE ANSWERED

1. Is art being used in Montana elementary schools as a supplement to teaching other subjects?
2. Is art being used in Montana elementary schools as a source from which to teach other subjects?
3. In what art activities do children have the opportunity to participate?

4. Is art instruction more easily adaptable to certain subjects?
5. What resources do teachers use in preparation for incorporating visual arts into the teaching of a lesson?

VALIDITY AND RELIABILITY

The instrument was tested for validity and reliability by qualified personnel in the field of education and art education:

- 1) graduate students on both the master's and doctoral levels at the College of Education, Montana State University, 2) instructors of art education, elementary education, and research design, Montana State University, 3) faculty members of the Hawthorne Elementary School, Bozeman, Montana, and 4) the Director of Arts and Humanities for the Montana State Superintendent's Office. The instrument was then refined, corrected, and clarified according to their recommendations.

ORGANIZATION AND ANALYSIS OF DATA

Each questionnaire was given a number corresponding to the order in which it was returned to the researcher. This was done for ease in referring to each when analyzing the data.

The questions will each be listed separately in Chapter 4. The analysis of the data for each question will be recorded accordingly. Objective answers to questions 1, 2, 4, 5, 7, 8, 9, 10, 11,

and 12 were tabulated and reported in chart and bar-graph form. Subjective answers to questions 3, 6, 11, and 12 were summarized.

SUMMARY

A questionnaire was developed to determine how elementary school teachers in the state of Montana use visual arts in the teaching of their lessons. It was also prepared in order to establish what resources these teachers use in preparing lessons which deal with visual arts.

The reliability and validity of the instrument was tested by experts in the field of education and art education--teachers, graduate students in education, and university instructors of education. The instrument was revised according to their recommendations.

The answers to the questions on the instrument were summarized, charted, and graphed according to their subjective or objective content.

Chapter 4

ANALYSIS OF DATA

The body of this chapter is divided into three parts. These parts correspond to the three areas of investigation developed by the questionnaire. The three areas include 1) information concerning teaching experience, grade level, and school size, 2) information concerning visual arts and the elementary curriculum, and 3) information concerning resources teachers use in preparing lessons with visual arts activities. The reporting of the data follows the order in which questions were asked on the survey instrument.

Survey Data Part I

Part one dealt with personal data related to the participants. Figure 1 taught grades three, four, five, and six. Figure 2 refers to years of teaching experience. The largest single group had two years of experience. Art background of the participants is shown in Figure 3. There were thirty-seven teachers who reported having some training in art. The range of class size is illustrated in Figure 4. It varied from eight students to forty students per class. Figure 5 shows the range of students per school building. There were as few as twenty students per building and as many as 570 students per building.

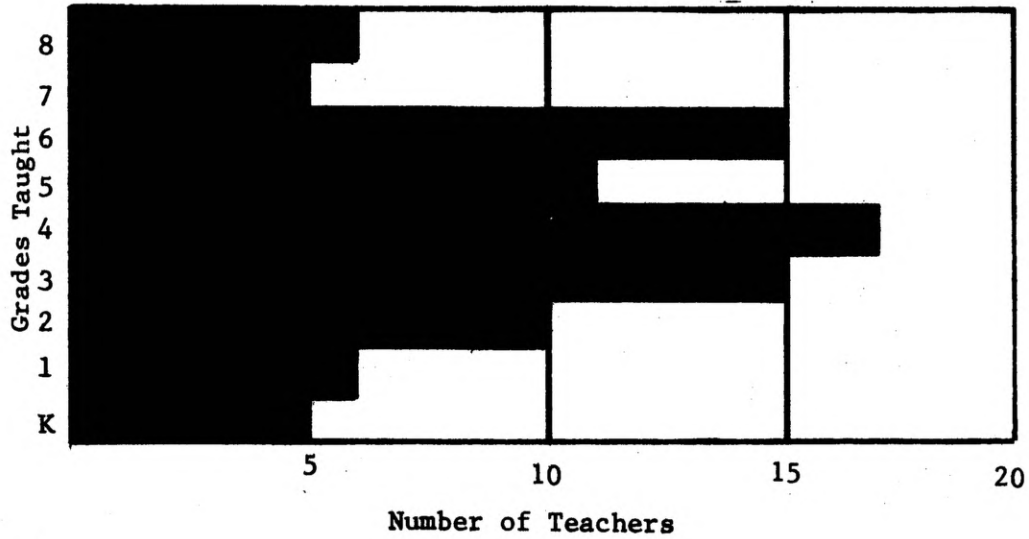


Figure 1

Response of Members of the Sample Group
Concerning Grades Presently Taught

In addition, four teachers had the following positions:

1. Grades 7-8, and Music for grades K-8.
2. Grades 4, 5, 6, and Physical Education for grades 4, 5, 6.
3. Grade 6, and Art for grades 4, 5, 6.
4. Science for grades 3-8.

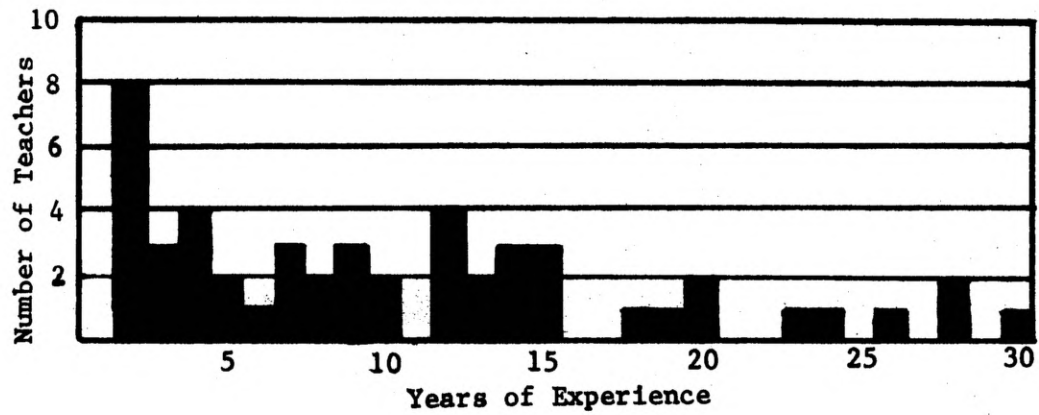
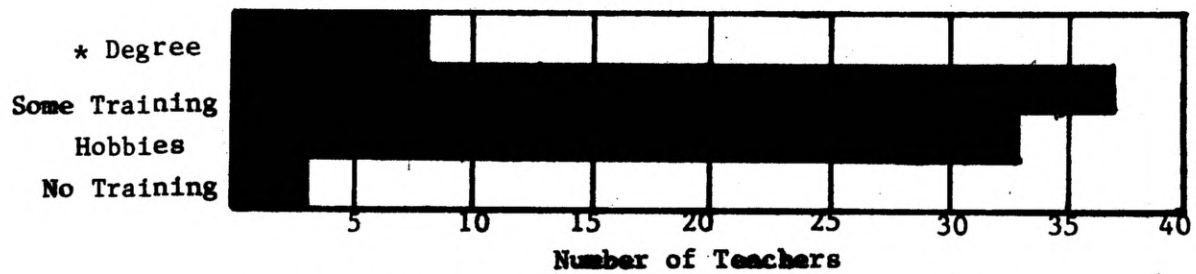


Figure 2

Response of Members of the Sample Group Concerning
Years of Teaching Experience



* 3 had B.S. degrees in art, 5 had B.S. minors in art

Figure 3

Response of Members of the Sample Group
Concerning Art Background

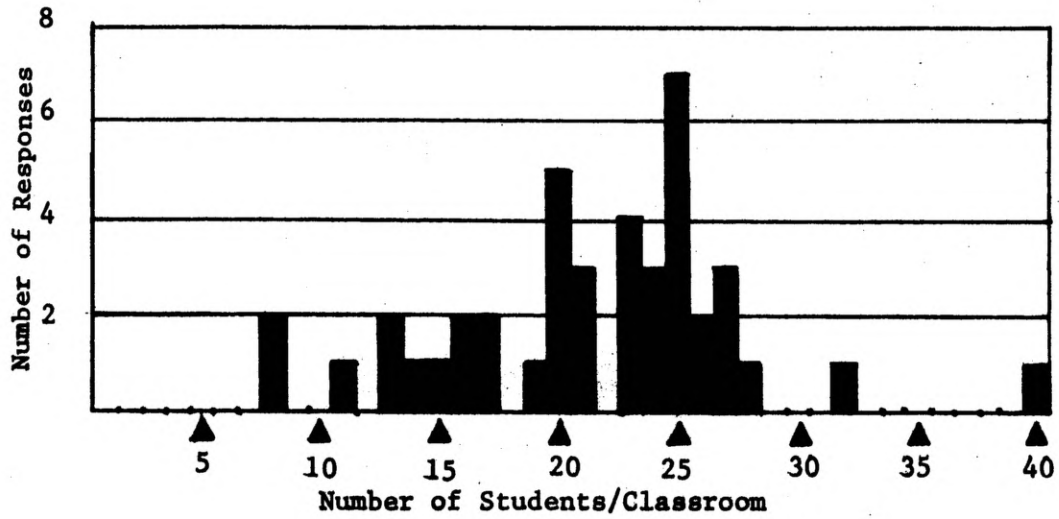


Figure 4

Response of Members of the Sample Group
Concerning Class Size

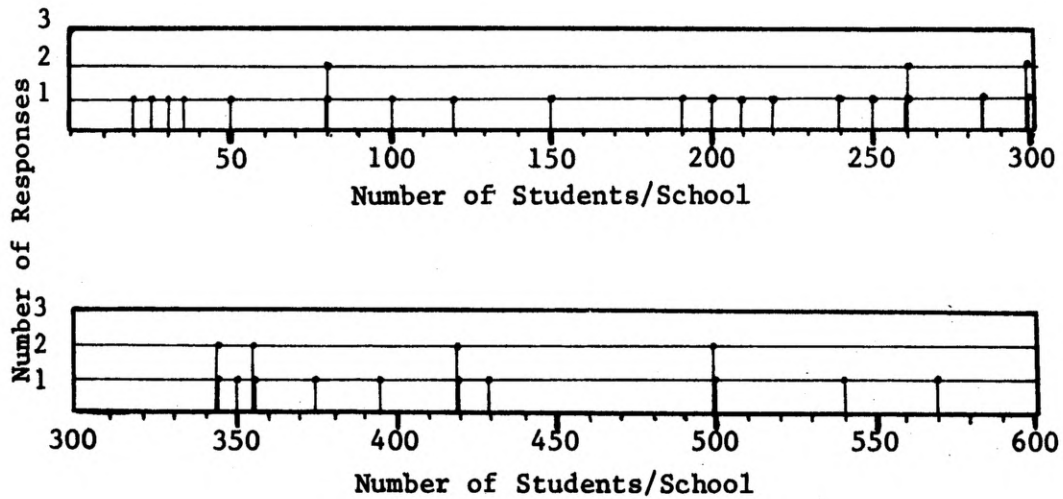


Figure 5

Response of Members of the Sample Group
Concerning School Size

Survey Data Part III

Part III describes the responses of the participants to questions concerning the use of visual arts in other curricular areas. These include enrichment or introductory activities, methods of providing major stimulus in lesson material, and the adaptability of visual arts to other subject areas.

Question 2: Do you use visual arts to enrich the subjects you teach? This question received positive responses. The results are reported in Table 1.

Table 1

Use of Visual Arts as Enrichment

Yes	43
Sometimes	5
Seldom	1
No Answer	1

Question 3: If "yes", (to question 2) please explain how you do this after each of the appropriate subjects. Refer to Appendix D to see the format for this question. The following statements summarize the comments made concerning the use of visual arts as enrichment. A representative comment is quoted after each summary statement.

Language arts. Drawing and painting were mentioned most often as enrichment activities in the language arts. Dioramas, murals, and puppets were used quite often, and several teachers mentioned using cartoons, clay, filmstrips, and decorative letter writing. The visual arts were used mainly to illustrate children's original stories, to illustrate stories in their reading texts, and to demonstrate or clarify subject matter which was being taught.

One teacher commented:

I have children illustrate stories and poetry using pencil, crayon, cut paper, tempera, felt pens. For teaching spelling and phonics I use colored pictures cut from old magazines containing appropriate sounds, charts, colored wheels of construction or tagboard.

Social Studies. The major use of the visual arts in this curricular area was map making, murals, and the construction of model cities, historical towns, and homes. Clay, drawing, filmstrips, movies, slides, and collage were mentioned almost as often as the first three. Culture related artifacts, and crafts, i.e., Hopi Indian dolls, flags, quilts, and pottery were among other reported uses of visual arts.

Some comments concerning social studies are:

I use slides, movies, overhead transparencies...make maps with salt and flour...collage, chalk rubs, dioramas, drawing, painting, engraving, clay, photography, murals, sculpture are all used to present various areas of these studies.

Science and Math. In science and mathematics the visual arts were used

to illustrate abstract concepts and to explain various relationships in nature. Elements of design were used in science experiments and in teaching math concepts. Drawing, constructions, terrariums, mosaics, painting, field trips and crayon were other visual arts used by the respondents.

One of the sample group said:

We clear cast insects in plastic, made models from clay, made illustrations for class books, made plaster of Paris 'fossils', made place mats with leaves between sheets of plastic...collages of geometric shapes (magazine pictures or construction paper).

Drama and Music. Visual arts were mainly applied to drama and music through the making of puppets, scenery, and costumes. It was often mentioned that children listened to music while drawing or painting. Expressing emotions through various media was another use of the visual arts. The following comment tells how visual arts were used in drama and music in one sample group classroom:

We make many kinds of puppets. Flannel stories - students draw characters and tell stories on flannel board. Scenery and props for plays--draw to music.

Health and Physical Education. In this area students made posters, bulletin boards, and drawings to illustrate good health and body movements.

One teacher used the following activity in health and physical education: "Draw the body in different actions. Have a few children be models. Have the children observe where joints bend, etc. ..."

Since question 3 asked teachers to explain how they used visual arts as enrichment in only the subjects applicable to their teaching positions, some were not able to respond to each of the five areas. Most of the teachers who did not comment said they did not teach those subjects. Others chose not to write any comment. Table 2 shows the number of participants per subject area who did not answer question 3.

Table 2

Number of Participants Who Did Not Answer
Question 3: Please explain how you
(enrich the subjects you teach).

Language Arts	7
Social Studies	6
Science and Math	11
Drama and Music	20
Health and Physical Education	23

Most teachers used the visual arts in either language arts or social studies, but a variety of visual arts were used in each of the five areas. The only activity included on the materials/activities list (Appendix D) which was not mentioned for its use in enrichment activities in any of the five areas was jewelry.

Question 4: Do you ever use visual art as the major stimulus

to a lesson? The response to this question was positive. Table 3 reports the results of this question.

Table 3

Use of Visual Art as the Major Stimulus

Yes	34
Sometimes	4
Seldom	11
In (art)	1

Question 5: Do you ever use visual art as the introduction to a lesson? Most reported they used visual art as an introduction. The results of Question 5 are given in Table 4.

Table 4

Visual Arts as the Lesson Introduction

Yes	37
Sometimes	4
Seldom	9

Question 6: If you have answered "yes" to either of questions

#4 or #5, please name the subjects in which you do this. Explain how the visual art acts as the motivator. In each of the five areas: language arts, social studies, math and science, drama and music, and health and physical education teachers used the visual arts as the motivators in lessons. However, comments indicated that the areas of language arts and social studies most often employed the visual arts in this capacity.

Visual arts were used to introduce concepts, arouse curiosity, create interest, gain attention, and initiate discussions. They were also used to stimulate students to interpret and verbalize about what they saw in visual aids.

They were used to teach science experiments with color, geometric shapes in mathematics, and social studies concepts dealing with communities. Visual art activities were related to other areas of study, and stimulated expression in other forms such as: 1) making cottonball snow scenes to begin a science lesson on weather, and 2) the texture, shape, color, and design of objects in a photograph to stimulate creative writing.

Many times visual arts were used according to their application to particular skills or lessons, and as a reinforcement of the concepts.

A representative sample of selected comments follows:

Motivation comes from the interest generated by the activity involved in viewing or producing a scene of some type.

Math, science, health, language, art---pupils see the things

being discussed and have a better understanding of it.

Art seems to arouse an interest in the children, makes them more alert, eager to find out what happens next, and how it looks at the completion or finish of the project. Children are more anxious to continue the lesson if aroused by some form of art which they think 'isn't learning'.

In science a painting can be used as a study in environment and could stimulate discussion on what could happen and why.

Children react instantly to visual impact of most any kind. It usually gives an added impetus to a carry-over lesson---starting us afresh. Visually the introduction of a specific objective focuses the children in the direction we hope the lesson will go---generally it clears any misunderstanding or misapprehension.

Question 7: Do you feel visual arts are more adaptable to certain subjects? A majority of participants felt that the visual arts were more adaptable to certain subjects. Table 5 reports the response to question 7.

Table 5

Response of Members of the Sample Group to the
Question: Do you feel visual arts are
more adaptable to certain subjects?

Yes	32
Maybe	1
No	7
No Answer	10

Question 8: If "yes", (to question 7) would you please name

the subjects. The subject area which received most responses was language arts. Table 6 refers to the answers given by participants to question 8.

Table 6

Subjects Reported to be More
Adaptable to Visual Arts

Subject	
Language Arts	26
Social Studies	18
Science	9
Math	3
Drama	3
Music	6
Art	6
Health	3
Physical Education	0

A few teachers felt that visual arts were specifically less adaptable to math, physical education, and science.

Others answered question 8 with the following comments:

As I have already stated, I feel very strongly that visual arts are excellent aids in all subjects. Some take more time.

I feel that the visual arts in teaching are only limited by the individual teacher and the time available.

Visual arts are necessary to good teaching of science, social studies, some aspects of math, and reading--also health. Occasionally visual arts can enhance other areas of subject matter.

Not really, I feel it goes mostly with the particular lesson.

Maybe more adaptable to some subjects, but could be used in any subject.

Art and subjects concerning people (history, sociology, etc.). There's some use in science---flowers, plants, and the animal kingdom beckon to be used.

Science and math are related to art. Art is the visual concept or expression of math and science.

If have idea of being visual---not difficult to come up with something.

Subjects that are more concrete than abstract---social studies more than math.

Social studies is especially adaptable to the visual arts, math seems a little strained as a correlation with art.

Survey Data Part III

Part III dealt with resources teachers use in preparing lessons with visual arts activities. It also asked questions concerning the use of a curriculum guide and the willingness to attend a course of instruction or workshop designed to help teachers improve the use of visual arts in the elementary curriculum.

Question 9: Check the types of resources which you have used to infuse art into your teaching. A list of eleven choices was given with additional space to include other resources. Responses to the

eleven choices are given in Figure 6. Table 7 lists other resources used by teachers in the sample group.

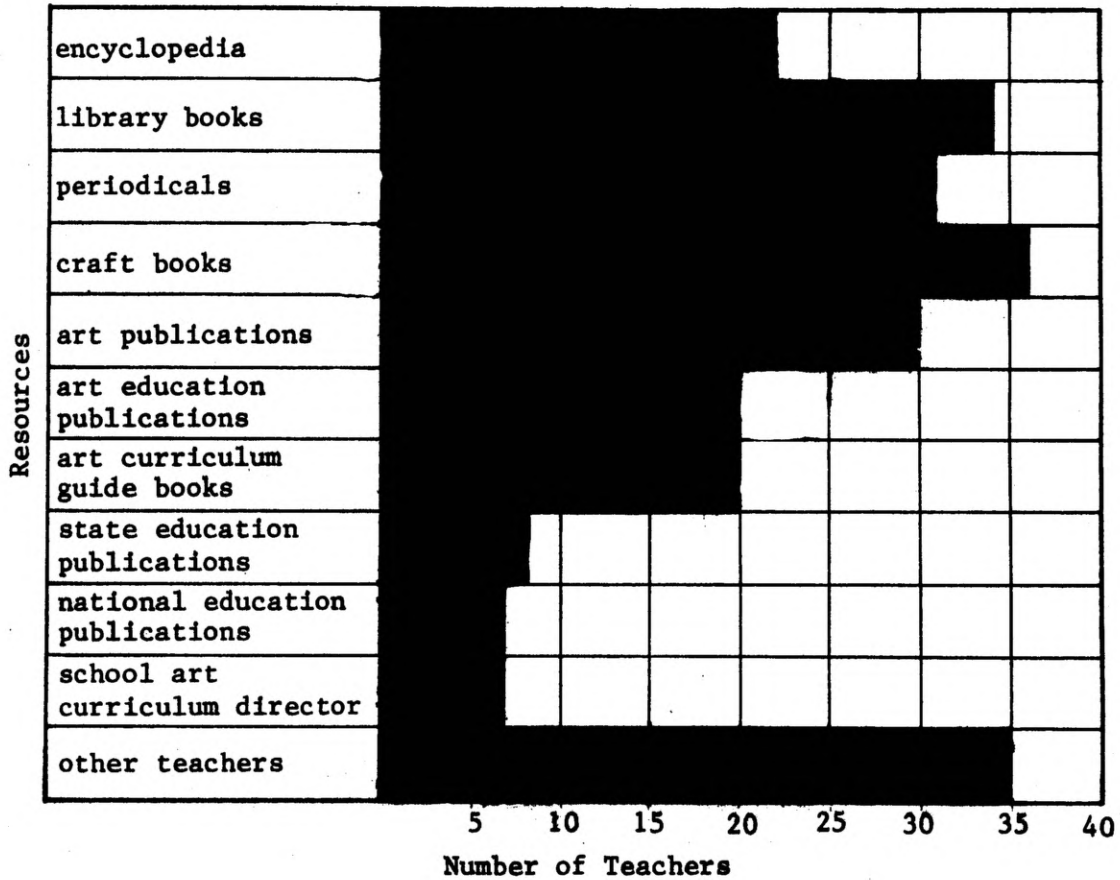


Figure 6

Listed Resources Used by Teachers
in the Sample Group

Table 7

Other Resources Used by Teachers
in the Sample Group

Area	Other Resources	Number of Responses	Total
Community Resources	the community	3	12
	art museums/galleries	3	
	craft shops and stores	1	
	displays	1	
	bazaars	1	
	travel	1	
	nature	2	
Audio Visual Materials	pictures	1	8
	films	2	
	filmstrips	1	
	slides	1	
	commercial materials	1	
	worksheets	1	
	college course handouts	1	
People	previous experience	1	7
	people in the community	1	
	artists	2	
	university instructors	1	
	children	1	
	husband	1	
Miscellaneous	handcrafted items	1	4
	children's newspapers	1	
	teacher made materials	1	
	other classrooms	1	

Question 10: Please name in order of preference the titles of the publications which you use most often in preparing art activities for your instruction. The participants named a wide variety of publications. Table 8 gives resource publications named more than once. The resources named only once are given in Table 9.

Table 8
Resource Publications Named More Than
Once by the Sample Group

Title of Publications	In Order of Preference					Total Number of Responses
	1st	2nd	3rd	4th	5th	
Instructor	11	9	2	3	2	27
Teacher	1	1	6	1	0	9
Grade Teacher	3	3	1	0	0	7
Handbook of Arts and Crafts - Wankelman	3	0	1	1	0	5
School Arts	3	1	0	0	1	5
Personal files	2	0	0	1	1	4
Create	0	2	0	1	0	3
Early Years	0	1	1	0	1	3
National Geographic	0	1	2	0	0	3
Pack-O-Fun	2	0	1	0	0	3
Arts and Activities Magazine	1	0	0	0	1	2
Art Today and Everyday	0	1	0	1	0	2
Family Circle	0	0	0	1	1	2
Highlights Magazine	0	0	0	2	0	2
Learning Magazine	2	0	0	0	0	2
Newspapers	0	1	0	0	1	2
Ranger Rick	0	1	1	0	0	2
Women's Day	0	0	0	1	1	2

Table 9

Resource Publications Named Once by the Sample Group

	In Order of Preference				
	1st	2nd	3rd	4th	5th
1. Art Today	Art News	Growing With Art	The Complete Crayon Book	McCalls	
2. Art Instruction	Weekly Reader	Time/Life Creative Work-shop Books	The Index of American Design	Good Housekeeping	
3. Art in the Elementary School, Linderman	Art Education	Sunset Hobby and Craft Books	World	Math Enthusiast	
4. Creative Dramatics	Sacto Unified Curriculum Guide	Craft Cards	Visual Arts	Creating With Paper	
5. Billings Art Curriculum Guide	Amazing Life Game Theatre	Art Realities	Today's Catholic Teacher	Art in the School Program	
6. Creative Art Tasks for Children	Collage and Construction	Exploring Papier Mache	Arts and Crafts Work-shop	Handbook of Art	
7. Gift Ideas for Elementary Art	Emphases: Art	Art for Today's Schools	Arts and crafts magazines (no specific titles)	Make it Fun for Little Ones	
8.				Craft books (no specific titles)	

Question 11: Would you use a "curriculum guide" which would provide guidance for infusing art into the general elementary school curriculum? The response to this question was positive. The results of this question are recorded in Table 10. Question 11 included a space for comment. A representative selection of these comments follows Table 10.

Table 10

Willingness of the Sample Group to
Use A Curriculum Guide

Yes	39
Maybe	7
*No	1
No Answer	2
**Only wrote a Comment	1
Answered Without Comment	14

*"Too many times 'curriculum guides' can not zero in on an individual class' needs or capitalize on its skills. My school is in a rural area and the materials readily available would be quite different than those in a city area. I am referring to such items as pine cones, dried plants, rocks, etc. I would feel 'hemmed in' by a curriculum guide."

**"I'd certainly look it over and give it a study."

This guide should be most helpful and probably would lead to more use of art coordinated with subject matter of courses taught

to elementary children.

Utility of the guide would be dependent on availability of time and materials in addition to the basic format.

I seriously doubt that such a book or guide is necessary. There are many excellent resources on the market and more material would simply add to the avalanche that we teachers are buried under.

As a guide. It would be especially helpful to the teacher who is unsure in her art. It would be extremely helpful because it would build a continuity of development into what is now the most hit and miss area of education.

On nature, emphasis, and structure---some so called art administrators and college people 'out of tune'. Use some good people in the field for references.

Question 12: Would you attend a course of instruction or a workshop designed to help you improve your use of the visual arts in your classroom. Most of the participants said they would be willing to attend such instruction. Table 11 reports the response to question 12. A representative selection of comments follows Table 11.

Table 11

Willingness to Attend a Course of
Instruction or a Workshop

*Yes	40
**Maybe	7
No	1
No Answer	1
***Only wrote a comment	1
Answered without comment	15

*"Yes-'if': If it's not too long, nor too far away...I'm really interested in the guide more than the workshop."

**"Perhaps; I would have to know more about the workshop, the people, what materials would be covered, etc., before finally deciding whether to attend or not."

***"Workshop might be very interesting and helpful."

I am always searching for new ideas. I am not concerned about discovering clever new gimmicks as I am in increasing or expanding skills in the use of materials we now have at hand. For example-- techniques for using a pencil, paint brush, clay, water color, etc. more effectively. I can find clever ideas in magazines.

Such a course should be geared to what each teacher would use-- perhaps experimenting with new materials or developing an idea file or demonstrating effective methods for using visual arts in the classroom.

Other comments stated concern for expense, location, travel distance, and time.

SUMMARY

This chapter is concerned with responses to the three areas of investigation presented by the questionnaire 1) teaching experience, grade level, and school size, 2) visual arts and the elementary curriculum, and 3) resources teachers use. The data was individually recorded in charts, graphs, or summaries. Each question is listed separately and followed by responses provided by the sample group.

Most teachers in the sample group taught the intermediate grades. More than half of these teachers had nine or less years of teaching experience. Teachers with two years experience formed the largest single group. The sample group either had some training in art or were interested in hobbies relating to art. The average number of students in each class was twenty-one. The number of students in a school varied from twenty to 570.

In the sample group forty out of the fifty teachers used visual arts to enrich the subjects they taught. Visual arts were used as the major stimulus to a lesson by thirty-one teachers, and they were used as the introduction to a lesson by thirty-four teachers. A total of thirty-two teachers felt visual arts were more adaptable to certain subjects. The subjects receiving most of these comments were language arts and social studies. All five areas were coordinated with a wide variety of visual arts activities. Visual arts were mainly used to

introduce concepts, arouse curiosity, create interest and stimulate students to respond to the lesson being taught.

The five resources teachers used most often were: craft books, other teachers, library books, periodicals, and art publications. Other resources which teachers used were the community, audio-visual materials, and people. The publication most often preferred was Instructor Magazine. The variety of magazines, textbooks, and craft books that teachers used was very broad.

The number of teachers interested in using a curriculum guide to help them infuse art into the elementary school curriculum was thirty-seven. And thirty-six teachers were interested in a course of instruction or workshop.

Chapter 5

SUMMARY AND CONCLUSIONS

Summary

This research paper was developed to determine if elementary school teachers in the state of Montana incorporate visual art into the teaching of other subjects. It was also developed to determine what resources these teachers use.

The review of literature was concerned with three areas: elementary school art curriculum guides, basic research about creativity, and art education and general education publications.

A questionnaire was developed to determine how visual arts are used by elementary school teachers in Montana. It also contained questions regarding the resources used by these teachers.

The results of the questionnaire indicated the visual arts were used to enrich all five of these areas: 1) language arts, 2) social studies, 3) science and math, 4) drama and music, and 5) health and physical education. The visual arts were also used as the major stimulus and introduction to a lesson. The sample group felt that visual arts were more adaptable to language arts and social studies. A wide variety of visual arts materials and activities were used in many different ways and the resources these teachers used were quite diverse. Teacher response also indicated interest in an art curriculum guide and a course of instruction or workshop which would help them

infuse art into the elementary school curriculum.

Conclusions

Information gained from the five questions posed by the study suggest the following conclusions:

1. Art is being used as a supplement to teaching other subjects. Teachers use the visual arts to arouse curiosity, to gain attention, and to act as a motivator.

2. Art is more often used as an introduction or an attention motivator in many subjects than it is as a method of teaching.

Although the visual arts are integrated into all subject areas, teacher responses seemed to indicate they are "in addition to" rather than a source from which to teach.

3. Most of the activities and materials listed in Appendix D (Activities/Materials List) were mentioned by the sample group of teachers. Therefore, it seems that students have the opportunity to participate in a wide variety of activities related to the visual arts.

4. Most teachers felt the visual arts were more adaptable to language arts and social studies, but the research showed that visual arts were used in every subject area. One teacher commented "...visual arts in teaching are only limited by the individual teacher and the time available."

5. Resources varied from cereal box lids to artists. Teachers

made comments on many sources of information or ways in which they gather ideas for expanding their methods of teaching. The publication teachers use most often was Instructor Magazine. Publications such as Grade Teacher, National Geographic, Ranger Rick, and Teacher Magazine were also mentioned. However, most of the mentioned publications seemed to be arts and crafts magazines, and popular women's magazines.

6. Positive responses were given concerning a course of instruction or workshop designed to help teachers improve their use of the visual arts in their classrooms. They also responded favorably to the idea of a curriculum guide which would provide guidance for infusing art into the general elementary school curriculum.

It is hoped that information from this study will be used as a basis for more involved integration of art into the elementary school curriculum.

APPENDICES

Appendix A

Examples of Integration of Visual Arts with the
Elementary Curriculum, from Art in
the Awakening Years

5th Grade General Concepts	Related Art Experiences
Social Studies-Science - Learning About Our Country's Growth	
How can we live and work together to make this year a profitable, successful, and enjoyable one? . How can we make our school an attractive place in which to live and work? . How can we develop and maintain good habits for health and safety?	Fifth grade children in their creative experiences, have greater interest in exact appearance, and a desire for more knowledge and greater skill. Art activities are more completely planned, executed and evaluated. The teacher seems to be a working member of the group. "An eye for beauty is learned." Children should make carefully considered choices in making their classroom a pleasant area in which to work. Pupils should be given increasing responsibility for the appearance of room work areas, bulletin boards, and displays. Charts and posters, using tempera paints and cut paper along with scrap material, may illustrate health, safety, and manner rules.
How did man's attempts to meet his needs lead to the discovery and exploration of our country?	Models of navigation instruments can be made by paper and wood construction. Children visualize the exploration of the new world by charting routes of explorers on outline maps showing known parts of the world and constructing a time line.

Why did the colonists leave their homelands and how did they adjust to their new environment?

- . How did people establish and live in the permanent English colonies?
- . How is our culture influenced by our colonial heritage?

How has the movement of people contributed to the growth of our country in area and population?

- . How did pioneers travel to the west?
- . What hardships were encountered and how did the pioneers meet them?
- . How are frontiers still being extended?

How is sound caused and how is it controlled for man's use?

How is weather caused and how is man attempting to adjust to it?
How does man grow plants and care for them?

In what ways does our observance of the Christmas season reflect our heritage?

Portraying life of early colonists and their adjustment to the new world offers rich opportunity for murals, dioramas and models of colonial shelter, food, clothing, tools, recreation and ways of travel to the west. Paper and wood construction, clay, weaving and stitchery projects may also be used. Puppet shows may dramatize colonial life and problems of explorers and settlers.

Notebooks of exploration, colonization, and westward movement are carefully planned for organization of content, layout, and design.

Science principles in sound, weather and plant growth may be imaginatively and effectively displayed in exhibits and bulletin boards. Models of sound and weather instruments may be constructed by the children.

Craft activities in ceramic clay, felt and stitchery, crayon design and printing on muslin, raffia and reed, as well as card printing, are interesting and challenging projects for fifth grade pupils.

Language Arts - Listening, Speaking, Reading, Writing

Showing relationships between words and feelings
 Listening for sequential development
 Production of plays (informal)
 Introduce biography, animal stories, adventure stories
 Interpret figurative language
 Maintain manuscript skills
 Locating information

Informal production of plays continues to interest children whether the plays are adapted from basic-reader material or written by the children. Puppet plays also provide experiences in making of settings. Puppet construction should be more elaborate projects than those made in early grades. Book displays to "advertise" biographies, animal, and adventure stories provide limitless choice of media according to children's interest and ability. Interpreting figurative language through illustration helps develop vocabulary. Children may make hardback books for their own creative stories and poems. Cover design and layout are as fascinating as the bookmaking process. Fifth grade children may maintain manuscript skills through writing and illustrating stories for first and second grade pupils to read. This will also provide opportunity for writing for the pleasure of others.

Arithmetic

Decimals
 Geometrics - read maps drawn to scale
 make single-scale drawing
 Measurement - area of rectangle, perimeter

Charts may be made to explain explain decimals. Reading maps drawn to scale may precede projecting a large scale mural layout from a basic plan. Layouts of the classroom and the children's rooms at home help their understanding of perimeter and

area of a rectangle.

Music

Creative rhythmic activity
Original work correlated with art
Listening to and studying music
of our own and other lands

Music-listening activities
provide opportunity for painting
"moods" in music. Props,
scenery and costumes for music
productions should have more
careful research, planning, and
execution.

WE BELIEVE IN ART EXPERIENCE FOR ALL CHILDREN BECAUSE:-

1. Art provides a way of being articulate. The very young child often describes his reactions to life more completely and easily through the medium of art than he does with the spoken or written word.
2. Art expression is based on personal experience. Each child's life experiences are individual to him; consequently his art expressions are uniquely his own.
3. Many children find release for emotion and feeling through art activities and experiences. (Their work is colored by feeling. Expressing the pleasures or joys, angers or repressions of the moment.
4. One purpose of the art program is to develop the individual's ability to select and use those techniques and knowledges from any field which will contribute to more satisfying and adequate day-by-day living.
5. Art offers and encourages experimentation. Experimentation with suitable materials provides children with the opportunity to translate ideas into visual form resulting in tangible objects.
6. Art experiences build a background for being an intelligent producer and consumer.
7. Participation in art activities, such as puppetry, stage production and murals offers the individual experiences in working with a group.
8. The art program enriches the environment through the use of color, textures and materials.
9. Visual experiences are equal in value to manipulative experiences in promoting growth and development of the child. Both types of experiences provide an atmosphere which produces pleasing and

satisfying reactions for children.

10. The place of the arts in the general curriculum is to develop the creative aspects of the child's personality along with aesthetic sensibility, craftsmanship, and appreciation and knowledge.

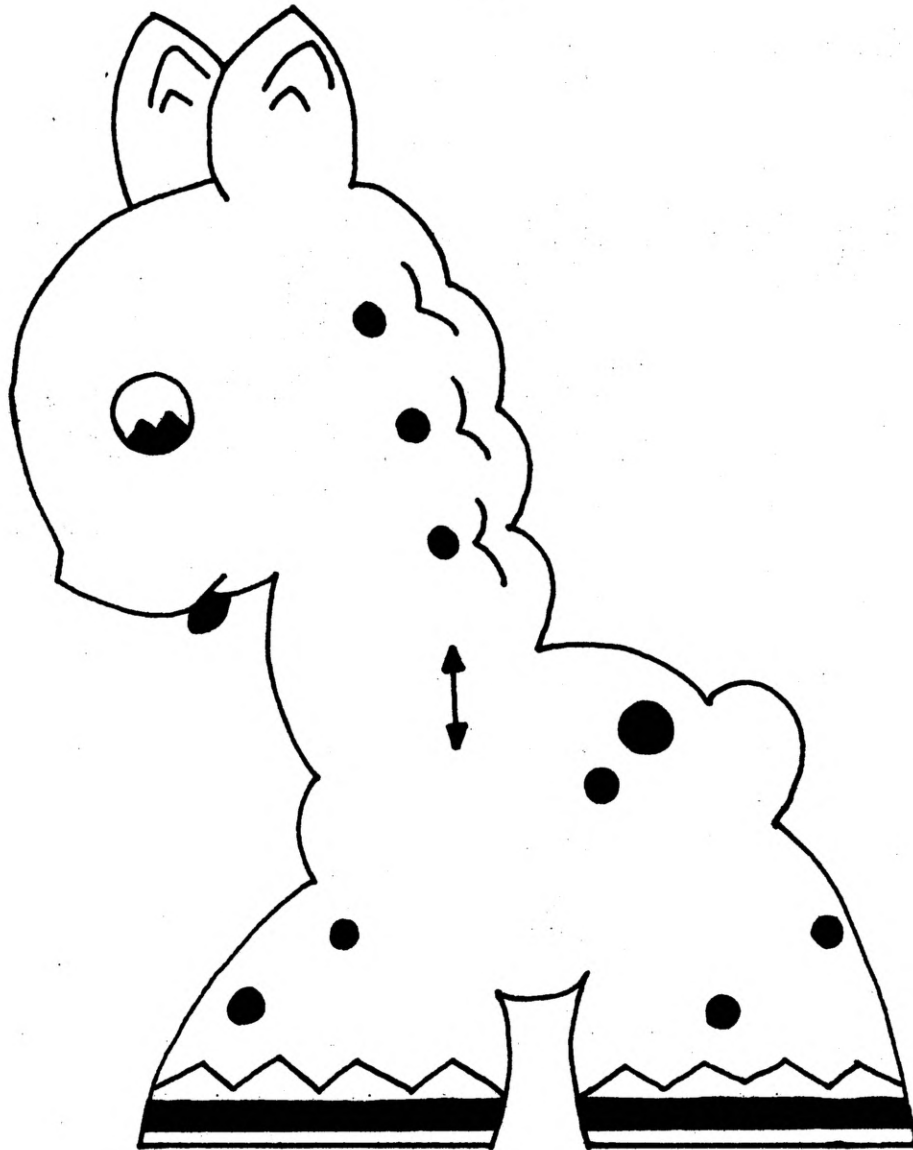
PHILOSOPHY

Crafts for the Elementary School (3 dimensional)

WE BELIEVE ALL CHILDREN SHOULD HAVE EXPERIENCES WITH THREE-DIMENSIONAL MATERIALS BECAUSE:

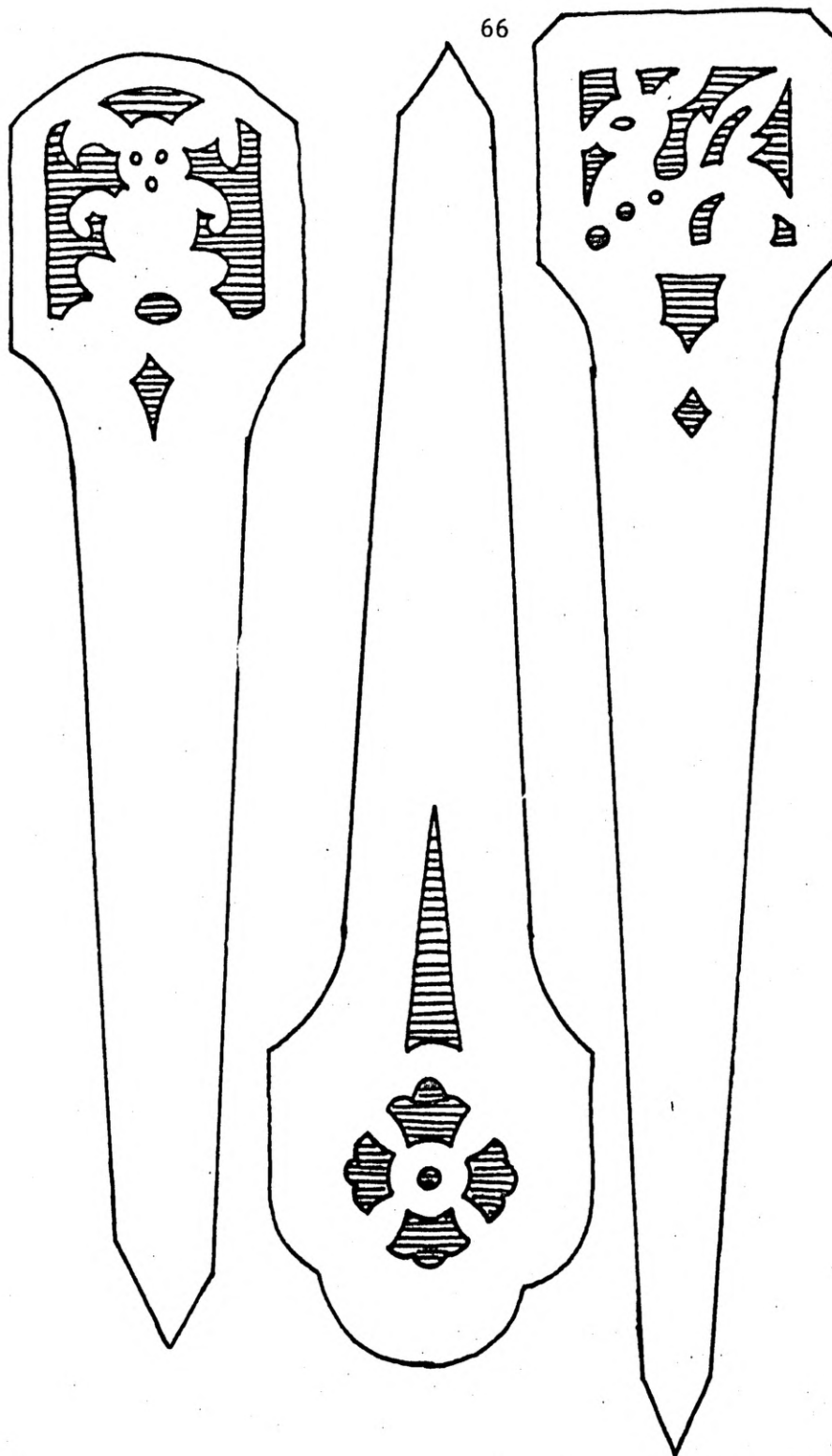
1. Opportunity for individual expression is provided.
2. Skill in the use of tools and equipment are developed.
3. Opportunities for creative experiences are broadened by widening the scope of materials available for classroom use.
4. Muscular sensory skills are developed and improved through the use of tools and equipment.
5. The possibilities and limitations of materials can be taught thus making more intelligent consumers.
6. Other areas of learning are enriched particularly social studies.
7. Children have experiences in sharing tools and materials and in learning to cooperate and get along with each other.
8. Children are exposed to useful and attractive objects produced by other cultures.
9. Opportunities for children to plan, organize and carry to completion projects involving many different materials are provided.
10. Opportunities for success are increased. Some children are more capable with three-dimensional materials.
11. Experimentation with a variety of tools and materials is encouraged.
12. Activities which may be used in future leisure time are provided.

APPENDIX C



Handcraft Teacher's Guide for Elementary Schools, Cleveland Public Schools, p. 31

PROJECT NO. I. To be made of wood $\frac{1}{4}$ " thick. Decorations can be done with crayon, after which it should be shellacked.

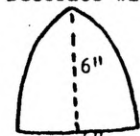


Handcraft Teacher's Guide for Elementary Schools, Cleveland
Public Schools, p. 121

PROJECT NO. 7. The shaded areas are to be cut out.

Beanies

Use felt, velveteen, corduroy, or wool jersey.
Decorate with brightly colored yarn, felt flowers, or embroidered designs.



Cut six and
sew together.



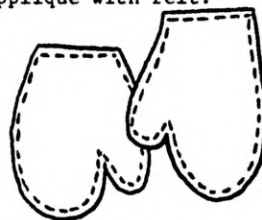
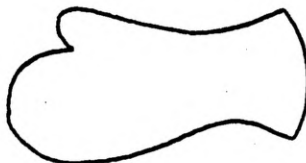
Cut designs.



Applique onto
the beanie.

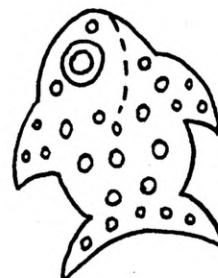
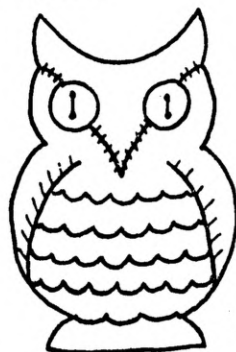
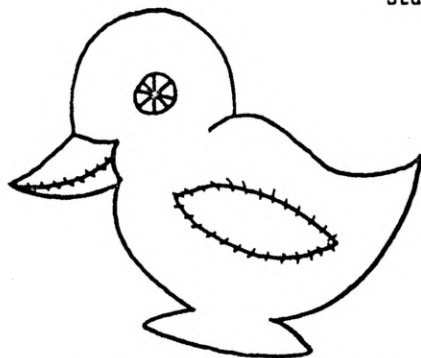
Mittens

Use flannel, old sweaters, wool jersey, corduroy, or felt.
Decorate with embroidery---yarn or luster cotton. Applique with felt.



To make pattern correct size, place your hand on a piece of paper and draw around it $\frac{3}{4}$ " outside the hand. Allow for a seam $\frac{1}{4}$ " deep. Cut four pieces. Assemble and decorate. Cut side edges may be put together with the blanket stitch.

Stuffed Animals



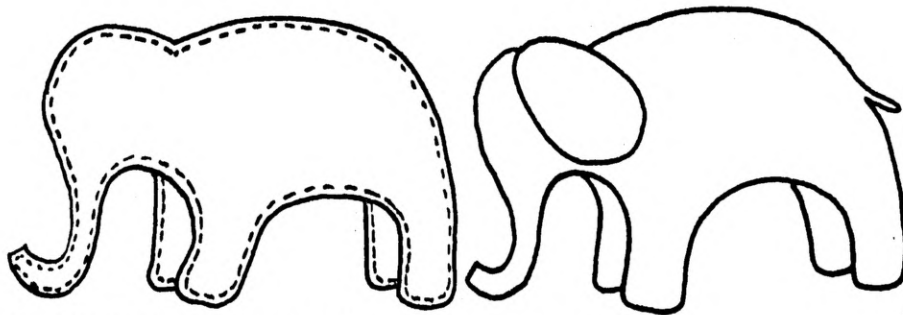
Use prints and contrasting or harmonizing plain material, cotton prints, or whatever scrap cloth is on hand.

Decorate with yarns, buttons, beads, or string. A blanket, harness, or other details may be added.

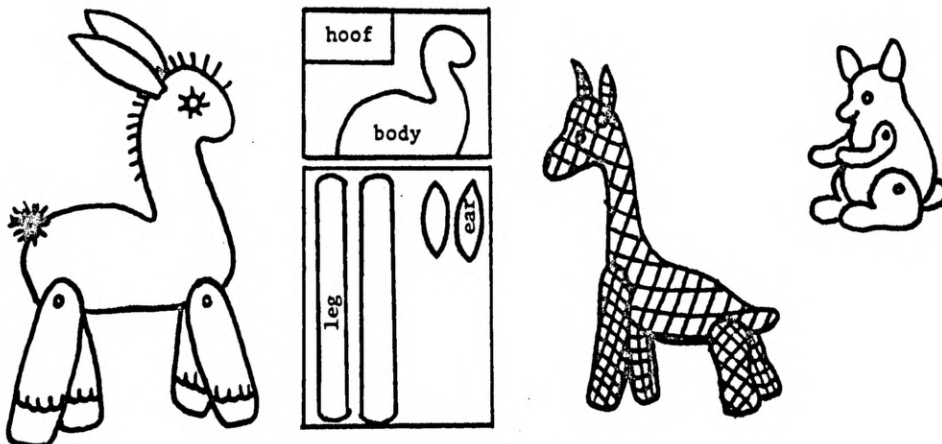
Some stuffed animals are made by using two identical pieces. If made of cotton cloth, they may be sewed on the wrong side, turned, and stuffed. If made of oil-cloth or felt, they can be put together using a blanket stitch around the edges. Details may be added by using contrasting materials, buttons, bits of felt, or the like.



Cut from doubled material. Fold legs. Cut ears and legs from doubled material.



Assemble parts, sew wrong side out, turn, and stuff.



In making an animal with separate parts, the main body part is made in one piece; the legs and ears are made separately and sewed in place.

APPENDIX D

arts & humanities

TO: LIAISON NETWORK MEMBERS

FROM: ELSOM ELDRIDGE, JR.
Arts and Humanities Coordinator

RE: ATTACHED SURVEY

Janice Rae Camin, a graduate assistant at Montana State University, in conjunction with Research Advisor Professor Donald Holz, is conducting an inquiry into the various ways elementary teachers infuse the visual arts into their regular classrooms.

Please ask an elementary teacher in your school or district to complete the questionnaire within the next week, and send right away to:

Janice Rae Camin
Department of Elementary Education
Montana State University
Bozeman, Montana 59715

The following note will explain the survey to cooperating teachers:

Dear Teacher,

Realizing that visual art is a basic component of the elementary school curriculum, a research project has been undertaken by a graduate assistant to the Department of Elementary Education, Montana State University. This study is to determine if elementary school teachers in Montana incorporate visual art into the teaching of general elementary curriculum.

With the cooperation of the Arts and Humanities Program in the Office of the State Superintendent, you, an experienced elementary school teacher, have been chosen to complete this questionnaire.

Your experience and expertise will be greatly appreciated in answering these critical questions concerning visual arts and the elementary curriculum.

The results of this survey will be submitted to Mr. Elsom Eldridge, Jr., Arts and Humanities Coordinator, for use in helping teachers infuse art into the elementary curriculum.

Your help and cooperation are genuinely appreciated.

Respectfully,

Janice Rae Camin
Janice Rae Camin
Graduate Assistant

Donald M. Holz
Prof. Donald Holz
Research Advisor

QUESTIONNAIRE

For the purpose of this questionnaire, art will mean the visual arts such as painting, weaving, sculpture, and art appreciation. Drama, dance, and music are not included.

1. Please answer the following:

- A. Presently teach grade(s) _____
- B. Years of teaching experience _____
- C. Art Background:
- _____ degree in art
- _____ some art training
- _____ hobby(ies) or other art-related experience
- _____ no art experience
- D. Class size _____
- E. Students Per School _____

2. Do you use visual arts to enrich the subjects you teach? _____

3. If "yes", please explain how you do this after each of the appropriate subjects.

A list of art materials/activities has been included on the last page of this questionnaire for your reference.

Subjects:	Comments:
Language Arts: Reading Literature Phonics Spelling Penmanship	
Social Studies: History Geography Sociology Anthropology Political Science Economics Psychology	

(Question #3 continued)

72

Science and Math:	
Drama and Music:	
Health and Physical Education:	

4. Do you ever use visual art as the major stimulus to a lesson? _____
5. Do you ever use visual art as the introduction to a lesson? _____
6. If you have answered "yes" to either or both of questions #4 or #5, please name the subjects in which you do this. Explain how the visual art acts as the motivator.

7. Do you feel the visual arts are more adaptable to certain subjects? _____

8. If "yes", would you please name the subjects..

9. Check the types of resources which you have used to infuse art into your teaching.

- _____ encyclopedia
- _____ library books
- _____ periodicals
- _____ craft books
- _____ art publications
- _____ art education publications
- _____ art curriculum guide books
- _____ state education publications
- _____ national education publications
- _____ school art curriculum director
- _____ other teachers
- _____ other resources, please specify

10. Please name in order of preference the titles of the publications which you use most often in preparing art activities with your instruction.

1. _____
2. _____
3. _____
4. _____
5. _____

11. Would you use a "curriculum guide" which would provide guidance for infusing art into the general elementary school curriculum?
-

Comment:

12. Would you attend a course of instruction or a workshop designed to help you improve your use of the visual arts in your classroom?
-

Comment:

MATERIALS/ACTIVITIES FOR REFERENCE

1. Architecture
2. Art Appreciation:
 - cultural objects
 - field trip
3. Art History
4. Clay
5. Collage
6. Color Theory:
 - hue
 - value
 - intensity
 - color schemes
 - textural enrichment
 - mixing
7. Crayon Color:
 - wax crayons
 - water crayons
 - oil pastels
 - crayon engraving
 - crayon resists
 - melted crayon
 - felt-tip markers
 - crayon pencils
8. Constructions:
 - diorama
 - masks
 - found objects
 - paper
 - cardboard
 - puppets
 - wood
 - plastic
 - cloth
 - metal
9. Drawing:
 - pencil
 - charcoal
 - crayon
 - paint
 - pen & ink
10. Design Theory:
 - line
 - form
 - texture
 - space
 - color
 - balance
11. Environment Art:
 - terrarium
 - playground equipment
 - earth sculpture
 - landscape
 - learning environment
12. Jewelry:
 - wire
 - copper
 - found objects
 - plastic
 - stone
 - aluminum foil
 - clay
 - dough
13. Mosaic:
 - seeds
 - paper
 - cardboard
 - commercial tile
 - student made tile
 - stone
 - crayon
 - plastic
 - wood
14. Painting:
 - mural
 - melted crayon
 - oil pastels/paint thinner
 - easel painting
 - desk top painting
 - tempera
 - oil paints
 - acrylics
 - finger paints
 - powdered paints
15. Photography:
 - prints
 - slides
 - movies
 - processing
 - collage
16. Printing:
 - vegetable
 - glue
 - paper
 - silk screen
 - collographs
 - stencil
 - linoleum block
 - wood block
 - found objects
 - etching
17. Sculpture:
 - clay
 - soapstone
 - sand casting
 - soap
 - dirt
 - plastic
18. Threads:
 - macrame
 - batik
 - weaving
 - loom
 - wall hangings
 - natural fibers
 - card weaving
 - cardboard loom
 - stichery
 - knitting
 - crochet
 - embroidery
 - aplique

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