

ART TRAINING NEEDS OF THE ART TEACHER
AND THE ELEMENTARY CLASSROOM TEACHER

by

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A professional paper submitted to the Graduate Faculty in partial
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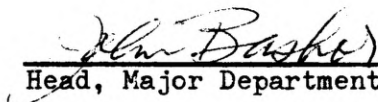
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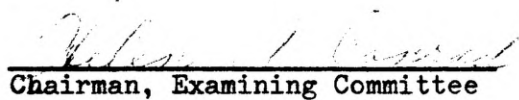
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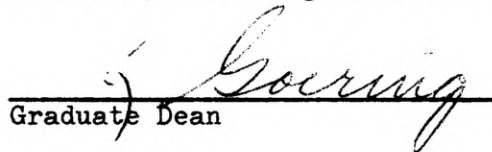
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Abstract

More courses for elementary teacher art preparation seem to be needed at the university and college level. The Montana State Department of Education should provide leadership in the improvement of school art programs statewide by having a State Supervisor of Art in that office.

A study was made to sample such needs. The study used background material, letters to state departments of education requesting art accreditation requirements, and a local questionnaire survey of Bozeman teachers' art preparation.

The information gathered showed no uniformity of art credit requirements on the state levels, more teacher art preparation than expected, but evidence of the lack of confidence in their ability to apply such training on the lower elementary level. Both the teachers and the children appeared to like the art period. The teachers seem to need help through more relevant art training and available resource material.

CHAPTER I

INTRODUCTION

I was recently a student teacher in Elementary Art. It was then that I first became more aware of the different emphasis of art teaching on the elementary level as compared to the secondary level. The purpose in teaching art on the elementary level is to develop children's innate creative abilities. Any courses offered for the elementary teacher should be relevant to this purpose. Some of the teachers said they felt less than confident of their ability to teach art because of their limited exposure to art courses for elementary teachers while attending a university or college. The teachers seem to feel a need for and are requesting more practical elementary art courses than are now offered for their teaching level. The questionnaire approach which I used later as a part of my research study was designed to find out if there really is a need for further teacher art training.

Since the establishment of our free public school system the right of every child to an equal opportunity for education has been stressed. Art education for all children as an integral part of the whole school system has been the goal of art educators since the beginning of this century. The elementary school training years are a very important time for the child as he develops most of his life-long patterns of living and learning during this time.

There seem to be few special art teachers available to carry out the goal of art education in the elementary schools. So meaningful, creative art experience has to come from the regular classroom teachers. In many cases teachers are not sufficiently prepared to know how to get the child to express his own ideas. In 1958 Italo De Francesco gave us a national median requirement in art for certification of elementary teachers of 3.7 semester hours which required art appreciation and art laboratory methods.¹ Even now things have changed very little. Other educators stressed that not less than six and perhaps even twelve semester hours should be required.

This leads to the questions: Are there any art credit requirements for classroom teachers in Montana or in some of the other states? How about Canada, do they recognize this need for art preparation? Is there a relation between the degree to which a child enjoys or suffers art experiences in our elementary and secondary schools today and the quality of art preparation the teachers received? If the teacher is ill-prepared to teach art and the art program suffers as a result, in what way does the child suffer who is the victim of such a circumstance? Viktor Lowenfeld says, "the education and training of the usual elementary teacher does not include a real understanding of children's art as a

¹Italo L. De Francesco, Art Education, Its Means and Ends, (New York: Harper and Brothers, 1958), p. 496.

prerequisite to receiving an education degree and an understanding of the normal development of children's art is often sadly neglected."²

There are many varied opinions about what type of art education should be provided for the teacher. Frequently there is a lack of understanding or sympathy about teacher art preparation from state departments of education or even between different departments within the school itself.

The State Department of Education does not recognize this need to any important degree since it does not specify a required number of credits in art for classroom teachers. Urban schools and especially Montana rural schools which are without available art resource persons need help.

Recently teachers may choose the option to be certified in Kindergarten through Twelve in special areas such as art. However, art training now generally prepares teachers to teach mostly at the junior and senior high school level. Too many administrators have hired secondary art teachers thinking that they are qualified to teach elementary as well. Here is found the weaknesses in Art Supervisors who have not had training and experience at the elementary level. Within this paper I hope to present the important difference between the two levels.

²Viktor Lowenfeld, W. Lambert Brittain, Creative and Mental Growth (5th ed.; New York: The MacMillan Co., 1970), p. 64.

Statement of the Problem

It is my desire to examine the existing requirements for preparing regular classroom teachers and art teachers teaching art from Kindergarten through Twelve. I intend to seek strengths as well as solutions for possible weaknesses in the training of people teaching art on the elementary and secondary levels. To substantiate that art education needs different emphasis on the elementary than on the secondary level, it is important for me to do research on both levels. I hope to gain answers from a questionnaire taken to classroom teachers and art teachers that will lead me toward definite conclusions to prove or disprove my original premise.

CHAPTER II

THE BACKGROUND OF ART IN THE TOTAL EDUCATION PICTURE

The past decade saw revolutionary forces at work for educational reform. Education institutions, however, only proved once more how resistant they are to change. "The revolution came," James Cass says, "not in the schools, but in our view of them, in our changing conception of the nature of childhood, and what society, through its schools, should do for children, rather than to them."¹

Historical Development

The formal introduction of art in the public schools of America began in the 19th century. During this time there were no national organizations of art teachers, and no state laws about teaching requirements. The object of teaching art at the turn of the century was more of a social grace with teaching limited mostly to drawing, modeling, and needle work. This concept of art carried into the 20th century in many schools.

The Child Study Movement got under way in the 1880's under the leadership of the eminent American psychologist, G. Stanley Hall. This movement was concerned with the child and his development, both mental and physical. The movement saw the child as an individual with special and unique needs and whose mind differed qualitatively

¹James Cass, "The Crisis of Confidence and Beyond," Saturday Review, September 19, 1970, p. 61.

from that of an adult. Many still viewed the child as a miniature adult and hence expected more from him than he could possibly attain.

Many well-known educators, such as Franz Cizek^v, Jean Piaget, John Dewey, and Viktor Lowenfeld, became active in child study and lent their strength to the movement. Their ideas still form much of the basis of art education for today's children.

Viktor Lowenfeld, a giant in the field of American Art Education, laid a psychological foundation for the way in which children develop in and through art. With him, the child was all important and the art instrumental in furthering the child's development. Copying and using coloring books were out as far as he was concerned, and he believed children's art contests were inappropriate if not downright harmful. Through his writings and efforts the importance of the child was re-emphasized in the programs that prepared teachers of art. His work is being carried on in his students who rank high as national art educators in the United States and other countries.

The Need for Adequate Preparation of Teachers

At the elementary level art education has the opportunity to develop and strengthen child expression. All children pass through roughly three principle stages of development in art expression. These stages of development follow each other in a logical step by step sequence. There is no way to the higher stages, but through the lower ones. Mainly the steps can be generalized as Scribble, Schematic and

True to appearance. The Scribble stage, the beginning of visual expression, occurs in pre-school years usually between the ages of one and four. Scribbles at first are accidental and are mainly gestures and movements put down in response to the development of the sense of movement and touch.

The Schematic stage follows the scribble stage and refers to the word Schema, which means "outline" in Latin. In this stage the child draws shapes or symbols to represent objects and figures with outline. He uses these shapes over and over again to signify the same or similar objects. At first during the primitive schema there are few, or no, details and many parts are missing. For instance, a man may be drawn by the child as merely a "head man" with no body. "The schematic stage is reached when lines have a specific and understandable meaning in defining shapes, and when shapes have a very direct relation and resemblance to the essential features of objects."² Children at this stage also draw the invisible because they know it is there and they feel it should be drawn. During this age, between 4 or 5 and until about 10, the child communicates better through drawing than through language.

About the age of eleven or twelve the True-to-appearance stage appears. Children in this stage try to draw the "natural" or "real,"

²Betty Lark-Horovitz, Hilda Present Lewis, and Mark Luca, Understanding Children's Art for Better Teaching (Ohio: Charles E. Merrill Books, Inc., 1967), p. 9.

but rarely achieve that goal. Unfortunately about the age of eleven the child's work loses the spontaneous quality of the smaller child. Gone for the most part is the natural fine feeling for composition.

During adolescence the child's drawing often lacks progress. After sixteen further development is usually because of instruction and practice. From then on drawing becomes a specialized ability instead of a natural means of expression. "Child art, undoubtedly, is a basis for further growth; however, the objective of teaching art to elementary school children is not to train artists, but to instill in children a sensitivity to aesthetic values."³

John Goodlad and some of his colleagues recently finished a nationwide survey of what is going on nationally in the classrooms enrolling children in Kindergarten through Three. Most of the classrooms they visited were self-contained with the teacher trying to be a jack-of-all-trades. Art, if taught at all, was taught by a classroom teacher who was prepared more in English or one of the social sciences.⁴

In almost any school there are signs that point to the below average, average, and the superior teachers of art. Where displays show a collection of art projects that all look the same; bulletin boards are commercially planned and put up by the teacher with no

³Betty Lark-Horovitz, p. 14.

⁴John Goodlad, "Advancing Art in U.S. Public Schools," Concepts in Art Education, ed. George Pappas (London: MacMillan Co., 1970), p. 276.

pupil help, strict discipline enforced during the art period, no resource materials available to the students for experimenting with various art media, textbook lesson approach, and few art materials poorly arranged for class convenience, you can feel reasonably sure that the art instruction is poor and child interest has been ignored. On the other hand some rooms seem to have an inviting atmosphere which makes you want to go in to see what the "children" have done. Whereon the walls and special interest areas are samples of children's creative work which show individual ideas and freedom of expression. The bulletin board by its very lack of adult polish shows that the children plan and display it. During the art period there is an atmosphere of controlled permissiveness with children working with others, or separately, and coming and going happily absorbed in their projects. A certain amount of controlled permissiveness in the art room is necessary and conducive to free self-expression, or as Italo L. De Francesco says, "Art education must develop in growing boys and girls a concept of freedom consistent with thoughtful activity freedom consistent with order and self-expression is consistent with the right of the group."⁵

Art education is not complete without including emphasis on evaluation and appreciation. To do this there needs to be an understanding of the process of visual dialogue, that interchange between teacher and student, the student and his work, and between the teacher

⁵Italo L. De Francesco, p. 237.

and the student's work. This process of continuing evaluation and communication is valuable on any level. The secondary students, who are taking art by choice, evaluate their work through their own responses and perhaps also in comparison to different artist's work, styles, and periods of art. Whereas elementary school children evaluate their art work on their own terms. Their teachers, their parents, and other students' responses to it may influence this.

The needed competencies for teachers teaching art are much the same in spite of the different emphasis between the secondary and elementary level. Both need courses in teaching methods, human development, basic design, art history, art appreciation, and creative processes, but the use they make of these courses will differ according to the ages of the students involved. The secondary art teacher will be more concerned with teaching specialized abilities and advanced use of media in order to introduce his students to the adult applications of art. The elementary teacher is not interested in developing such special advanced abilities in art techniques and media use. Essentially, she wants to help the child develop his own innate creative abilities through his normal stages of development.

In the area of competencies and art training the National Art Education Association stresses that the elementary teacher should include in her college preparation the study of developmental growth of children in art, ways of selecting, stimulating, guiding and evaluating art experiences, plus the appreciation of visual arts and

their importance in people's lives. The NAEA also recommends that there be participation in studio art activities that will provide understanding and skill in the use of two- and three-dimensional materials and processes that are suitable for children's art experiences.⁶ The student teacher should also have some work in observing and teaching art in the classroom situation. The report specified a minimum of eight weeks of student teaching for the teacher of art. It is significant to note that the secondary art teacher was also required to have a knowledge of the elementary art program. NAEA considers a minimum of forty-five semester hours of art essential for special teachers of art whether on the elementary or secondary level.

⁶ National Art Education Association, The Essentials of a Quality School Art Program, 1967, Washington, D. C.

CHAPTER III

PRESENT ART REQUIREMENTS FOR CERTIFICATION OF TEACHERS IN SELECTED STATES AND PROVINCES

This study is limited to the survey of art requirements set down by the departments of education of seven states chosen both for proximity and at random, and the three neighboring provinces of Canada: British Columbia, Alberta, and Saskatchewan. The departments of education in the states of Montana, Wyoming, Utah, Oregon, Washington, California, and Iowa and the three provinces were contacted requesting information that would shed light on present art preparation requirements for art teachers and classroom teachers in these geographical areas.

Analysis and Summary

Canada. Alberta and British Columbia are similar in that neither makes a provision for endorsement of certificates, while Saskatchewan does endorse certificates in special areas such as art.

Any teacher specialization in Alberta under the four-year Bachelor of Education degree requires thirty-six semester hours in the special area of either elementary or secondary teachers. General elementary teachers in Alberta usually have three semester hours of preparation in art, but it is not required. However, in British Columbia all elementary teachers trained in the province are required

to have at least one course in fine arts followed by an elementary art methods course in the curriculum and instruction of art.

In Saskatchewan the holder of a Standard B Certificate with one year of post-secondary education in a special area such as art plus a year of teacher training can teach art only on the secondary level. The holder of a Standard A or Professional A Certificate in Saskatchewan can teach any subject including art from Kindergarten through Twelve if he has had two years of post-secondary education in a college of Education approved by the Minister of the College of Education at the University of Saskatchewan.

Montana. Montana has no credit hour requirements for art teachers in grades one through eight. The number of art credits that may be required is left entirely up to the college or university from which the elementary classroom teacher graduated.

A subject endorsement requires completion of a minor or major of at least thirty quarter credits approved by the college in a particular subject area. This applies to a secondary art endorsement as well as a Kindergarten through Twelve endorsement in art. Under the elementary endorsement art may be picked as one of the two areas required from the choice of art, music, foreign languages, speech, dramatics, library science, or health to balance the teacher's total academic preparation.

Oregon. The specialized professional preparation required of

regular classroom teachers and educational specialists (art teachers, etc.) in Oregon is stated in terms of norms or subject area specialty.

Under the basic norm, (four-year art teaching preparation program), thirty-six quarter hours of credit in art are required for the art teachers with preparation in drawing, painting, sculpture, art history, crafts, and basic design. There is no provision made for teaching elementary art.

The standard norm, (five-year program), requires art teachers to take fifty-seven quarter hours in art including thirty-six quarter hours in the basic norm plus additional preparation in drawing, painting, sculpture, art history, crafts, and design. Only under the standard norm is any provision made for elementary preparation in art. If the teacher picks art as a special area then a concentration of thirty quarter hours of art is required. Teachers receive either Basic or Standard Certification according to their preparation. Unless the elementary teacher goes on into the five-year program, she receives little opportunity for further guided preparation in art.

Iowa. Art teachers in Iowa are required to have a minimum of twenty semester hours of art preparation before they may teach art. There is a vertical endorsement in Art Kindergarten through Twelve available to applicants who have completed an approved major program for preparation of elementary or secondary art teachers. No mention is made of any art preparation requirements for classroom teachers and it is assumed that this is left up to the colleges or universities.

Utah. The elementary teaching endorsement in Utah specifies no particular credit requirements in art preparation for classroom teachers in grades one through six, but in order to teach in seven through nine the individual must have a major, a minor, or a composite major in all teaching subjects assigned. In other words if the teacher wanted to teach art in grades seven through nine, he would have to meet the above requirements. Secondary teachers of art are required to have at least forty quarter hours of credit in art and at least half of this must be in upper-division work.

Washington. Every teacher must be certified for either the elementary or secondary level of his teaching assignment. The State Department of Education does not set the number of credits required to teach on any level or in any special area. This requirement is set by the individual institutions of higher learning. The institution recommends the level on which the beginning teacher may teach and this could be Art Kindergarten through Twelve, or the recommendation could be limited to art for the elementary or secondary grades.

However, the experienced teacher who has either a provisional or standard certificate, (five-years), can teach any subject on any level in which the superintendent of the employing school district feels there has been proper preparation.

California. The teaching certification requirements in California are based on the five-year lifetime credential and the four-year credential issued until all requirements for the lifetime credential are met. A teacher under the standard five-year program with specialization in secondary teaching must have at least twenty-four semester hours in a major and twenty semester hours in a combination minor, a single minor or an area of specialized preparation. Art preparation could fall under either the major or the minor subject. Requirements for a elementary standard teaching credential are about the same except that the forty-five semester hours required in humanities, social sciences, natural sciences, mathematics, fine arts, and foreign languages are divided between five of the six areas instead of between four of the six areas on the secondary level. This amounts to a possible 11.2 semester hours preparation in fine arts on the secondary level or 9 semester hours of fine arts preparation on the elementary level.

Wyoming. The initial public school two-year certificate is issued to those who have had forty semester hours of general education including work in the areas of social science, practical and applied art, natural science, mathematics, and humanities (English, fine arts, foreign languages, etc.). Specialized preparation is required in the area of special endorsement, for instance art. This applies to any

level above the sixth grade. Special endorsement in art for art teachers in either elementary or secondary requires twenty-four semester hours in arts and crafts.

Conclusions

In general the art teacher preparation requirements for art specialists are strong, but the art preparation requirements for classroom teachers are almost totally lacking. Only British Columbia of the departments of education contacted required art credits for classroom teachers under a four-year program. Otherwise, the only time special art preparation was required for elementary teachers was when the teacher chose art as a special subject area. Then thirty credit hours could be required.

Oregon has requirements under the five-year program, but not in the four-year norm. Utah refers to art preparation requirements only for teaching grades seven through nine. Wyoming mentioned some training credits in fine arts for the classroom teachers, but they do not regulate the number, only as they are included as part of a forty-hour semester total. California has no specific art credit requirements under the four-year program or the five-year program. However, under the five-year program most elementary teachers may get as many as 9 semester hour credits of fine arts and the secondary teacher about 11.2 semester hours.

This limited survey of departments of education in the seven cited states of the United States and three provinces in Canada has revealed that most departments prefer to offer guidelines for the standards of art teacher preparation rather than state specific or detailed requirements.

Most of these Education Department guidelines leave the requirements to be set by the institutions of higher learning in each state or province. The strengthening of teacher preparation in teaching theory and practice as well as in subject matter is considered vital by most educators responsible for teacher training. This, however, does not appear to be backed up by certification requirements on state levels. It seems that this cause could be advanced further in the case of art preparation requirements for art teachers and elementary teachers if the state departments of education employed a State Supervisor of Art to assist the development and improvement of the school art programs throughout each state as the National Art Education Association recommends. In the states which have such a supervisor, their duties may include; coordinating suggestions for art curriculum requirements for teachers on the university and college level, providing information about resource materials available from the state education department, and making themselves available as a resource person for urban and rural schools.

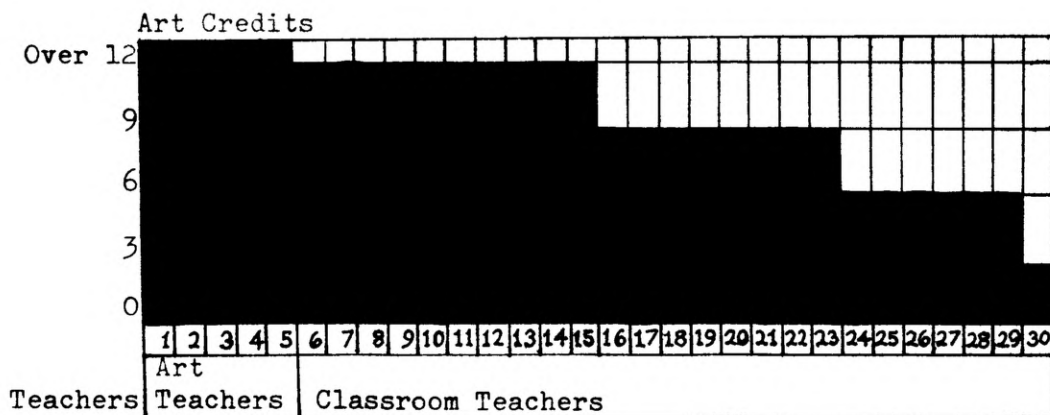
CHAPTER IV

ANALYSIS OF SURVEY OF ART TRAINING OF BOZEMAN TEACHERS

This limited survey was made for the purpose of examining the needs for requirements in preparing classroom teachers and art teachers to teach art. Since art education has a different emphasis on the elementary as against the secondary level, it was important for me to do research on both levels. The entire survey was limited to questioning the twenty-five teachers of Emerson Elementary School, and the art teachers of Willson Middle School, Bozeman Junior High School, and Bozeman Senior High School, thirty teachers in all. Analysis of the data collected from the questionnaire survey shows patterns of needs, opinions, and different philosophies of teaching art. A copy of the questionnaire may be found in the appendix.

Table I

The following table shows the range of art credits among the teachers:



Question one. How many credits of art training did the teachers have on the college or university level? The choice ranged from no credits to twelve or more. The special art teachers had from sixty-three up to a high of about ninety credit hours of art training. However, only two of the five special art teachers have had more than three credits of training in elementary art, and one, none at all. The two teachers trained in elementary art each have a Kindergarten through Twelve endorsement.

It was a big surprise to learn that forty percent of the elementary teachers have twelve or more credits in art preparation and about thirty percent have between six and nine credits. The lowest is three credits reported by one teacher. Answers to this question show that most of these elementary teachers have more credits than is considered average. Yet these same teachers seem to lack confidence in their ability to help the child develop creatively. Perhaps then, the art courses they had taken were not relevant enough to apply in developing the child's art potential. The elementary teachers lack of confidence in their ability to transfer learning from one situation to another and the inability to adapt to circumstances seem to be their greatest handicaps.

Questions two, three, and four. Did a college course awaken their interest for wanting to teach children and which course helped the most, and the least in teaching art? Art in the Elementary School was the course which most awakened their interest in teaching art.

Forty-three percent selected this course or one similar to it. Only three percent said that no course awakened such an interest. This shows that teachers appreciate getting lots of practical experience in doing all kinds of art activities which will only prove their worth when presented to the children.

From the choice of Art History, Art Appreciation, Design, or Elementary School Art Methods, the elementary teachers chose Art Methods as the course which helped them the most in teaching art. Three-fourths of them named this course. Almost the opposite was true, however, among the majority of the special art teachers who felt Art History was the most helpful, followed closely by Student Teaching. Secondary Art Methods was classified as the least helpful due mainly to the fact that it was taught by a staff who had more professional areas of interest such as painting, sculpture, crafts, etc. In the grades from seventh through twelve art becomes more a specialized study and then it seems that art teachers can make more use of such in-depth subjects as art history. Some teachers mentioned more than one course that helped prepare them to teach art. The elementary teachers picked Elementary School Art Methods by over sixty percent while the special art teachers gave one vote each to Art Activities, Art Methods, Basic Design, Drawing, Studio classes, and Student Teaching.

Question five. Do they use art magazines to help them prepare art lessons? Art Education magazine or art publications are seldom

used according to sixty percent of the elementary teachers. However, eighty percent of the special art teachers use these publications frequently. Some of the elementary teachers remarked that they cannot make use of many of the activities explained because of lack of materials. Others expressed lack of confidence in their ability to try new projects.

Question six. Eighty percent or more of all the teachers report that the art education they received as a child in elementary school was (a) restricted to an art course with no free choice, (b) structured, (c) studied all the elements of art, (d) copied most of the time, or (e) they had no art at all. This shows that art offered in past years was far from adequate. Children need to be taught art by teachers concerned about the child's development.

Question seven. Based on the preceding answer then, it is small wonder that over eighty-three percent of the teachers answered no when asked if they ever fell back on art training they had had as a child. At least they realize that the quality of most of it is not worth falling back on.

Question eight. Art education workshops are popular with the teachers questioned. Almost all of them replied that when these workshops are offered they frequently attend. This popularity of art workshops seems to show that the teachers enjoy the active type of personal experience with art activities that gives them practical

knowledge to pass on to the children on their level of development. Some did say that they had not heard of any workshops being offered in Bozeman schools since they had been teaching here.

Question nine. What type of workshops did the teachers find most beneficial? Appreciated by most elementary teachers is the type of workshop that provides active participation in art activities that are useful for children on their grade levels. They also enjoy the exchange of ideas and presentation of new methods, techniques, and materials. Examples of art work and written-up lesson plans are good too, they said. One elementary teacher requests art activity demonstrations, construction of things made from paper, and painting. Watercolor and jewelry are other areas of interest to the secondary art teachers.

Question ten. This was a hard question to analyze for there were almost as many differences in opinion about what project they enjoyed teaching the most, and the least, as there were teachers. Many like painting because the children enjoy it; however, an equal number dislike it because it is so messy. The most popular projects among the classroom teachers, if a pattern can be found at all, are crafts, three-dimensional design problems, collages, and activities of children's interests. Elementary teachers seem particularly unhappy with drawing projects, lettering, making posters, crayon work, and pencil work. Crayon and pencil drawing is disliked, they said, because it is

overused and children tire of it. Special art teachers seem to like painting the best with pottery a close second. Jewelry is popular, too. Life drawing is the least liked; perhaps it requires too much skill in drawing for the younger children.

Question eleven. Painting tops the list of projects enjoyed most by children. The children also like making things from seeds because of the type of manipulation involved, modeling in clay because they can keep changing the results, using paper maché when it is related to science or social studies, cutting and pasting paper because it is active, and anything they could take pride in because of its originality and their feeling of personal satisfaction.

Special art teachers say their students enjoy sculpture the best. Pottery, jewelry, and watercolor also receive votes of approval. It appears that the students like three-dimensional design and particularly relish manipulative types of art activities over the more inactive ones.

Question twelve. When asked what art project children seem to like the least, drawing is mentioned most often by all the teachers. Some of the reasons for the dislike are; it is done too often, poor motivation, and it makes the student feel inadequate. The young students also do not care for small, small, motor activities and anything too difficult from some torn paper to the making of posters. Art teachers say the children dislike life drawing because it requires too much skill. Still life subjects are not particularly popular with children either.

Question thirteen. Under twenty-five percent of the art teachers' lesson plans depend on their own resources for materials and supplies, but over seventy-two percent of the classroom teachers do. It seems the elementary teacher is more often thrown on her own resources for inventive, imaginative, inexpensive, materials that fit a new project. It appears that good teachers are naturally more resourceful.

Question fourteen. It is encouraging to see that most of the teachers evaluate their art projects in terms of creative development. Criteria cited for this evaluation included originality, interest, effort, developmental skills, self-expression, child's enjoyment, willingness to experiment, flexible projects, motor development, and the child's feeling of success. Elementary teachers of art feel the project should fit the developmental level of the child and he should like it. One said he prefers to evaluate the child instead of the project. Another teacher added that the child should express himself to the best of his ability.

Question fifteen. The answers show that elementary teachers by a large margin either grade the child in terms of his own improvement, enthusiasm and development or do not use grades for art at all. In the lower grades, of course, no letter grades are given, but most teachers make use of evaluating the child's development and readiness through art as they do in reading or some other subject. Grading art on the secondary level appears to involve more of a combination of judging the

student's progress and his competition with the rest of the class. These results would seem to suggest that grading, per se, is more useful on the upper school level. This shows that grading has no particular function in the lower grades except to help the teacher and the child evaluate their own progress and serve as a point of information for the parents.

Question sixteen. It is gratifying to learn that forty-eight percent of the elementary teachers like teaching art well enough to prefer teaching their own class when the services of an art resource person is available to them. The remaining teachers are divided in opinion between having an art specialist teach art to all the children in the school, or team teaching of art with at least one elementary teacher in the school especially prepared to teach art as a special subject area. None of the elementary teachers want to teach art in their rooms without a resource person available. The special art teachers are enthusiastic with teaching art as their assigned duties, but some feel having a more qualified art resource person available is good too. These answers seem to show that even when the teachers have had some art training, they still like to have someone with more experience and training available for counsel.

Question seventeen. The data about what part of the lesson was most difficult for the teacher, (a) organizing materials and planning, (b) motivating the children, (c) handling the techniques, (d) evaluation

of the results, or grading, showed nineteen different possible combinations. They were to answer a, b, etc. in order of difficulty.

Organizing materials and planning is the most difficult for elementary teachers, due to the lack of facilities such as sinks, large work tables, and storage areas. Grading is the most difficult part of the lesson for the special art teachers. Handling techniques seems to be the least problem for them. Special art teachers are usually more adept in the technique of many types of art media since their training has more depth in different art subject areas.

Question eighteen. There is no doubt about it, the child is ranked by all the teachers as the most important part of the children's art experience, above the subject they are working on, discipline, and the display of the finished project. This suggests that most of these teachers are sincerely concerned with what art can do for the development of the child.

Question nineteen. Answers to this question were similar. Seventy-six percent say they always display all the children's art work unless it is taken home right away instead of displaying only the ones they like the best or seldom displaying any. Evidently most teachers are aware that displaying all the children's work helps build self-confidence. Many say they do not display all the work due to lack of space. Another replied, it is hard to get the children to want to leave things there long enough for display. This is particularly true at the primary level.

Question twenty. Apparently most elementary teachers are aware of the value to the child's self-confidence and growth when he realizes the teacher values his opinions, skills, and help enough to let him help plan and put up bulletin boards, at least part of the time. Fifty-six percent of the teachers let the students help. Very few put up the bulletin board alone without help from the children.

Question twenty-one. Answers showed commercial projects for bulletin boards are used once in awhile or never at all by the teachers. No one said they use them all the time. Even though the teachers have a busy schedule, some recognize the value of the learning experiences in a child-designed bulletin board. There is still visible evidence of commercial projects being used instead of giving the child the opportunity to do it and enrich his learning experience. When the child does something himself, it is more personally beneficial to him and he remembers the experience much longer.

Question twenty-two. Many elementary teachers admit that they have children color in stereotyped outlines such as those found in reading or arithmetic books. However, some explained they do this only to follow directions for math problems, etc. Somewhere along the line the publishers of such materials should be made aware that this type of activity is harmful to children and deprives them the opportunity of self-expression which is the basis of self-confidence. Experiments

conducted by the great art educator, Viktor Lowenfeld, clearly show the harm being done by such imposed adult symbols.¹ Such adult symbols have no relationship to the child's experience. Recently some publishers have begun to recognize this hazard and have revised their educational materials to eliminate the problem.

Question twenty-three. According to the answers given all the special art teachers take pride in explaining to parents what the art program in the school is trying to do for their child whenever they have the chance. However, the majority of elementary teachers say they seldom do. Perhaps this is because the elementary teacher does not feel secure enough in her own mind about what art experience does for the developmental growth of the child. She needs to build up her own ideas about the nature of art and the goals of art education so she can communicate this to the parents.

Question twenty-four. Seventy-three percent of the teachers say that they avoid making the talented child the star of the class. They give many different reasons for doing this, a lot of them similar. Most feel that the "good" ones are known to the class without the teacher pointing them out. This, one teacher said, is grading by singling out. All children are stars when they participate and each is a star as long as he is satisfied with what he has done, said another

¹Viktor Lowenfeld, pp. 49-51.

teacher. The few who disagree have valid reasoning for their views too. One teacher relates that some excel only in art and need extra praise for accomplishment. Another teacher says that some need an ego boost. In still another case, the teacher uses the praise to motivate the children to do better by telling them "this one" is better because of all his work and past art training, etc. Varied answers show that no matter how you look at this problem it requires tact and skillful handling.

Question twenty-five. It is desirable that the teacher find ways to develop her own creativity, while she finds ways to stimulate creative effort on the part of her pupils. Seventy-three percent say they agree with this statement wholeheartedly and a few, at least in part. Only one disagrees entirely. They feel that developing their creativity enables them to know their potential, be more enthusiastic, stimulate the children, and understand just how hard some activities can be for children. One teacher says the child's motivation depends on the teacher's enthusiasm for the subject. This is the reasoning behind the elementary art methods classes where the teacher involves the students in many kinds of actual art activities for the purpose of enriching their own creative experience.

Question twenty-six. In spite of lack of time, help, and sometimes limited materials and facilities, seventy percent of the teachers say that they frequently use art media that requires extra

planning, extra time and space, extra materials, and extra cleanup. The special art teachers especially feel this is the only way to totally experience art. Room arrangement, space, sink facilities, and lack of help seem to be the biggest obstacles interfering with this kind of art activity. Some say they enjoy this kind of activity, mess and all. Other teachers say the children do so it was worth all the mess.

Question twenty-seven. Even the special art teachers admit that it is hard to keep up with all the new types of materials and techniques used in art projects today. However, elementary teachers add that the new materials are not usually provided due to a tight school budget. One teacher feels there is not enough material about new media and methods available to her.

Question twenty-eight. Seventy-three percent of the teachers feel that comparing the object of art appreciation to a similar art activity for children would help make the study of art appreciation more meaningful. Some, however, are not quite sure. Perhaps they are considering the what, where, how, and why of working out the problem.

Question twenty-nine. Only the special art teachers teach art mainly as a course subject. Seventy-three percent of the elementary teachers use art as an enrichment for other areas such as social studies, sciences, etc. Rarely do they teach it only as a course subject.

Question thirty. The teachers feel that the two most important traits of an art teacher are knowledge of art and enthusiasm. Some feel that all four; helpfulness, fairness, enthusiasm, and knowledge of art are too important to separate.

Question thirty-one. This question was directed especially to the teachers of special education classes, the Mentally Retarded classes, and the Individualized room teacher.

Question: How do you feel art education and the accompanying art activities can make teaching more effective for you?

Trainable Mentally Retarded Room. Art teaches children to work more easily with others and gives them a chance to express themselves where they are so regimented in other areas. They need to feel a sense of accomplishment and any and every art lesson can do that because every attempt is art.

Educable Mentally Retarded Room. The most important thing is to find a subject and a media in which they can know some measure of success. They are less assured about their abilities in art than any other subject. Many simple things can be art lessons to enjoy.

Former teacher of Retarded Room. One teacher says he feels nonstructured art should have the same "basic" place in the curriculum as in the regular classroom.

Special Individualized Room. Many of the students have special free time projects most of which include some art. They are always anxious to work on their things and there are more creative things done by them, the teacher says, when she does not have to be right there directing each activity in art for them.

CHAPTER V

ART COURSES FOR THE CURRICULUM OF THE ELEMENTARY CLASSROOM TEACHER

DESIGN (MSU. ART 114) (4 cr.)
ANCIENT ART HISTORY (MSU. ART 213) (3 cr.)
TEACHING OF ART IN THE ELEMENTARY SCHOOL (MSU. EDUC. 332) (3 cr.)
CREATIVE PROCESSES (MSU. EDUC. 432) (3 cr.)
ART TEACHING (MSU. EDUC. 532) (3 cr.)

Design

Design implies orderly relation of parts, balance, unity with variety, and creation of form to express ideas. Design is a basis for composition.

Since Design 114 at MSU is basically a course for non-art majors, it should stress an introduction to the principles of design; line, space, shape, value, color, and texture. There is usually a purpose behind design, it is not generally accidental. Design aims at free expression through the principles of order and organization, balance, movement, and emphasis.

Students taking this course should have the opportunity to experiment with a wide variety of different economical materials that will prove suitable for children's art experiences. The elemental shapes and relationships in nature appeal to most of us. Therefore, nature is an excellent source from which to gather ideas of form and many usable materials such as sticks, stones, leaves, shells, sand, dirt, clay, moss and so on.

The elementary education student should be led to understand that instruction about composition in the elementary school will consist mainly in informal and private help given to individual children when a compositional problem arises in relation to a student's work. The teacher should realize that any suggestions she gives must not lead to a distortion of the concepts and feelings that the child is trying to convey. In other words, one might say that the intent of this course is to help the teacher develop her own potential so that she will gain self-confidence in the application of design principles to her own art experiences and to her particular level of teaching.

Ancient Art History

This art history course shows relationships between art and society in particular eras; gives information about artists' lives; acquaints students with tools, materials, and processes used in the past; develops understanding of terms employed in discussing art; presents a variety of art objects; relates the past to the present, and provides active participation through the use of lecture, stimulating questions and class discussion, student research, and audio-visual aids. Primarily, this course is important to the elementary teacher because its study can give her a rich background from which to better understand children's art. Ancient Art History may cover the history of art from the Stone Age through Mesopotamian Art, and Egyptian Art. Most art of these periods is relevant to the Scribble

and Schematic stages of children's art. European art from the Middle Ages on has more in common with the "True to Appearance" stage of children's development. It is believed in some circles that most primitive people, like children, were untrained in art. Primitive tribesmen usually drew something as they felt it should be rather than as they saw it. Art History may also help the elementary teacher realize that she should not expect the child's art to meet adult standards. Perhaps by seeing what other untrained artists have done, she will learn to accept the small child's work for what it is, the free expression of a person untrained in art.

Teaching of Art in The Elementary School

This course is essentially a methods course which combines theory and practice for preparing classroom teachers to teach art to elementary school children. The foundation of this course lies in the study of how children develop through various stages in art. During the course the class explores as many different kinds of projects using different art media as time will allow. Art appreciation is stressed within the project experiences. They learn about materials and their storage, art display arrangement, classroom arrangement, planning and presenting art projects, and teacher-child relationships. Prerequisites for this course are Art 114 and Education 304, or consent of instructor.

Creative Processes

"Creative Processes" course explores the creative process, stimulates latent creative abilities of the students, and stimulates awareness; encourages the students to be imaginative, sensitive to problems, fluent in the realm of ideas, flexible, original, knowledgeable in the ability to abstract, in the ability to rearrange, in the ability to understand the process of synthesis, and in the ability for coherent organization. This term coherent organization may apply to art elements or the realm of thinking, feeling, and perceiving. The students make lesson plans and give lessons, take field trips, share experiences with the group, and work to improve their method and approach to planning creative lessons for children in any subject area. The intent of the course is to encourage the students to investigate and explore creativity to bring out the child's individual thinking and expression.

Art Teaching

"Art Teaching" is designed for returning teachers who wish to take further work in art methods or who have never had art methods before. The course offers the teacher greater in-depth study of media, creative processes and art resources. Graduate credit can be earned in this course. The emphasis is on practical, useful ideas which the teachers can apply to their teaching levels.

CHAPTER VI

SUMMARY

While student teaching in Elementary Art I found that some of the teachers feel the need for more art preparation for elementary classroom teachers. Teaching art on the elementary level has a different purpose than on the secondary level. Elementary teachers are not training artists, but helping children develop their natural creative abilities. Therefore, these teachers apparently need courses in art on the college or university level that are compatible with this purpose. Much of what is now offered at the university is excellent, but more courses seem to be needed. Any courses added should be relevant and applicable to the elementary teacher's needs.

It is felt that more concern should come from the State Department of Education in regard to the development and improvement of school art programs throughout the state. A State Supervisor of Art with responsibility on the state level would lend continuity and leadership to any improvements in art education undertaken in Montana.

In order to find out more about what some of the other states and part of Canada require in regard to art preparation for art teachers and elementary teachers, information was requested concerning the number of art credits required to teach on different levels in their state or province. The material gathered was analyzed for relevance, patterns, and conclusions. Responses from state departments of education shows

similarity in one respect, the lack of any required number of art credits for preparation of elementary classroom teachers. Also, there is a wide range of difference in art credits required for special art teachers.

A teacher questionnaire approach was used at Emerson Elementary School of Bozeman, and it was also presented to the art teachers of Willson Middle School, Bozeman Junior High School, and Bozeman Senior High School. This questionnaire was used as a tool to sample the areas and degree of need the teachers might feel they have for further or more relevant art courses on the university or college level. The questionnaire also sampled the kind of art activities being used in these schools. It shows that all the special art teachers have received sufficient art training and that the elementary teachers questioned have received an above-average amount of art training in a college or university.

The most popular art projects with the children and teachers alike, according to the questionnaire answers, are active, make the child feel successful, are not too restrictive, are not done too often, fit the group, are more often than not messy, and sometimes give the child a keepable product such as jewelry. The type of art activity which involves manipulation with the hands such as the various forms of sculpture and other three-dimensional design is popular with all age groups from Kindergarten through Twelve.

A course of study for preparing classroom teachers to teach art was outlined. The five courses described included: Design, Ancient Art

History, Teaching of Art in the Elementary School, Creative Processes, and Art Teaching.

Although the answers to the questionnaire shows an above-average amount of art training among the elementary teachers in one elementary school of Bozeman, there seems to be a gap between the training and the confidence needed to apply that training. Perhaps knowing where to go for further resource materials would give confidence to the teacher. If not, maybe the answer lies in the use of team teaching principles which can make use of the teacher who not only has adequate art training, but enough interest, enthusiasm, and confidence to apply that training to the elementary child's creative development. Another possible solution might lie with the use of an art consultant, or perhaps a certain percentage of the classroom teachers of each elementary school could be hired because they have had extra training in the subject area of art. How such art subject area teachers would be used in any particular school would, of course, be up to the administrator. They might teach on a rotation system or be used in a consulting or support capacity. No matter how much art preparation the teacher has, if the teacher is not enthusiastic about art and her ability to apply it to helping develop the child's creative nature, the art program will not succeed.

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APPENDIX

QUESTIONNAIRE

INTRODUCTION: It is my desire to examine the existing requirements for preparing teachers to teach art from K-thru-12. I hope to seek possible solutions for weaknesses in the training of teachers of art on the elementary and secondary level. Since art education has a different emphasis on the elementary as against the secondary level, it is important for me to do research on both levels. It is my desire to gain answers from this questionnaire that will help me to analyze the problem for my professional paper. I will deeply appreciate any help you can give me.

1. How many credits of art did you have while in college? (a) 12 credits or more, (b) 9 credits or less, (c) 6 credits or less, (d) 3 credits, or (e) none. (Please underline the one choice that fits best.)
2. Was there an art course you took in college which awakened your interest for wanting to teach children art? _____ What course? _____.
3. Which courses do you feel helped you the most in teaching art? Art History, Art Appreciation, Design or Elementary School Art Methods? The least _____, the most _____ . Other _____.
4. As a classroom teacher, what college courses do you feel most important in preparing the classroom teacher to teach art? _____.
5. To what degree do you use Art Education magazine or Art publications in teaching art? (a) all the time, (b) frequently, (c) seldom, (d) never.
6. Describe the type of art education you had in your elementary school years? (a) restricted to an art course of study with no free choice, (b) structured, studied all the elements of art, (c) copied most of the time, (d) free experiences with freedom of choice that built self-confidence, (e) other _____.
7. Do you fall back on art training you had as a child? _____. If so, how? _____.
8. When workshops in art education are offered do you attend? (a) always, (b) frequently, (c) seldom, (d) never.
9. What type of workshop do you find most beneficial? _____.
10. What art project do you enjoy teaching? (a) most _____ (b) least _____.
11. What art project do children seem to like best? _____
Why? _____.
12. What art project do children seem to like least? _____
Why? _____.
13. What percentage of your art lessons depend upon your own resources for material and supplies? (a) over 50%, (b) less than 50%, or (c) under 25%.
14. Do you usually evaluate projects you select in terms of creative development? (for example, as busy work, fitting the child's developmental stage, etc.) Explain _____.
15. Which of the following systems of grading art do you consider the best? (a) grading the child in competition with the rest of the class, or (b) grading the child in terms of his own improvement, enthusiasm, and development, (c) other _____.
16. Which system, from your point of view, do you feel best serves the cause of art education? (a) teaching art to your own class, (b) having an art specialist teach art to all the children in the school, (c) team teaching of art with at least one classroom teacher in your school especially prepared to teach art as a special subject area, or (d) teaching art to your own class, but with the

- services of an art resource person available to you.
17. What part of the art lesson is the most difficult for you? (a) organizing materials and planning, (b) motivating the children, (c) handling the techniques, (d) evaluation of the results, and (e) grading. (List the letters in the order of difficulty, e, b, etc.) _____.
 18. What is the most important part of the children's art experience to you? (a) the subject (what they are working on), (b) the child, (c) discipline, (d) the display, or the (e) finished product.
 19. To what degree do you display childrens' art work? (a) always display all the childrens' art work unless it is taken home right away, (b) display only the ones I consider the best, (c) seldom display any of their work except for PTA nights.
 20. Who plans and fixes the bulletin board in your room? (a) the teacher always does it alone, (b) the teacher does it with occasional help from a friend, (c) the teacher and students, (d) sometimes the teacher, sometimes the students, and sometimes both.
 21. Do you prefer bulletin boards of commercial projects? (a) once in a while, (b) all the time, (c) never.
 22. Have you ever had children color in stereotyped outlines such as those found in reading or arithmetic workbooks? (a) frequently, (b) seldom, (c) never.
 23. Have you ever explained to parents what the art program in the school is trying to do for their child? (a) whenever I have the chance, (b) seldom, (c) never.
 24. Do you avoid making the artistically talented child the "star" in the class? _____ Explain _____.
 25. It is desirable that the teacher find ways to develop her own creativity, while she finds ways to stimulate creative efforts on the part of her pupils. (a) agree wholeheartedly, (b) agree in part, (c) disagree entirely. Why? _____.
 26. Have you used the art media that requires extra planning, extra time and space, extra materials and extra cleanup? (a) frequently, (b) seldom, (c) never. Please explain _____.
 27. Is it hard for you to keep up with all the new types of materials and techniques used in art projects today? _____.
 28. Art Appreciation is an important part of art education. Do you feel that relating the object of appreciation to a related art activity for the children would help make the study of art appreciation more meaningful? _____.
 29. Do you teach art as a course in itself or only as it can be used to enrich other areas such as language and social studies? Explain _____.
 30. Which two of the following characteristics or traits do you feel is most important in an art teacher? (a) Helpfulness, (b) Fairness, (c) Enthusiasm, (d) Knowledge of Art, (e) Other.
 31. If yours is a special area of study such as special education for the Mentally Retarded, will you, in a few words, tell me how you feel art education and the accompanying art activities can make teaching more effective for you? _____

