



Art education
by Carolyn Cecelia Haley

A THESIS Submitted to the Graduate Committee In partial fulfillment of the requirements for the Degree of Master of Applied Art At Montana State College
Montana State University
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Abstract:

All memorable art has been produced in response to a common and Collective need on the part of the community, or at least of that portion of it which was in the ascendancy, or possessed of sufficient ' power to make its need recognized.

As we survey the past, we find that such power has been usually in the hands of a minority of the community; of a privileged class, who were able to impose their theory and practice of life on the more or less unquestioning submission of the masses of the people (1).

Art education in the United States has never been on a firmer footing than at the present time. It faces a future secure in the knowledge that during the past twenty or thirty years its social, economic, and educational values have, been demonstrated and acknowledged and generally put into practice. Educational leaders no longer ignore it; rather one finds an attitude of receptivity and a desire to require it to function in every department of the school system. Not one but many causes have contributed in bringing this about. Perhaps the most important of these are a changing society and a new point of view.

Art serves a purpose for the individual, and for the social group. It gratifies the creative impulse of man, and satisfies his aesthetic desires-, It ministers to his spiritual needs by dignifying labor; "by commemorating events; by teaching moral truths; by objectifying religious dogma; by glorifying individuals; by popularizing ideas. Art ministers to man's material needs by requiring appropriateness and adequacy, and by incorporating the elements of beauty and taste. Art integrates mankind, making life richer for all.

Aims and objectives are given in the Montana State Course of Study; irArt education has broadened within the past ,years to a large degree. It no longer -aims to train children to become artists but to show how to enjoy life more completely and to lead to a better understanding and finer appreciation of the beauty of one's surroundings. It aims to develop better citizens by improving taste, by developing fundamental principles of art, and by giving standards of good form whereby to judge and to choose wisely and discriminatingly.

It aims to further creative thinking, it being another means of expression. It aims to train for more intelligent buying and selling and for greater enrichment and happiness in life. ' Those art values should be taught that provide for the greatest possible good to the greatest number of pupils, the citizens of tomorrow." Objectives 1. To develop the power to observe and interpret form and color in nature and things of every day life, 2, To develop the imagination and provide training for creative ability and originality.

3. • To develop the ability to think more clearly through planning and working out problems.
4. To develop a feeling -of confidence to express ideas freely through art mediums.

5. ' To develop some technical skill and proficiency in the use of art materials.
6. To develop a discriminating taste and intelligent judgment in the selection of wearing apparel and in the "beautifying of home and community., 7. To cultivate desirable social activities through sharing materials and tools, through making things for the use of others, and through waiting for one's, turn, 8, To develop an appreciation of the relation of art. to industry and its influence on cue's life..
9. To arouse an appreciation for the fine arts' and crafts of the past.
10. To awaken and develop a feeling of appreciation for the "beautiful In art and surroundings.

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Approved:

Olea Ross Hanson
In Charge of Major Work

Olea Ross Hanson
Chairman Examining Committee

F. B. Cotner
Chairman Graduate Committee

Bozeman, Montana

June, 1932.

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CHAPTER I.

HISTORY OF ART EDUCATION IN THE UNITED STATES.

All memorable art has been produced in response to a common and collective need on the part of the community, or at least of that portion of it which was in the ascendancy, or possessed of sufficient power to make its need recognized.

As we survey the past, we find that such power has been usually in the hands of a minority of the community; of a privileged class, who were able to impose their theory and practice of life on the more or less unquestioning submission of the masses of the people (1).

Art education in the United States has never been on a firmer footing than at the present time. It faces a future secure in the knowledge that during the past twenty or thirty years its social, economic, and educational values have been demonstrated and acknowledged and generally put into practice. Educational leaders no longer ignore it; rather one finds an attitude of receptivity and a desire to require it to function in every department of the school system. Not one but many causes have contributed in bringing this about. Perhaps the most important of these are a changing society and a new point of view.

Early Conditions

Settlers in a new country are primarily concerned with the simple problem of living. Food, clothing, and shelter are the first essentials. The habits and social conditions which attend the satis-

faction of such demands necessarily form a somewhat fixed background upon which future living is markedly influenced. The early hardness of life establishes a mental outlook which persists even for generations. Only the strong are reversed and only the rugged are approved. What is true of life, is true of living, and it was but natural for early Americans to look askance at the seemingly effeminate characteristics of art - art being considered chiefly in terms of china and portrait painting, embroidery and crafts, in that early period.

Painting had little or no place in the rough interiors of the sixteenth century farmers' houses. That art could exist as landscape in their crops, in their homespun, or in their homes and hand-timbered barns never entered their minds.

Thus up to the period just preceding the World War a general recognition on the part of the public of the value of art education did not exist. If an enlightened few fought for it, they but planted the seed; it was impossible that they should reap the benefits. Numerous factors paved a way for present trends, among them the establishment of schools of art and design, national and international expositions, and the development of manufacturing industry in communities having excellent water power.

Beginnings of Art Education

Up to the opening of the nineteenth century, individual attempts had been started to maintain painting and drawing classes in the large cities such as Boston, Philadelphia, and New York. In a few "select finishing" schools the arts of embroidery, drawing, and music were

presented for those who otherwise had little to do. But early in eighteen hundred experiments were made in more formal education, and by the middle of the century there developed in a few sections a conscious awakening with respect to the contribution of art in both education and industry, due to the importation of European goods.

Probably the great Crystal Palace Exposition of London in eighteen hundred and fifty-one first started manufacturers along the new line of thought. Certainly Great Britain was deeply shocked to note inferior quality of her industrial products. Her state of mind must have reacted with like effect in the land of her earlier colonies, for in ten years' time the leading industrial state in America, Massachusetts, was passing laws to require "industrial drawing" as a common school subject, and a few years later to establish other schools in the country, some emphasizing the "fine" and some the industrial character of art expression (2).

Art education was a thing practically unheard of two centuries ago. It was, however, advocated by no less an authority than Benjamin Franklin in 1749 in his "Proposed Hints for an Academy". The first attempt to utilize art in the public school curriculum was made in Boston in eighteen hundred and twenty-one by William Bentley Fowle. The work was restricted to the teaching of outline drawing, chiefly geometric, by the copy method. This experiment met with much opposition and many reverses. During the next forty years, drawing was introduced into the city schools of Philadelphia, New York, Baltimore, Cincinnati, Cleveland, and many other cities in the East.

Art work was advocated by Rembrandt Peale of Philadelphia in

eighteen hundred and forty as a form of graphics - the art of accurate delineation - a system of school exercises for the education of the eye and the training of the hand, an auxiliary to writing, geography and drawing.

William Minife, of Baltimore, in eighteen hundred and forty-eight, advocated art as a training in taste for all pupils and as a means of discovering art talent for use in the industries. A paragraph taken from one of the early writings of this author sets forth his ideas: "To get good designers we must take proper means for educating, and if we should make drawing a branch of common school education, we should have an opportunity of selecting those who evidence superior talent for the art and at the same time, by improving the taste of all, we should create in many an appreciation of the beautiful and consequently very much extend consumption of art production". (3).

According to Charles A. Bennett, Elizabeth Palmer Peabody gave instruction in drawing in the Franklin School, Boston, during the winter of eighteen hundred and thirty-eight and thirty-nine. A sister of Elizabeth Peabody, who later became Mrs. Horace Mann, was also a teacher of drawing at this time. Bennett refers to two educators who helped to create an interest in art instruction in the pioneer days of the subject (4).

In eighteen hundred and forty-three, Horace Mann (1796-1859) then Secretary of the Board of Education in Massachusetts, made his famous seventh annual report, on his observations while visiting the schools of Europe, especially those of Prussia. In this report, which became the basis of school reform in Massachusetts, the value of drawing was given considerable emphasis. As one of the results of this report the School

Committee of Boston, in eighteen hundred and forty-eight, placed drawing in the list of grammar school studies, but as no provision was made for teaching the subject, "either in the way of a program, text books, or special teachers", next to nothing came of this action. The prevailing ignorance in regard to the subject was only equaled by the indifference respecting it. If a progressive teacher tried to arrange for a little drawing in his school, he was likely to get for his pains a gentle rebuke from his committee, and some blame from his fellow teachers (5).

The credit of changing these conditions was largely due to the continued efforts of John Dudley Philbrick (1818-86), who was Superintendent of Schools in Boston for eighteen years (1856-1874), during which time the State of Massachusetts and the city of Boston became widely known for their leadership in art education in public schools.

Beginning in eighteen hundred and fifty-three, William N. Bartholomew became an influential figure in promoting art instruction in the city of Boston. These early efforts to introduce the new subject into the schools stimulated other educators and successful experiments were conducted along this line in many cities of the eastern part of the United States. A foundation was laid for the work of Walter Smith, who later played an important part in the development of art in the Commonwealth of Massachusetts and throughout the country.

Massachusetts was the first state to adopt as a part of its general education program, the initial step which was taken in eighteen hundred and sixty. In eighteen hundred and seventy, provisions for art instruction throughout the Commonwealth were made in the laws of the state. In eighteen hundred and seventy-one Walter Smith was made director of art

for all the public schools of Massachusetts. He then became the first state director of art education in the United States.

Drawing was introduced in Massachusetts primarily as a means of contributing to industry, as is stated in the early reports on art education from the state, "so to influence industrial products that this article of manufacture would compare favorably with foreign goods."

A broader motive for art teaching appeared in the early eighties, as is apparent from a report on school art in Boston, dated eighteen hundred and eighty-two.

"Art education, even for little children, means something more than instruction in drawing. It comprehends the cultivation of the eye, that it may perceive form; of the hand that it may represent form graphically; of the mind, that it may receive and express ideas in regard to form. It would seem appropriate, then, that these lessons should be called form lessons. Teachers should consider them as such, and should direct their teaching to creating in the minds of their pupils a correct conception of simple forms, rather than to giving instruction merely in drawing". (3).

It is interesting to note that some of the art instructors in these early times, in writing about art instruction, held views similar to those which we embrace today. Thus, in the words of one commission, "the instruction is to be varied and rational, the aim being not to make proficient in any one thing, but to impart a taste, a knowledge, and a skill of universal utility". (6).

It is evident that such phrases as those used in the foregoing quotation were not interpreted in eighteen hundred and seventy-six as at

the present time. Furthermore, we can draw the conclusion from the reports of the early exhibitions of school work, that there was little system or organization and much hit or miss method in these first attempts.

Teacher Training Schools

The first teachers of art in the United States were trained in England. It was apparent that rapidly efficient development of this subject could not be expected as long as the schools were dependent upon foreign trained teachers for instruction.

In eighteen hundred and seventy-one, Walter Smith, head master of the School of Art in Leeds, England, was persuaded to come to America and assist in the problems of Art Education in the state of Massachusetts, and to serve as director of art education throughout that commonwealth. Through his efforts, the Massachusetts Normal Art School was founded at Boston in eighteen hundred and seventy-three to meet the demand for trained art teachers. This school became a great factor in the development of art education throughout the country.

For the first time, efficient art teachers were being trained in America to carry on the work of instruction. Following the lead of the Massachusetts Normal Art School many teachers' training schools have been established for this preparation of art teachers. Outstanding institutions of this character are found today in widely separated parts of the country - Boston, New York City, Brooklyn, Chicago, New Orleans, Berkeley, Oakland, Philadelphia, Seattle, Portland, Dallas, Denver, Los Angeles, and in many other cities of equal importance.

Practically all State Universities and large Colleges provide training for art teachers. A good percent of the state normal schools have excellent departments for the preparation of specialists in art education. In addition, there are many private art schools and educational institutions that are notably assisting in this work (3).

Art Text Books

In tracing the history of art text books we find, that until the very recent year of nineteen hundred twelve, they had not come into being. Since then, however, we have had eleven different series. The authors of each have been in every instance persons particularly fitted by training and experience to prepare such books.

They, therefore, are based on the findings of an exhaustive survey in the field of School Art. In most instances they represent a broad conception of all those phases of art which are generally considered practical and adaptable to school room conditions.

The use of art text books has placed art in the school on the same plane as other subjects and gives it as much dignity. Today educators have concluded that such texts are tending toward more successful results.

The following is the chronological arrangement of all Art texts up to date:

1. Title: Graded Drawing Books and Construction Books
Author: Ancon K. Cross
Copyright: 1912 by A. Flanigan Co., Chicago.
2. Title: Applied Arts Drawing Books (OUT OF PRINT)
Author: Wilhelmina Seegmiller
Publisher: Atkinson, Mentzer & Company, Boston,
New York, Chicago, Dallas.
Copyright: 1912-13 by W. Seegmiller.

3. Title: Industrial Art Text Books
Authors: Bonnie Snow and Hugo Froehlich
Publisher: The Prang Company, Chicago and New York
Copyright: 1915 and 1923 by Bonnie F. Snow and Hugo
Froehlich (Revised by authors in 1922)
4. Title: Practical Drawing Books - Art Education Edition -
8 books
Authors: F. B. Farnum, C. Valentine Kirby, George S.
Dutch and Lida Hoce
Publisher: The Practical Drawing Company, Chicago and
Dallas
Copyright: 1925
5. Title: Industrial and Applied Art Books - 8 books
Authors: Walter S. Perry, Florence H. Fitch, Walter
Sargent, Frederick Bonser
Publisher: Mentzer Bush Company, New York, Chicago, Dallas
Copyright: 1926 by Mentzer Bush Company
6. Title: Correlated Art Books - 3 books
Authors: Bess E. Foster and Pedro J. Lemos
Publisher: Practical Drawing Company, Chicago and Dallas
Copyright: 1927 by Practical Drawing Company
7. Title: Practical Drawing Books - Correlated Art
Edition - 8 books
Authors: George S. Dutch, Royal B. Farnum, Bess E.
Foster, C. Valentine Kirby, and Pedro J.
Lemos

Publisher: The Practical Drawing Company, Chicago and
Dallas
Copyright: 1930
8. Title: Graphic Drawing Books
Publisher: The Prang Company, Chicago and New York
Copyright: 1930
9. Title: Art Appreciation Text Books - Parts I-VIII
Authors: Cora E. Stafford and Pearl Rueker
Publisher: Laidlaw Bros., Chicago, New York and
San Francisco
Copyright: 1930
10. Title: Art Education Through Religion - 8 books
Author: Mary G. McGonigle
Publisher: Mentzer Bush Company, New York, Chicago,
Atlanta
Copyright: 1930

11. Title: Neilson Drawing Books
Author: T. R. Neilson
Publisher: Neilson Drawing Book Company, Pocatello, Idaho
Edited: 1919

Periods of Development

Art education has made marked progress since its experimental introduction into the public schools in eighteen hundred and twenty-one, but a reliable history of the movement is difficult to obtain because of the lack of adequate printed reports and accurate data on the subject. A fairly comprehensive idea can be obtained of the development of art teaching in the United States by studying the reports of the various large expositions of the country where public schools' art work has been displayed.

The Art exhibit of the Massachusetts public schools at the Exposition in eighteen hundred and seventy-six, created great interest. This work was characterized largely by straight and curved line drawing, geometric forms and designs, perspective, objects in outline, and light and shade.

Art instruction developed rapidly in the schools from eighteen and seventy-six on, becoming less formal and geometric, and was just awakening to the possibilities of color teaching when the World's Columbian Exposition at Chicago, in eighteen hundred and ninety-three, opened and gave to the country the greatest stimulus for art that it had yet received. At the same time there was an improvement in paper, paints, crayons, pencils, brushes, and all materials and methods. As a result, we find art making great strides in the schools. However, the introduction into the schools

of these new materials for the teaching of art caused the interest in the development of new methods and ways of handling the materials to dominate the course of study. The objective seemed to be to expand the possibilities of the newly introduced agencies for art teaching to the very limit. The valuation of the practicability of this work for the student seems not to have been considered at all (3).

Following the World's Fair, art teaching soon tended toward "Art for Art's Sake", and passed into an extreme from which we are reacting today in the schools.

Chicago school people have taken art seriously since eighteen hundred and ninety-four. This is perhaps due to the influence exerted the previous year. They have been earnestly helped by a remarkable organization, mostly women, styling itself the Chicago Public School Art Society.

Art has since, in Chicago, been looked upon as a function of common school education (7).

At the St. Louis Exposition in nineteen hundred and four, the so-called Arts and Crafts movement made its appearance, and the coordination between art and manual training became apparent. The Jamestown Exposition in nineteen hundred and seven shows the art and manual training teachers united in the endeavor to produce worthy industrial art products.

The San Francisco and the San Diego Expositions in nineteen hundred and fifteen show a still closer relation between art and industrial education. Objects were made with a definite practical use in view, demonstrating the union of beauty and utility, art in common things and for the masses (3).

One of the most significant things, however, in the history of art education was the national recognition on the part of art educators in nineteen hundred and twenty-four of a unified problem and the establishment of a commission in nineteen hundred and twenty-five, the Federated Council on Art Education, to study systematically and scientifically from a national standpoint the problem of art education (2).

The art work of public school children exhibited at the Dallas, Texas, convention of the National Education Association, in nineteen hundred and twenty-seven, indicates that stress is being placed more and more upon objectives that meet the needs of the average pupils, those having ordinary ability, as well as the needs of the relatively small percent of pupils having special ability and talent in art (3).

For the following two years we note creation and conventionalization of all design became apparent, with vocational objectives and the teaching of practical arts receiving emphasis.

In Minneapolis, at the meeting of the Western Arts Association, May, nineteen hundred and thirty, we find emphasis placed on illustration mainly, and then appreciation. "Art for Life's Sake" becomes the slogan. One of the speakers at this convention says that art as a factor in the modern curriculum must do the following things: "It must aim high, develop a social spirit, move forward aggressively, be efficient, train for leisure, adjust itself to new needs, and art must cooperate". So we see that the aims of art and the aims of education are indeed allied (9).

At the last convention of the Association, held in Louisville, Kentucky, on April twenty-eighth, twenty-ninth, and thirtieth, and on May first, nineteen hundred and thirty-one, we find particular emphasis being

placed upon educating people to make use of artistic achievements in their leisure time, thus to get more out of living in an aesthetic way (10).

In the last few years the Metropolitan Museum has done an enviable thing for art education. It is a decided gain for the school children, teachers, and people of New York City. They have established an Educational Department under whose guidance is conducted a story hour for very small children in kindergarden and lower grades. Here the study of Man's artistic productions, as found in the collections, is used as a correlation with their school work. The children are led to derive inspiration from the objects in the galleries, that school and home work may be finer. This instruction ever increasing in scope is carried through the high school, college and university. For the general public there are lectures and guidance of the individual or groups. Practically the entire educational staff, in one way or another, serves the teachers of the city in informal talks or in announced courses. These teachers bring their classes to the museum to make more vivid the class room work in history, geography, and language study, receiving from the instructor whatever help they may desire (11).

Other museums doing similar work are the Huntington in Los Angeles, Denver, Cincinnati, Cleveland, Chicago with its Art Institute and Field's Museum of Natural History and Art Institute in Seattle, Detroit, and Toledo (2).

A history of art education reveals clearly the fact that objectives have frequently changed during the brief sojourn of this subject in the curriculum. Emphasis has been placed from time to time upon the vocational objectives, upon "Art for Art's Sake", upon the Commercial Arts,

and the Household Arts, the History of Art and the Practical Arts. We have heard of art for industry, culture, pure aesthetics, and art for every day life. One after another, we have had a series of slogans and catch phrases in an attempt to define the objectives of this subject.

Like all departments of the school, art has passed through periods of experimentation, and many times during the brief history of this subject, we find that objectives have been stressed which would not meet the educational demands today. In fact, the curriculum in art from its beginning has been an experimental one. Only in recent years have we really begun to note a general tendency of stabilization and the establishment of generalized objectives which may be said to possess universal application to the various school needs throughout the country.

A brief glance over the past decade leaves a most optimistic feeling with regard to the future of art education in this country. The nation is surely awakening. There is a growing enthusiasm in support of art in our public schools. Private schools were about the first to appreciate its fuller meaning and to promote it. The college field, with much encouraging support, has gained an increasing initiative in carrying it forward. Art schools are full to capacity, and our museums are supplying themselves with pictures for their educational work (2).

At the same time general industry has found art an economic necessity, retail houses are conscious of its importance in merchandising, and through present advertising the general public has received a silent but effective education in art.

Thus the stage is set for more powerful and effective work with

greatly enriched educational returns in the next decade, even in the next few years.

The outlook for the development of art has never been brighter. We have explored science and invention to its depths; we have traveled enough not to be satisfied with the unlovely in architecture, planting, furnishing, or clothes. In other words, the desire, the demand for art is here. At last we are tending toward an art consciousness.

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CHAPTER II.

ACCEPTED AIMS OF ART EDUCATION BY RECOGNIZED ART AUTHORITIES OF TODAY.

Art education has broadened its scope within the past years to a large degree. It no longer aims to train children to become artists but to show them how to enjoy life more completely and to lead to a better understanding and finer appreciation of the beauty of one's surroundings. It aims to develop better citizens by improving taste, by developing fundamental principles of art, and by setting up standards of good form whereby to judge and to choose wisely and discriminatingly. It aims to further creative thinking, it being an important means of expression. It aims to train for more intelligent buying and selling and for greater enrichment and happiness in life.

Those art principles should be taught that provide for the greatest possible good to the greatest number of pupils, the citizens of tomorrow.

Undoubtedly more change has been effected between nineteen hundred and twenty and nineteen hundred and thirty in art for elementary school than at any other level. Advanced psychological and educational studies have contributed liberally to this field. It is here that much experimentation has enlightened teaching, especially in the realm of emotional expression.

In general, the present aims of art education are pedagogical, economic, and cultural. A modern course of study seeks to train through

mental ability to create and reproduce from stimulated imagination; to observe facts of line, form, value, and color; to establish motor, coordination and controls; economically to aid in the promotion of improved taste in modern manufacture and merchandising; and culturally to develop judgment and taste in the discrimination and selection of art and artistic products for personal improvement and pleasure and for community betterment.

In the last "Biennial Survey of Education", (2) (1928-30), Professor Nyquist of the Carnegie Institute of Technology, gives the five aims of art education in the elementary schools as follows:

1. "Communication - the usage of pictorial and plastic art as a means of informational record and imaginative expression;
2. "Observation - perceptual learning through directed attention to forms, lines, areas, tones, colors, and their combinations and associations;
3. "Construction - development of the capacity for visualization, planning and objectification of two and three dimensional art problems;
4. "Selection - specific recognitions, comparisons, and judgments of art qualities in commodities; and
5. "Appreciation - aesthetic contemplation through guided attention to nature and graphic and plastic art for purposes of enjoyment."

As we see, the pedagogical aim is all important in these lower grades. It is here that creative expression wins its strongest support, and in these years mental training predominates; in attempting to teach drawing, technique is not stressed.

However, in the junior high years the aims may become more narrowly confined to modes of training calculated to arrive at more tangible results both in correlated activities and in individual capacities and talents.

Leon L. Winslow (12), director of art education in Baltimore, has given five general definite aims for Junior High School. These are:

1. "The arousing and preserving of interest in art through the cultivation of appreciation;
2. "The enlarging and enriching of aesthetic experience through exercise of the imagination and of the creative impulse in design;
3. "The furnishing of educational guidance and vocational information, distinguishing between appreciation which applies to all pupils, and creation, which applies to few pupils;
4. "The discovery of talent in gifted pupils; and
5. "The furnishing of vocational training for talented pupils."

Besides these general aims, Mr. Winslow goes further and mentions these special aims to enable one to employ the principles of art in all life situations where they should apply by making use of:

1. Ability to recognize works of art;
2. Desire to possess only artistic things;
3. Ability to discuss intelligently the aesthetic significance of all man-made things;
4. Working knowledge of the principles of art structure;
5. Ability to combine or arrange objects artistically;
6. Ability to combine or produce artistic arrangements in a

7. Ability to express ideas of form graphically;
8. Habit of visiting art museums and libraries;
9. Knowledge of the historical development of art;
10. Ability to use leisure with pleasure and to advantage;
11. Insight into vocational and industrial aspects of art;
12. Familiarity with the names and professional reputations of contemporary masters and with their work;
13. Ability to recognize one's own aesthetic capacity.

Without doubt the most far-reaching step in a Senior High School program is that recently taken by New York City. A course in art appreciation is required of all high school students for two periods a week in first and second years or the equivalent in one year if deemed advisable.

The course, adopted for the year nineteen hundred thirty and thirty-one, was worked up under the general supervision of Forest Grant (13), Director of Art for elementary and secondary education in New York City, and Laura C. Ferris, Head of the Art Department, Washington Irving High School, also in New York City. In their syllabus they seek to develop the following aims:

1. To engender love of beauty;
2. To develop good taste;
3. To enrich life and train for leisure;
4. To gratify the desire to create;
5. To encourage talent.

Reference has already been made in Chapter I to the Federated

Council of Art Education, an organization composed of three representatives from the seven art bodies in the United States; namely, American Federation of Arts, American Institute of Architects, Association of Art Museum Directors, College of Art Association, Eastern Arts Association, Pacific Arts Association, and Western Arts Association.

During its brief existence since nineteen hundred and twenty-five, the council has made several investigations of art education in the United States and we find a summary of general and specific aims as given by them as follows (14):

I. Broad Objectives:

A. Appreciation

1. To stimulate vigorously emotional response to graphic, plastic, and constructed forms, so there will be recognition, enjoyment and participation in art wherever it may be found in all human activities.

B. Skills

1. To develop useful skills for graphic and glyphic communication through representation, illustration, and design; and construction in three dimensions.

C. Knowledge

1. To give a background of facts concerning the contribution of the great masters of all times in all fields of art.

II. Specific Objectives:

A. Appreciation

1. To develop ability to appreciate and enjoy aesthetically and intellectually correct arrangement of space, beauty of line, fine proportions in form and harmonious combination of color, whether it be in the painting and sculpture; the environment of nature; or in the arts of man's industry and genius, including the child's own work as well as that of more skilled hands.
2. To train the judgment to keen discriminations and wise choices that will function later, as circumstances permit, in the selection and beautifying of the home and garden, and in city planning.
3. To acquaint the child with materials and processes of production.

B. Skills

1. To develop skills which should be productive of joy in school life and give resources within, which enable one to make worthy and happy use of leisure.
2. To develop useful skills which will lay a foundation for those skills that may be gained later by more intensive vocational training.

C. Habits, Attitudes, Ideals (To give the child

opportunity for better conduct by making art a social situation)

1. Good habits of accuracy, neatness, right attitudes in cooperation and responsibility, unselfishness, etc., are objectives common to all subjects of education. But art activities in education afford fields of experience especially rich in opportunity for the development and measurement of these qualities.

D. Outstanding Abilities

1. To ascertain, conserve, and develop creative ability of pupils with natural endowment for the production of beauty.
2. To guide the talented pupil to select the vocational field of art to which he is most naturally adapted.

In the article "The Enrichment of Life Through Public School Art" by C. Valentine Kirby (15), Director of Art in the State of Pennsylvania, he gives these two general aims of Art Education:

1. "To enrich the life of a child and satisfy his creative instincts and his natural love for beauty.
2. "To meet the needs of the Nation for creative artists and a finer taste and citizenship."

The specific aims of Mr. Kirby may be described as follows:

1. To bring into the lives of all the boys and girls everywhere the knowledge of beauty and the joy of expressing it.

2. To develop skills, and to discover special aptitudes and talents.
3. To direct those with special inclinations and gifts into various fields requiring designers, decorators and professional artists.
4. To train specialists in Art Education to meet the great demands for teachers and supervisors of Art, and intelligent executives and salespeople in departments of commerce and industry.
5. To cooperate with all agencies in furthering general school studies, health education, the conservation of resources, fire and accident prevention, human welfare, and a finer citizenship.
6. To create a desire for more attractive school buildings and grounds, the finer things in the home, the school, the shop and in life.

William G. Whitford and the late Dr. Henry Turner Bailey, two of our foremost contemporary art educators believe that the aims of art education should manifest itself in:

1. Adequate art training for all pupils in the school, no matter what their future profession may be, and
2. Adequate art training for the special-talented pupil, the pupil who wishes to specialize in art.

William G. Whitford (3) says that these may be further divided into three major aims; namely, (1) social, (2) vocational, and

(3) leisure time.

Meeting the social aim is one of the most important functions of the modern school. Today's school is a miniature social organization reaching out and touching life activities to which it is closely related in every possible way. Closer articulation of art with life makes the work fuller, richer, and more vital to the pupils. To be educated in the social era which we are entering, implies an understanding of its relationship of art; it becomes necessary to understand its relationship to industry and the contribution of industry to art. These factors loom large in modern life, economic as well as cultural.

Modern industrial efficiency and broader social understanding and effectiveness result in shorter working hours and consequently more leisure for recreation and enjoyment. These conditions establish an unprecedented obligation upon art education to assist the present and future generations in making good use of leisure time, by teaching them to appreciate.

Many people obtain much enjoyment from drawing, sketching, composition in photography, and other forms of art work as a sort of recreation or holiday. This may be thought of as a by-product of art. Yet we know it is not only an avocational phase, but one of the great aims of art education.

Worthy and enjoyable use of leisure time surely is an objective possessing great possibilities. By making art intelligible to all, we may develop pleasurable spare time interests.

The Business Men's Art Club, which is now in many of our larger cities, is a well known organization; its purpose is to offer a diversion

to men of business and to afford them an opportunity for expressing their creative instincts. Business Women's Clubs also have followed this procedure quite generally. They are finding that the history of civilization can be read from the architecture, painting, sculpture, and industrial arts created by the different peoples of the earth.

The study of art stimulates an interest in higher forms of beauty. If an individual cannot travel extensively in search of beauty, he may utilize his leisure time in intelligent and pleasurable visits to museums and art galleries at home; in specialized study of beauty in nature; in collecting art objects, and many other ways.

The aims of art education, we see, are varied. But it is evident that the art educators of today all tend toward the same goal; we now are studying the needs of the pupil in the community, in industry, and in life in general. The recognition of general and specific objectives in the school program has done more than any one thing to bring agreement among the different advocates of art education.

In our newly acquired aim, "the imparting of practical and usable art knowledge to the great mass of pupils who are not to become specialists in art" (16), we must set up a "happy medium" of art work and strive to balance our courses in art that they will not become, on one extreme, purely mental or visual courses in art appreciation, or, on the other, appreciation of the significance of art in life.

Then, too, we must meet the needs of the special-talent pupil, who wishes to follow the profession of art, by providing special courses for vocational or prevocational experience.

If we follow the aim of Thomas R. Cole (17), of Seattle,

Washington, we cannot greatly deviate from the true mission of art education today.

"To open the eyes of children to the beautiful wherever it may be found - in nature, with the flowers, mountains, forests, rivers, lakes, and oceans; in industrial products including all the things man makes; in painting, sculpture, and architecture." These aims are attained by providing opportunities intimately related to life needs, through which the ability to choose that which is beautiful is cultivated, and in some measure, the ability to produce it.

CHAPTER III.

THE REASONS FOR HAVING, AND THE BENEFITS DERIVED FROM ART, AS A PART IN THE MODERN EDUCATIONAL CURRICULUM.

Art plays an important part in the life of each individual. The knowledge of it leads one to see and to appreciate beauty as well as to desire it in the home, school, and community. There are evidences of this at every turn. Problems of color, line, space, arrangement, and design are ever present.

The purpose of art education is the development of appreciation for the beautiful and of power to produce beautiful things. If the schools can quicken into flame the spark of wonder which is the beginning of all aesthetic enjoyment, it will give the pupils something infinitely precious, the deeper understanding and love of the world. To have significance in education, art can be justified only as it helps children to interpret their experiences. The impulse to paint and draw and model and construct if wisely directed, will lead to further effort and to a richer background for the interpretation of experiences (18).

It has taken two generations for art to secure recognition in the public schools. There were sporadic efforts earlier, made by pioneers crying aloud in the wilderness; but in general we may say that before eighteen hundred and seventy-six, with the exception of portrait painting, art had almost no place.

Utility has in a large measure determined courses of study; and it should, because the needs of years past are not the necessities of today.

Educators have agreed upon definite objectives in education. They are utilitarian, social, and aesthetic. This does not mean that each subject, as reading or art, falls into a single category; it may be studied with all three ends in view. And as civilization advances from high to higher, greater emphasis will be placed upon the spiritual values in life and education. The world today is made lovelier by hand-made things than it was fifty years ago, and life is easier and more beautiful. With this advance toward more beauty has come a signal demand for the recognition of art in schools (10).

The question is often asked, "What place does art hold in education?" Perhaps the most important characteristics of a well-rounded education is the development of our aesthetic nature. It is generally conceded that art is the greatest contribution to this cultural attainment.

The day is past when art is considered only for a favored few. It is for all. Our forefathers were concerned, at first, with what they should eat, where they should sleep, and where withal they should be clothed, but in a remarkably short time when compared with the world's history, we have arrived at the advanced stage when we can indulge in things more cultural and inspirational.

Unquestionably, the World War opened our eyes and awakened our minds to these new demands. We know what a large part art played in the late World War in arousing patriotism. Many artists were employed to paint posters for the Red Cross Army and Navy where it was necessary to enlist the interest of the people, for they felt that pictures would carry a message that words fail to accomplish.

These contributions of artists, together with the new inspiration gained by the art seen by our men and boys while abroad, created an increasing demand for art along all lines - a universal call for the beautiful.

Beauty is a vital force. "It does more than please the eye; it stimulates the brain, it warms the heart, and brings the better self of mankind into action." If art, the handmaid of beauty, thus combines the qualities of mind, heart, and hand, how can our boys and girls who are to be our future citizens acquire it? We cannot obtain it unless we are trained or know what the modern educational system is striving to give us in art education. It is now being given to some extent, to many children in the larger towns and cities of the United States, but our aim is not high enough. We should not rest until art education is given to every boy and girl in our rural as well as urban communities.

Many argue that we must acquire the rudiments of education before we put on the frills. Art is more than a frill, it is a vital force, and it should play a vital part in every education. Outstanding educators of the United States have made a study of the advantages of "teaching art in the public schools," and it is the general consensus of opinion that art is the foundation of our social and commercial life, and adds to the spiritual uplift in any community. Art appeals to the universal love of beauty - the eternal hunger of spirit for perfection.

Art offers abundantly its social and spiritual contributions. We need to stress in our teaching more cultural and spiritual values in our education and life. Train a child to see, to feel and to appreciate the beautiful, and it will prove a shield and a safeguard (19).

James P. Haney (20) of New York said: "The spiritual value of art goes with its practical value. Many of those who cannot see the spiritual worth can see the practical worth. One of the surest evidences of the broadening realization of this lies in the fact that every progressive community throughout the union is using art training in its schools as a means of advancing community interest. The reason is plain. One cannot change materially the taste of a people already grown up. To affect these standards permanently, one must begin with an economic reward to every community that realizes this and forwards the art work of its schools.

Mr. Kirby(15), Director of Art Education in Pennsylvania, says: "The art taste of a community will be no better or no worse than the art standards established in its public schools." We are all designers whether we will or not regardless of what our training or environment may be, for we must all choose our clothes and our home furnishings, build homes, establish businesses and create the atmosphere of culture or non-culture around us. Even though we do it unconsciously, we use art principles well or ill. You may close the lids of a book, you may still the notes of a piano, but the art that is expressed in the home and its surroundings speaks to us through every waking moment.

Modern art is doing three things: it is teaching people to create instead of copy, to simplify forms, and it is searching for new materials, for new ways, for new incentives for producing objects. Taste is the right thing in the right place at all times. We should commit our lives to the promulgation of that idea.(9).

There is a popular belief that art is an aristocratic study. But quite the contrary, it has penetrated into the academic world from below, not from above. If we were a conservative people with a rigorous aristocratic tradition of instruction, like that in England, penetration in the study of an art into our school system would make much slower progress. The growing prominence of the study of art in America is a signal triumph for democracy.

Art is not purely intellectual; it has an emotional and a practical aspect and in the past these two unintellectual sides of the subject have been more or less vigorously urged against it. But to the credit of American educational institutions it can be said that they strive to build personality, not merely intellect. The study of art, because it is so many-sided, is a great builder of personality.

Art has been disparaged as manual. As if the human hand had not been mistress of the human mind! Art has been deprecated as proceeding from the imagination rather than from the reason. As if imagination were not the motive power of conduct! (21)

The real aim of education is the all around growth of the child. His entire being is to be developed, all his powers and their integration in advancing experience. The body is to be educated as well as the mind; the rhythmic capacities, as well as the abstract intelligence. Individuality, the true outcome sought in education, is the harmonious integration of all these powers. Every increment of human experience is a delicate integration of a great range of widely varying traits.

There are two central purposes of the school: Tolerant understanding, and creative expression. Apparently antithetical, they are

really coordinate and supplementary. On the one hand the school strives to guarantee the successful preparation of the child to live with the society around him. On the other, it must provide opportunities for drawing out to the maximum the creative capacities within him.

The essentials of the creative process are inventions and complete integration. Note the two distinct elements. First, invention, uniqueness, the making of something new; secondly, completeness of integration, the weaving into intimate relationship of interdependent elements, each contributing its necessary component - a unique meaning or feeling, a new generalization, attitude. The product becomes truly creative art only with the presence in right relationships of the various interdependent elements.

The very essence of the creative act, therefore, is original portrayal and completeness. It must be original to the individual making it. It does not matter if the same act has been performed millions of times by other people, but if it is new to that individual and if it is complete in the sense of being an integration or interdependent elements, it is creative.

We must learn to bring into the school, therefore, every conceivable kind of material through which the creative act can find expression. The spirit of the old school was centered about social adjustment, adaption to the existing order. The aim of conventional education was social efficiency. Growth was seen as increasing power to conform, to acquiesce to a schooled discipline; maturity was viewed from the standpoint of successful compliance with social demands.

In the new school, it is the creative spirit from within that is encouraged, rather than conformity to a pattern imposed from without. The success of the new school has been startling in eliciting self-expression in all of the arts, in discovering a marvelously creative youth..

This success is due not so much to the changed view point concerning the place of art in education as to the whole new theory of self expression, the emphasis on the place of creative originality in life. Art in the new school is permitted; in the old it was imposed. The new school assumes that every child is endowed with the capacity to express himself and that this innate capacity is immensely worth cultivating. The pupil is placed in an environment conducive to self expression in every aspect. Some will create with words, others with light. Some will express themselves through the body in dance, others will model, carve, shape their ideas in plastic materials. But whatever the route, the medium, the materials, each one has some capacity for expression. The artist in every man's child is being discovered not only in the unusual, the gifted, the genius; the lid of restraint is being lifted from the child of the common man in order that he may come to his own best self fulfillment. The new schools are providing "drawing out" environments in sharp contrast to the "pouring in" environments of the old.

Art in the new schools is naive, neoprimitive. The child is permitted to set his own standards as he works. The "masters" are not set out to be worshipped respectfully - they are admired in the frank

and critical spirit of intimate companionship. Appreciation of the finished works of genius is the best built up, say the new schools, by first encouraging the creative products of the child's own pen, voice, or brush; the emphasis is not upon finished work, skill, and technical perfection, but upon the release of the child's creative capacities, upon growth in his power to express his own unique ideas naturally and freely, whatever the medium (22).

Dean William H. Russell (10), of Teachers' College, Columbia University, New York City, in his nineteen thirty report, offers in tabulated form, the results of his study of "Problems of the Coming Industrial Age and their Implications". His analysis indicates some important considerations for educational plans and among these are some that distinctly concern teachers of the arts. For example: whereas, in the early periods of free hand there was work for everybody and now we have reached the point where there will be periods of idleness for all workers some of the time, the implications that concern us are greater general and prevocational education, the need of developing individual versatility with broader vocational education. From home work as a family enterprise we have come to a time when more than one member of the family is a wage earner. This points to the importance of vocational education for girls. Reviewing further, Dean Russell shows that from an early period of leisurely tempo with long hours and low productivity, we have reached a period of quick tempo with short hours, high productivity, of periodic shut down and much idleness or leisure. This brings an insistent call to teachers of the arts for attention to problems of the use of leisure.

Such analysis furnishes some new factors to reckon with in reviewing our courses of study with the purpose of keeping them in line with the general education program, and of making our contributions vital. All the children of our schools, small children and youths, are a part of the whole changing social scheme and will need such experiences as will give knowledge to explain their social world, skills to use it, and ideals for standards. All educational plans must include material of present interests to children that should merge into permanent attitudes that are desirable for them to hold for adult social life.

The arts have much more to offer toward interesting children in worthy leisure time pursuits. Frederick Winsow, in a discussion of secondary education in April, nineteen hundred and thirty number of the Atlantic, asserts that the vast majority of American business men know only two possible ways in which to use their spare time - either to be amused by some one else or to play games. He insists that every boy should make the acquaintance of a wide variety of forms of artistic expression and should have a chance himself to experiment with some of them, that from such training the boy ought to be able to discover some abiding interest which would serve as a delightful resource throughout his life and make him independent of outside assistance in the use of his leisure.

In art is found the revelation of the spirit of man, his deepest feelings and his highest aspirations, and the nations may come and go, but art remains, an enduring record of a nation's highest attainments. Greece lives in her Parthenon and her Praxitiles, Italy in her Madonnas, her Raphaels and her Botticellis, France in her Cathedrals.

There is a growing realization of the need for beauty and art in social and industrial life. There is likewise a growing realization of public school art as the most effective agency in bringing these things to pass. There is a growing appreciation of the fact that an education that is scientific, commercial, or industrial cannot provide the completeness that modern life and time demand.

We have four distinct advantages in our public schools:

1. We have the good fortune to deal with plastic childhood during its most impressionable period.
2. We have the advantage of a more extensive influence than any other agency. We reach all the children of all the people.
3. Through the school we have the most effective means of reaching the home and enriching the life of the entire community.
4. It is our good fortune to discover, guide, and conserve one of our most precious possessions - the God-given talent of children; saved, as is man's more material resources, for the good of the community, the State, and the Nation.

There is a necessity for bringing art education into line with the recent advance in general elementary school education with regard to:

1. Recognition of individual differences
 - a. Classifying pupils on the basis of artistic ability in :

- (1). Facility of imagery in graphic and
glyphic expression
 - (2). Freedom
 - (3). Facility
 - (4). Skill
- b. Varying treatment of groups as;
- A. Superior intelligence
 - B. Above average
 - C. Average
 - D. Below average, and
 - E. Inferior

Suggestions for the development of skills in art, derived from elementary school practice in other subjects such as;

1. Diagnostic pre-study tests

- a. In spelling for example, children now write a list of words without studying them. Study is then devoted by each child to learning the correct spelling of the words he missed. So, in art, free expression prior to drill will show where drill is needed, and the recognized need will motivate the drill-acquiring process.

2. Establishing controls

- a. In oral English, random talking is discouraged. Creative expression is fostered within the limits of carefully established controls. In their fear

of expressing originality, many teachers of art fail to teach at all. The children are allowed to fix slipshod expression habits. The desire to "say it better", so that classmates will understand, will motivate much work for adequate form.

3. Group work

- a. The present plan of group work allows a teacher to multiply her efficiency many times. Children set standards for each other, assist in drills, and cooperate in research and projects.

4. Perception and imagery

- a. Perception training should be given by wide experience in the handling of many materials, by judicious exposures to stimulations, and by the guidance of observation.
- b. Mental imagery is clarified and consecutive thinking is encouraged by much practice in expression with a graphic vocabulary.
- c. Research in the fields of history, geography, and literature, with the collection of pictorial and three dimensional material, will enrich imagery.

5. Development of attitudes which will find expression in socially valuable behavior. Here art can make the greatest contribution to education.

- a. Appreciation of beauty and harmony as they are expressed in

- (1) The character, behavior, and achievement of school mates, teacher, family, community, nationalities, represented in the social studies, etc.
- (2) The work of the masters in the arts and the industries
- (3) Beauties of nature and of nature as modified by man in civic planning, etc.
- (4) The attitude of appreciation should characterize teachers, since enthusiasm for beauty and harmony is contagious. Children should be exposed to beauty, by museum and nature excursions, and by the free use in the class room of pictorial and industrial material of high merit upon the plans of the pupil's appreciation. The literature used to stimulate pupils to illustrate should be selected with careful attention to its appropriateness for graphic use.

b. Cooperation, initiative, invention, individual responsibility

- (1) Group work, school "projects" in which art plays its important part in connection with the other school subjects, participation in the experiences of the community, within and without the school walls, foster these attitudes. The progressive elementary

schools have developed scientific methods of accomplishing satisfactory results in the drill subjects, which are the schools' minimum essentials, thus permitting time for the social studies in which can be allowed greater latitude for individual expression and more informality in the group relation.

c. From every field of human experience come pleas that the schools send out leaders with vision. The development of creative imagination is much discussed. Art is recognized as the school subject in which it can be most successfully developed; but, whereas the schools have an efficient technique for the development of skills, little scientific study for stimulating imagination and encouraging its free expression is given consideration. Much care is needed in classroom procedure to furnish the able child with the help he needs when he needs it, without forcing him into the mould by insistent drill work and a leveling set of standards for rating his results. Teachers and all schoolmates should accord enthusiastic recognition of imaginative ability and should supply the atmosphere of appreciation in which it can flourish.

Scientific work is needed by art educators in these ways:

1. Efficient methods of increasing the graphic vocabulary of pupils, and making more adequate, without stereotyping

them, the forms through which the able pupils express their conception.

2. A technique of controls in graphic expression, corresponding to those used in elementary school English, which will clarify imaginative ideas.
3. Analysis of those desires of children, in and out of school, which cause them to feel the need of art media.
4. Study of aesthetic experiences
 - a. Psychological analysis of the experience of appreciation to determine what occasions and effects it, and
 - b. Analysis of concrete aesthetic material to determine at what age levels it proves stimulating.
5. Analysis of the social studies in typical school curricula to see where they offer subject matter for artistic activity.
6. Compilation of lists of books and pictures containing material of aesthetic value with specific application to enriching the content of English, geography, history, or the projects which unite their subject matter.
7. Case studies of able children for data that will help in devising tests predictive of artistic ability and aesthetic sensibility.
8. Compilation of work that will serve as standards of achievement desirable at various levels. Experimentation with the pioneer art achievement tests now available.

9. Determination of problems of diagnostic value for each grade.

The public school classes are increasing in numbers which cannot be reduced without a proportionable tax increase which the public is not ready to assume. This fact must be faced by public school instructors. It calls for an understanding of behavioristic psychology and analysis of method of instruction to meet this situation, which we may as well accept as more or less permanent. The curriculum must conform to the social and modern economic conditions and needs; its content and activities must be evaluated for life interest and life function as a justification for its place in the modern socialized school curriculum.

A very real hope for the furtherance of art in the schools lies in having thoroughly trained art instructors in the State Teachers' Colleges and Universities where the bulk of regular grade teachers receive their training. If we had teachers in the lower grades who could draw, a great deal toward the child's development could be accomplished in the primary grades. As drawing is the language of primitive man, so it is the language of the child. Accordingly, the child can comprehend drawing far more readily than the alphabet, which is a product of a high civilization.

"Art should not be for the few any more than liberty is for the few" (23). Educators are beginning to realize more and more the truth of this creed. Educationally, it should be made impossible for anyone to deprecate the fact that he "knows nothing about art". The

power to feel and to express, to judge or to execute, lies dormant in every soul; in some to a greater degree than in others. Those with the greater inherited capacity and better training will become creative artists, perhaps; but all may become users of good taste and judgment. So intimately are we in touch with art principles in our daily lives, that we constantly use or misuse them.

With practical art training, there is no reason why any boy who grows up to be a carpenter should not know that a door that equals two squares is a commonplace proportion, nor is there any reason why one should not recognize ill proportion in any detail of a house. With practical art training, every girl should know how to dress simply and in good taste, and knowledge of color harmony should be general. The wish to have a well planned, beautiful city is a matter of training, education, and the wish is father to the thought.

In putting art into the curriculum the question may be asked, "What is Art?" In one word - arrangement - it is answered. Arrangement of what? The three elements - line, tone, and color. Arranged how? According to certain laws or principles, namely; opposition, repetition, rhythm, etc.

The general uses of Art are four:

1. To the community (city planning, landscape, gardening, etc.)
2. To the home (house construction and decoration)
3. To the individual (costume design, development of good taste, power to discriminate, etc.), and
4. As pictorial expression (from both the creative

and appreciative standpoints).

In taking these four decided benefits of art singularly and delving into each we find that they are to be most progressive only when art education is used as a parallel with other subject matter; since the great purpose of art instruction is to train judgment - cultivate the appreciation for what is good in proportion, beautiful in line, satisfactory in tone relationship, and harmonious in color, we must teach all its phases and correlate it whenever possible.

City planning is a direct application of the principles of art in these ways: spacing, proportion, principles of subordination, civic center or center of interest, and lesser groups; accents of interest, such as school houses and other public buildings scattered throughout the city, orderly arrangement of street plans and park systems. Art departments in schools may also sponsor exhibits of civic art, photographs (showing good and evil), posters, illustrations, clippings, and sketches, arranged on mounting boards and accompanied with lectures and bibliography. City planning has also a socializing influence of beauty alone; civic art represents a moral, intellectual, and administrative progress.

The influence of study of city planning in schools is a very practical reason for the study of art principles for all. It has great opportunities for correlation with history, geography, and the industries, as does art; it also cultivates civic pride and responsibility.

In landscape gardening we find the essentials of art always apparent. This is an excellent project for students as it gives a wide scope for the expression of individuality. It must have a definite design, one dominant idea, harmonious coloring, and be unified.

In any type of landscape composition attention is called to the general principles of good proportion in planning or spacing, namely; beautiful leading line, mass or tone arrangement, color harmony, principles of unity or subordination, opposition, transition, symmetry, etc.

Thus we see that art education is indeed important in providing for the most practical, beautiful, and agreeable development of a city or town. In upper grades it can cooperate with existing city departments and civic organizations involving with them a comprehensive plan for the best economic, social, and aesthetic development of the community as a whole.

In the building of houses the art student is able to apply the principles of stability, utility, and beauty. He is able, by his training, to give the most careful attention to proportion and proper spacings - design of doors, windows, facades, and to choose with discrimination the color to be used.

The cultivation of good taste and judgment in the matter of a home's furnishings is one of the most important aims of art education today. The far-reaching psychological effect of a restful, yet cheerful, environment is being recognized more and more fully. But it is only through systematic study in exercises designed to train the student in the knowledge of these things that will bring to the world at large an understanding of these essentials. A study of textiles, furniture, wood-works and floors, walls and ceilings, general arrangement and period decoration are included in courses under the textile of Interior Decoration. All of these materially help one to achieve not a mere house,

but a home.

A study of art principles as applied to dress or costume design is also quite necessary. It improves one's taste and judgment in choosing, it develops the power of discrimination, students learn to subordinate the dress to the wearer, and to emphasize the personality of the wearer. They are watching for suitability, sincerity, and simplicity, which are, after all, the essentials of good taste. They carefully note the line, tone and color in dress, also the type of the wearer, and with this knowledge they are able to choose the correct ensemble for all times and all persons (23).

The objectives of public schools as outlined by the Committee on Goals, Curriculum Revision, and Department of Superintendence of the Federated Art Council (14) in Washington, D. C. are namely; "equal right to life, liberty, happiness, duties of more perfect union, justice, tranquility, common defense, and general welfare." The right to life means the right to a full complete life, which must include the appreciation of beauty and art. To contribute toward National defense and the general welfare, we look to the teaching of art in the public schools.

"Life - Our fathers considered it a self-evident truth that all men are entitled to their lives. We interpret it as meaning more than mere existence; a full, complete, well developed life, enjoying the beauties of nature, music, literature and the graphic arts.

"Happiness - We hold that the course of study in art should conduce directly to a happy life, and that the exercises throughout the course of study should give enjoyment.

"Liberty - We believe that the lessons in art should free the spirit from oppressive obsessions, that freedom, initiative, originality, governed by order, law and beauty, should be developed.

"Common Defense. - We conceive it to be the duty of public schools through art cultivation to create more beautiful houses, cities, and country side, and thus, indirectly perhaps, make the Common Defense worth while.

"General Welfare - We hold that the refining influence of art study on the whole community brings it under this national objective."

Necessarily, proper instruction in art largely becomes the responsibility of the schools. Its place in the curriculum is justified because it is in some way present in us and in all things related to us. Such knowledge as will enable us to make an intelligent application of its principles is essential to more complete living (2).

The value of art for all pupils lies in its daily uses in selecting and arranging objects, in the pleasure derived from such uses, in the broadened interests and sympathy which it creates, and in the increased efficiency which it gives in many lines of work. These are sometimes called "consumer" values in distinction from the "producer" values which the subject has for the talented few who will find in it their vocations.

Art education should provide experience which will make all pupils intelligent consumers of art and give those who are adapted for it an opportunity to become intelligent producers(3).

Art's contribution to civilization throughout its progress from its simplest form to the complex society of the present has

established it as a need and given it a permanence in all the work of man. Its presence has made man's contributions worthy of preservation. The lack of it has rendered his work of little worth. Art is at least potentially an integral part of every piece of work. The lack of it necessarily means the work lacks value (16).

The following expressions of the value of art education by educators have brought stimulation and encouragement to all interested in the furtherance of art education (15):

"The signal purpose of Art Instruction in the Public Schools is the enrichment of the life of the child through the development of his natural love and desire for beauty."

Supt. J. H. Beveridge, Omaha.

"Education has no more serious responsibility than making adequate provision for enjoyment and recreative leisure."

Dr. John Dewey.

"He is a poorly educated man who lacks an appreciation of the beautiful".

Dr. George D. Strayer.

"The time will come when people will be brought to realize that an art gallery is as necessary to the spiritual development as a gymnasium is to the physical."

Mrs. M. F. Johnston, Richmond, Indiana.

In addressing a convention of art teachers, Superintendent William McAndrew said, "I believe you are here so that life may come to those children, and more abundantly."

The following beautiful appraisal of Art in Education has

been written by Dr. Will Grant Chambers, Dean of the School of Education, State College, Pennsylvania:

"I believe in Art because I believe in richness of life. I believe in Art Education because there can be no COMPLETE EDUCATION without it. I believe in Art Education, not as another subject added to the curriculum, but as an attitude and a spirit which suffuses the whole. I believe in industries expressing the fundamental instincts of construction, are its roots; I believe that Science and History are its twin stalks, the former developing insight and skill, and the latter giving a sense of value in all which education involves. I believe that Art, in the broadest sense of the term, represent the flower of the plant, not only adding beauty and fragrance, but making possible a rich fruitage of democracy's best human institution. I believe that both in education and life Art is present wherever a process calls forth in a single expression the whole nature of the individual, in an attempt to interpret and to satisfy a social need."

The art taste of a community will be no better and no worse than the standards established in its public schools. The one is commensurate with the other. We reap as we sow - crude and coarse manufactured products, ugly homes, sordid streets; or homes of true beauty and comfort, filled with manufactured products of refined taste, streets and parkways that express the best in town planning and civic beauty.

Everywhere art is taking on new form, and art values are attaining a higher regard. Art yields dependable profits to manufacturers and business men, for the nations with taste and skill control the markets of the world. But it is not sufficient to convert art, like other

resources, into material wealth; this material gain must in turn be converted into those higher qualities that have spiritual values and bring contentment through the enrichment of life.

If we are ever to be a beauty-loving, art-creating people, if there is ever to be an Art which we desire, and real lovers of that Art, it will be builded upon the foundations now being laid in the Public Schools (15).

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PART II

SURVEY OF ART EDUCATION IN THE ELEMENTARY AND SECONDARY SCHOOLS OF MONTANA

Introduction

There is a definite growing need for instruction in art in the schools, due to the fact that many of the principles employed in art are almost universal in their application. In most of the common necessities of life art plays an important part, it is used in the selection and wearing of clothing, in the furnishing of homes, and in the practical work of the trades and professions. Aside, however, from the utilization of art products in ordinary, every day needs, and the employment of art principles in the construction of any worth while industrial product, there remains also to be considered the cultural or recreational value of art. This is evinced in the appreciation and enjoyment of all fine and beautiful man-made things.

Modern industry is interested in art primarily from the commercial side. It seeks to obtain skilled designers, craftsmen and machine operators who can produce salable products. The manufacturer hesitates to put out for the market a product that he thinks may not appeal to the average buyer. Although he may employ a trained designer and trained craftsman, he all too frequently declines to place on the market the most beautiful patterns that his designer produces, because the public, as yet, has not demanded this. The most feasible solution for this neglect is education for the masses, brought about in the public

schools throughout the country. If persons can be taught to discriminate between the good and bad, basing their judgment on art principles, manufacturers will respond to the public's demand.

"Art should not be for the few any more than liberty is for the few". Educators are beginning to realize more and more the truth of this creed of William Morris. Educationally, it should be made impossible for anyone to depreciate the fact that he "knows nothing about art". The power to feel and to express, to judge and to execute, lies dormant in every soul; in some to a greater degree than in others. Those with the greater inherited capacity and better training will become creative artists, perhaps; but all may become, at least to some extent, users of good judgment and taste. So intimately are we in touch with art principles in our daily lives, that we constantly use or misuse them.

Education should seek ever to propagate and to perfect a superior type of art, should teach the public to appreciate it and to demand it and should train designers and craftsmen to achieve superior results. This training will involve the combined efforts of all types of schools. To this end, the elementary school must contribute its foundation in drawing, construction and appreciation; the intermediate or junior high school, its appreciation or semi-specialized information and skill; the senior high school, its deeper appreciation and more fully specialized information and skill.

The teaching of art, as of other subjects, should be based upon the fundamental aims and principles of education in general. It is unquestionably true that art has played a vital part in the life of mankind throughout the ages. As the truth of this statement is realized, it

is apparent that American educators, owing to their greater interest and intensive training in the classics, the sciences, or in technical studies, have been unusually slow in giving any consideration to art as one of the most important fundamental branches of educational work. They have, it is true, taken for granted that there are to be found in each community some favored boys and girls who desire to study drawing and designing either as a delightful diversion or with the idea of making art a life work. In providing for these talented few, various forms of technical art study as an elective part of the high school curriculum, the aesthetic needs of the masses have been entirely overlooked.

Art's contribution to civilization throughout its progress from its simplest forms to the complex society of the present has established it as a constant and given it a permanence of the work of man. Its presence has made man's contribution worthy of preservation. The lack of it necessarily means the work lacks value.

Since art embraces such a vast field, it is either potentially or dynamically present in the lives and environment of every one. The proper use and appreciation of it is a responsibility which all of us should assume, thus enriching the contribution each of us is expected to make as a citizen in a democracy.

Necessarily proper instruction in art largely becomes the responsibility of the schools. Its place in the curriculum is justified because it is in some way present in us and in all things related to us. Such knowledge as will enable us to make an intelligent application of its principles is essential to more complete living.

The value of art for all pupils lies in its daily use and the broadened interests and sympathy which it creates and in the increased efficiency which it gives in many lines of work.

In this survey we shall find the present status of art education in our Montana schools - rural as well as city, elementary as well as secondary. We shall also find the number of years it has been taught in certain localities, what particular phases are stressed, and we shall discover if we are affording to the coming generation its inherent right for those educational benefits which provide a fuller, richer life.

Method of Procedure

In this survey the author has divided Art Education into five distinct groups, feeling that this would facilitate and make more comprehensible the compilation of data. These five groups are treated as one unit in the "general conclusions drawn", which is included in the summary.

The first of these groups is Rural Schools. The following questionnaire was made, which contains all information desired concerning their art work, and sent to all County Superintendents (fifty-six in number). When these were answered and returned the information received was compiled and deductions made.

QUESTIONNAIRE FOR COUNTY SUPERINTENDENTS

1. How many teachers are there in the rural schools of your community?
2. Do you teach art in your rural schools? If so, how many years has

it been taught in your county? If partially what percent? If not, why?

3. How many of your teachers now teaching art, have had art training?
4. How many of your teachers now teaching art, have had no art training?
5. What percent of your teachers are Montana Normal graduates? Montana State College graduates? Montana University Graduates?
6. Check the aims which your teachers stress in their art instruction:
 1. Appreciation
 2. Creation
 3. Development of skill
 4. Training for leisure time.
 5. To develop the power of discrimination
 6. To develop good taste
 7. To increase enjoyment of self expression
 8. To increase interest in the art expression of both contemporary and historical artists.
7. Do your teachers encourage special work among talented pupils? If not, why?
8. With what subjects do you correlate art? Why?
9. What do you expect your pupils to know of Art Education at the end of grammar school training?
10. What is the average child's attitude toward art instruction?
11. Do you follow the Montana State course of study? If not, how is yours derived?
12. Check which of the following opportunities your pupils have for developing an appreciative sense:
 1. Prints of accepted art pictures
 2. Original works of past or contemporary artists
 3. A course in nature study
 4. Art exhibition of school children
 5. International art exhibits
 6. Art files.
13. Do you enter competitive exhibits?
14. To what art magazines do your pupils have access?
15. What financial source furnishes your art supplies?

16. Do you encounter great difficulty in securing equipment?

The remaining four groups are classified according to the State Educational Directory as: County High Schools, first, second and third class districts; the district being determined by its total population. A first class district is one which has a population of eight thousand or more. A second class district is one having a population of one thousand or more and less than eight thousand. The third class district has a population of less than one thousand. In this group we find, in a few cases, consolidated schools.

Two questionnaires were made to secure information relevant to the art education in these last four groups. One was sent to City Superintendents and High School Principals; the other to Art Instructors. However, in several schools of the first class districts we find the Art Supervisor aided in her work by one or several assistants, in which case she alone received the questionnaire.

QUESTIONNAIRE FOR PRINCIPALS OF HIGH SCHOOLS AND
SUPERINTENDENTS OF ELEMENTARY SCHOOLS

1. Is art part of your educational curriculum?
2. Do you have a special teacher of art in your school system?
3. How many years has art been taught in your school system?
4. Was your Art Department discontinued for any length of time, at any time? If so, why?
5. Has the enrollment of elective High School Art courses maintained a steady increase?
6. What phases or subjects of art are emphasized in the grades? In High School?

7. How many hours per week are devoted to art instruction in each grade? In High School?
8. Is your art instructor a Montana graduate?
9. From what school is she a graduate?
10. In what ways do you consider art essential to your educational curriculum?

QUESTIONNAIRE FOR ART INSTRUCTORS

1. Do you teach art in the High School? Elementary school? Both?
2. What art subjects do you teach?
3. Underline which of the following arts you emphasize in your department: fine, commercial, industrial, applied, or practical?
4. Underline with which of the following subjects you correlate art: history, reading, writing, foreign languages, geography, dramatics, social science, applied science and mathematics.
5. What length of class time do you find most effective in High School? In Elementary school?
6. Check which of the following art aims you stress in your teaching:
 1. Develop good taste
 2. Train for leisure time
 3. Encourage a love of beauty
 4. Gratify the desire to create
 5. Encourage talent
 6. Develop skill
 7. Inculcate an appreciation
 8. Increase interest in the art expression of both contemporary and historical artists.
7. What, to your mind, are the general benefits of Art Education to average pupils? To very talented ones?
8. In what ways do you encourage talented pupils in specialized fields?
9. What extra-curriculum art activities do you maintain?
10. In what ways do you consider art especially valuable in your educational curriculum?

11. Check the opportunities your pupils have for developing a sense for art appreciation:

1. Art files
2. Photographs
3. Color prints
4. Originals
5. Local collections
6. Illustrated lectures on contemporary and historical artists
7. Art exhibitions of school children
8. National or international exhibits
9. Museum privileges.

12. Do you have exhibitions of your school childrens' art work?

13. Do you enter competitive art exhibitions?

14. To what art magazines do your pupils have access?

15. What financial source furnishes your art supplies?

The first class district includes six schools. The percent of questionnaires sent was:

To City Superintendents	100%	(100% = 6)
To High School Principals	100%	(100% = 5)
To Art Instructors	66.6%	(100% = 9)

In second class districts we have seventy schools. The percent receiving questionnaires was:

To City Superintendents	72.9%	(100% = 70)
To High School Principals	46.8%	(100% = 47)
To Art Instructors	94.7%	(100% = 19)

One hundred and fifty schools are listed among those of the third class district. Because these schools are so small few have any art instruction. However, questionnaires were sent to:

Art Instructors	100%	(100% = 7)
High School Principals and City Superintendents	6%	(100% = 150)

In the fifth division, or County High Schools, which comprise twenty schools, the following percentage of questionnaires were sent:

To High School Principals	70% (100% = 20)
To Art Instructors	100% (100% = 5)

The data for these groups was compiled with a computation of results pertaining to each specific section, and in the summary, general conclusions are drawn pertaining to the whole of art education in the State.

Note: The term Art Instructor is used to include both part and full time teachers of art.

Survey of Art Education in the
Rural Schools of Montana

56 County Superintendents = 100%
Questionnaires sent = 100%
Questionnaires answered = 75.5%

Information obtained from County Superintendents:

- 1.. 2,071 = total number (100%) of rural school teachers.
- 2a. 100% = number of rural school teachers who teach art.
- 2b. 2 = average number of years art has been taught.**
3. 64 plus % or 1,349 = number of rural school teachers who have had art training.
4. 35 plus % or 722 = number of rural school teachers who have had no art training.
- 5a. 28.6% = number of rural school teachers who were graduated from a Montana Normal.
- 5b. 4% = number of rural school teachers who were graduated from Montana State College.
- 5c. 3.3% = number of rural school teachers who were graduated from Montana University.

Note: ** State course of study for art instruction has been in effect two years.

6. The aims which the County Superintendents stress in their art instruction are as follows:

Appreciation of beauty	35	counties
Good taste	27	"
Development of skill	25	"
Creation	24	"
Self expression	20	"
Increase interest in the art expression of both contemporary and historical artists	19	"
Development of the discrimin- ative powers	15	"
Training for leisure time	6	"
		(1)*

- 7a. 93% of rural school teachers encourage special work among talented pupils. (2)*

- 7b. The reasons for not encouraging art in the remaining 7% of the counties is given as "not sufficient time".

- 8a. Art is correlated with the following subjects:

History	29	counties
Language	27	"
Geography	21	"
Reading	18	"
Civics	12	"
Nature Study	10	"
Hygiene	10	"
Music	9	"
Literature	7	"
Picture Study	4	"
Handiwork	3	"
Construction	2	"
Arithmetic	2	"
Writing	2	"
Phonetics	1	"
Manual Training	1	"
		(1)*

- 8b. Correlations are made in the following ways:

Projects	16	counties
Drawing (free hand and mechanical)	11	"
Picture Study	8	"
Posters	7	"
Illustrations	4	"

Note: *The number in parenthesis following the answers, equal the number of incomplete answers for same.

Art Appreciation	4	counties
Map Drawing	3	"
Texts	2	"
Nature Study	10	"
Needlework	1	"

(13)*

9. At the end of grammar school training the pupils know the following:

Standards of Attainment in State Course of Study 19 counties

1. "Ability to apply principles of color and design in home and school and to appreciate the use of and civic duty toward them in the community.
2. "A greater ability to plan and meet constructive problems.
3. "Develop an intelligent insight and attitude to make for efficiency as consumers and citizens.
4. "Increased appreciation for the fine arts and crafts of the past and ability to apply them to present uses.
5. "Increased knowledge and ability to use principles of cylindrical, parallel, and angular perspective.
6. "A finer appreciation of beauty everywhere."

Art fundamentals with special emphasis on creation and appreciation 9 counties

A sufficient amount to meet the needs of everyday life 7 counties
(8)*

10. In thirty-one counties the average child's attitude toward art instruction is "very enthusiastic".

In five counties the average child's attitude toward art instruction is average.

In one county art instruction is "tolerated, the children feel awkward."

11. The State Course of Study is followed by 100% of the counties (some more so than others).

Note: *The number in parenthesis following the answers, equal the number of incomplete answers for same.

12. Following are the opportunities children have for an appreciative sense:

Prints of accepted art pictures	35	counties
Nature study course	32	"
Art exhibits of school children	25	"
Art files	4	"
Original works of past or contemporary artists	3	"
International art exhibits	1	"
Bulletin display board in County Superintendent's Office	1	"
		(1)*

13. 31 counties do enter competitive exhibitions.
6 counties do not enter competitive exhibitions.
(5)*

14. Following are the art magazines that rural students have access to:

Every day Arts	9	counties
School Arts	6	"
Industrial and Applied Arts	1	"
No art magazines in	7	"

Art sections in magazines to which rural students have access are:

Normal Instructor	7	counties
Grade Teacher	4	"
Child Life	3	"
Primary Instructor	3	"
Class Room Teacher	2	"

15. Financial sources furnishing art supplies for rural schools are:

General fund	20	counties
Library fund	10	"
School district and teacher	3	"
School board and trustees	3	"
		(6)*

16. 66% of the counties do encounter difficulty in securing funds.
22 plus $\frac{1}{2}$ of the counties do not encounter difficulty in securing funds.
(12 plus $\frac{1}{2}$)*

Note: *The number in parenthesis following the answers, equal the number of incomplete answers for same.

Tentative general conclusions drawn are that:

All rural schools now have some art instruction.

The greatest number of rural school teachers have had art training.

Approximately one-third of all rural school teachers are graduates from Montana schools of higher learning.

Art education aims to fulfill a practical need.

The rural school teacher encourages the talented pupil.

Correlation is considered with every possible content and technical subject.

The greatest number of children enjoy art work.

The State course of study has been in effect two years and is now followed in all rural schools.

Rural school children do have some opportunities for developing an appreciative sense.

The greater majority of counties do encounter difficulties in securing sufficient funds for art instruction.

Survey of Art Education in the

First Class Districts

Elementary Schools:

6 City Superintendents = 100%
Questionnaires sent = 100%
Questionnaires answered = 83.3%

High Schools:

5 High School Principals = 100%
Questionnaires sent = 100%
Questionnaires answered = 80%

Art Instructors:

8 Art Instructors = 100%
(7 full time)
(1 part time)

Questionnaires sent = 75%
 (2 teachers work as
 assistants under an
 Art supervisor)
 Questionnaires answered = 100%

Information obtained from City Superintendents of Elementary Schools:

1. 100% of schools have art as part of their educational curriculum.
2. 75% of schools have special teachers for art.
3. 25 = average number of years art has been taught.
4. One school discontinued art for eight years because of insufficient funds.
5. (not relevant)
6. The phases of art as emphasized are:

Appreciation	2	schools
Creation	1	"
Figure drawing	1	"
Free hand	1	"
Color	2	"
Design	1	"
Lettering	1	"
Crafts	1	"
State Course of Study	1	"

7. $1\frac{1}{2}$ = average number of hours per week devoted to art instruction in the grades.
8. 20% of art instructors are Montana graduates.
9. 80% of art instructors are graduated from the following schools:

Art Institute, Chicago
 Boston Art School

(2)*

10. Art is essential to the curriculum in the following ways:

It develops the ability to construct, plan, and execute artistic creations.

It encourages discrimination and good taste.

It gratifies the desire to create.

NOTE: *The number in parenthesis following the answers, equal the number of incomplete answers for same.

It inculcates an appreciation of beauty.

It increases observation and imagination.

It furthers motor activity.

Information obtained from High School Principals:

1. 100% of schools have art as part of their educational curriculum.
2. 66.6% of schools have special teachers for art.
3. $22\frac{1}{2}$ = average number of years art has been taught.
4. No high school art department has ever been discontinued since it began.
5. Elective art courses have maintained a steady increase in 50% of the schools.
6. The phases of art as emphasized are:

Still life drawing	1	school
Color	1	"
Commercial art	1	"
Crafts	1	"
Figure drawing	1	"
Painting	1	"
Appreciation	1	"
		(1)*

7. 6 = average number of hours per week devoted to art instruction in high schools.
8. 0% of art instructors are Montana graduates.
9. 100% of art instructors are graduates from the following schools:
 - Art Institute, Chicago
 - Boston Art Normal
 - University of Spokane, Washington

(1)*
10. Art is essential to the curriculum in the following ways:

It broadens and makes for a fuller and richer life.

It has a cultural tendency.

Note: *The number in parenthesis following the answers, equal the number of incomplete answers for same.

It is an outlet for creative expression.

It furthers motor activity.

Information obtained from Art Instructors:

1. 3 = number of instructors teaching in elementary school.
5 = number of instructors teaching in high school.
3 = number of instructors teaching in both high school and elementary school.
2. The following subjects are taught in schools of this district:

Commercial art	6	schools
Design	4	"
Water Color painting	4	"
Construction	4	"
Illustration	2	"
Free hand drawing	2	"
Life drawing	2	"
Art appreciation	1	"
Costume design	1	"
Interior decoration	1	"
Art structure	1	"
Paper cutting	1	"

3. Following are the different arts as emphasized in the schools:

Fine	5	schools
Practical	4	"
Commercial	3	"
Industrial	3	"

4. Art is correlated with these subjects:

History	5	"
Reading	4	"
Geography	4	"
Dramatics	4	"
Social Science	4	"
Applied Science	3	"
Mathematics	2	"
Writing	2	"
Home Economics	2	"
Music	1	"

5. The length of class time most effective in elementary school is thirty minutes.

The length of class time most effective in junior high school is forty-five minutes.

The length of class time most effective in senior high school is sixty minutes.

6. These aims are stressed by Art Instructors:

Develop good taste	6	schools
Gratify the desire to create	6	"
Encourage talent	6	"
Inculcate an appreciation of beauty	5	"
Increase interest in the art expression of both contemporary and historical artists	5	"
Develop skill	4	"
Train for leisure time	4	"

7a. The general benefits of art education to average pupils are:

Appreciation	6	schools
Art in every day life	3	"
Social and civic benefits	3	"
Industrial usage	2	"

7b. To very talented pupils:

Means of livelihood	6	schools
Personal joy	6	"
Appreciation	6	"
Development of skill	4	"
Stirs ambition	1	"

8. Talented pupils are encouraged in specialized fields in the following ways:

By acquainting them with variety of art	4	schools
By assigning special problems	2	"
By assigning reading in favored fields	2	"

9. The extra curriculum art activities maintained are:

Art clubs	3	schools
Puppet shows	1	"
Art projects	1	"

10. Art is especially valuable in the educational curriculum in these ways:

Life needs	3	schools
Social needs	3	"

Community needs	3	schools
Cultural background	3	"
Appreciation of beauty	2	"
Enjoyment of the aesthetic	1	"
Broadening influence	1	"

11. Pupils have the following opportunities for developing a sense of art appreciation:

Art files	5	schools
Photographs	5	"
Color prints	5	"
Local collections	5	"
Art exhibits of school children's work	3	"
Museum privileges	2	"
Original works	1	"
Illustrated lectures on original and historical artists	1	"

12. 100% = number of schools having exhibitions of school children's work.

13. 83.3% = number of schools that enter competitive exhibitions.

14. Pupils have access to the following art magazines:

School Arts	5	schools
House Beautiful	4	"
Every-day Art	3	"
Arts and Decoration	2	"
Commercial Arts	2	"
Design	1	"
Fortune	1	"
Fashion Magazine	1	"
Connoisseur	1	"
American Federation of Arts	1	"
International Studio	1	"
House and Garden	1	"
Art Appreciation	1	"

15. Following are the sources from which art supplies are furnished:

Pupils	4	schools
Board of Education	4	"
General fund	1	"

Tentative general conclusions drawn are that:

All schools in this district have art in their curriculum.

The greater number have a special art teacher

One-fifth of the elementary art teachers are Montana graduates.

The value of art in the schools is realized by the City Superintendents and High School Principals.

The pupils in these schools having talent are encouraged in specialized fields.

Correlation of art with other subjects is stressed,

All schools have exhibitions of school children's work.

The majority of schools do enter competitive exhibitions.

Children have access to many art magazines.

The pupils in these schools have many opportunities for developing a sense of art appreciation.

One and one-half hours is the length of class time most effective for high school art.

Forty-five minutes is the length of class time most effective for junior high school art.

Thirty minutes is the length of class time most effective for elementary school art.

One and one-half hours equal the average number of hours per week devoted to art instruction in elementary schools.

Six hours equal the average number of hours per week devoted to art instruction in high school.

Survey of Art Education in the

Second Class Districts

70 schools	= 100%
Questionnaires sent	= 72.5%
Questionnaires answered	= 66.6%

17 Art Instructors = 100%
 (15 part time
 2 full time)
 Questionnaires sent = 100%
 Questionnaires answered = 70.8%

Information obtained from Principals and Superintendents of schools:

1. 82.3% of schools receiving questionnaires have art as a part of their educational curriculum.
2. 38.2% of the schools have a special teacher in art (2)*
3. 8.2 = average number of years art has been taught. (11)*
4. 15.7% of the schools have discontinued art.

Reasons for the discontinuance are:

Lack of finances	3	schools
Lack of teacher time	1	"
Not proper preparation on part of teacher	1	"
Retrenchment of school program	1	"

(2)*

5. Elective art courses have maintained a steady increase in 5.9% of the high schools. (15)*

6a. The phases of art that are emphasized in the grades are as follows:

Drawing	11	schools
Color	9	"
Posters	7	"
Crafts	7	"
Correlation	7	"
Construction	6	"
Picture study	5	"
State Course of Study	4	"
Illustration	4	"
Representation	3	"
Painting	2	"

(4)*

Note: *The number in parenthesis following the answers, equal the number of incomplete answers for same.

6b. In high school:

Drawing	8 schools
Color	6 "
Design	4 "
Crafts	2 "
Advertising	2 "
Related arts	2 "
Correlation	1 "
Appreciation	1 "

(28)*

7a. 2--Average number of hours per week devoted to art instruction in elementary school. (11)*

7b. 7½ = average number of hours per week devoted to art instruction in high school. (23)*

8. 50% of the Art Instructors are Montana graduates, (17)-

9. 50% of the Art Instructors are graduated from the following schools:

- Wyoming State Normal
 - University of Washington
 - University of Wisconsin
 - McPhail
 - Colorado Teachers' College
 - University of Minnesota
 - Valley City
 - Chicago University
 - Chicago Art Institute
 - University of Colorado
 - University of Kansas
- (15)*

10. Art is essential to the curriculum in the following ways:

Practical usage	13 schools
Appreciation of beauty	11 "
Training for leisure time	7 "
Develop talent and skill	5 "
Socializing influence	5 "

Note: *The number in parenthesis following the answers, equal the number of incomplete answers for same.

Correlated usage	5	schools
Develops self expression	4	"
Civic influence	3	"
Develops culture	2	"
Develops observation and imagination	2	"
Enriches life	2	"
Develops good taste and intelligent judgment	1	"

Information obtained from Art Instructors in both elementary and high schools:

1. 8 = number of instructors teaching in elementary schools.

4 = number of instructors teaching in high schools.

4 = number of instructors teaching in both elementary and high schools.

2. The following subjects are taught in schools of this district:

Construction	9	schools
Design	8	"
Water color painting	8	"
Drawing (free hand and mechanical)	8	"
Appreciation of art	5	"
Plastic art	3	"
Illustration	2	"
Representation	2	"
Related art	2	"
Crafts	2	"
Interior decoration	1	"
Costume design	1	"
Life drawing	1	"

Following are the different arts as emphasized in the schools:

Applied	9	schools
Practical	9	"
Fine	4	"
Industrial	3	"
Commercial	1	"

4. Art is correlated with these subjects:

History	9	schools
Reading	8	"
Geography	8	"

Dramatics	4	schools
Social Science	2	"
Applied Science	2	"
Writing	1	"

(1)*

5. The length of class time most effective in elementary school is thirty-seven minutes.

The length of class time most effective in high school is one hour and five minutes.

(1)*

6. These aims are stressed by art instructors:

Develop good taste	12	schools
Encourage a love of beauty	12	"
Encourage talent	10	"
Develop skill	10	"
Inculcate an appreciation of beauty	9	"
Gratify the desire to create	9	"
Train for leisure time	7	"
Increase interest in the art expression of both contemporary and historical artists	3	"

- 7a. The general benefits of art education to average pupils are:

Appreciation of beauty	7	schools
Develops latent talents	5	"
Develops observation	4	"
Socializing influence	3	"
Trains for leisure time	3	"
Furtheres creative expression	2	"
Cultural influence	2	"
Skill in motor achievement	1	"

- 7b. To very talented pupils are:

Develops talent	5	schools
Develops skill	5	"
Enriches ones surroundings	4	"
Personal satisfaction and pleasure gained	3	"
Gratifies the desire to create	2	"
Appreciation of the arts	1	"

(2)*

Note: *The number in parenthesis following the answers, equal the number of incomplete answers for same.

8. Talented pupils are encouraged in specialized fields in the following ways:

Organizing special classes	1	school	
Acquainting pupils with work in their favored field	1	"	
Encouraging student originality	1	"	
Telling of opportunities in their field	1	"	
Encourage the making of scrap books	1	"	
And collecting of pictures	1	"	
Doing advertising for their activities	1	"	
Illustrating all school publications	1	"	
Give all possible material in particular field in which ability excels	1	"	(4)*

9. The extra curricular art activities maintained are:

Art projects	3	schools	
Industrial art club	1	"	
Picture Study Club	1	"	
Special Corollary Class	1	"	

Number of schools maintaining no extra curricular art activities = 4

(2)*

10. Art is especially valuable in the education curriculum in these ways:

It gives pleasure to routine subjects	5	schools	
Correlates with content subjects	4	"	
Develops picture and nature appreciation	4	"	
Develops good taste, neatness and order	4	"	
Develops a means of creative expression	3	"	
Develops visualization of concepts taught	1	"	

(3)*

Note: *The number in parenthesis following the answers, equal the number of incomplete answers for same.

11. Pupils have the following opportunities for developing a sense for art appreciation:

Art exhibits of school children	8	schools
Color prints	7	"
Photographs	7	"
Local collections	4	"
National or international exhibits	3	"
Art files	2	"
Original works	1	"
Museum privileges	1	"

(2)*

12. 100% = number of schools having exhibitions of school children's work.

(1)*

13. 45% = number of schools who enter competitive exhibitions

(1)*

14. Pupils have access to the following art magazines:

School Arts	11	schools
Every Day Arts	4	"
Art Section of Child Life	1	"
Art Section of Class Room Teacher	1	"

15. Following are the sources from which art supplies are furnished:

School districts	11	schools
Smith-Hughes	1	"
Children	3	"

Tentative general conclusions drawn are that:

The majority of schools do not have art instructors.

The greater number of art instructors are part time teachers in art.

Half of the Art Instructors are Montana graduates.

Correlation of art with other subjects is stressed.

The talented pupils are encouraged in specialized fields.

Note: *The number in parenthesis following the answers, equal the number of incomplete answers for same.

The value of art in the schools is recognized by both Superintendents and Principals.

All schools having art, have exhibitions of school children's work.

45% of the schools do enter competitive exhibits.

Children have access to few art magazines.

Pupils in these schools have opportunities for developing a sense for art appreciation.

Sixty-five minutes is the length of class time most effective in high school.

Thirty-five minutes is the length of class time most effective in the grades.

2 = average number of hours per week devoted to art work in each grade.

4.5 = number of hours per week devoted to art work in high school.

Survey of Art Education in the

Third Class Districts

150 schools	= 100%
Questionnaires sent	= 6%**
Questionnaires answered	= 78%

5 Art Instructors	= 100%
Questionnaires sent	= 100%
Questionnaires answered	= 80%

Note: **The third class district is one which has a population of less than one thousand. These schools are so small that they seldom have art in their curriculum.

Information obtained from Principals and Superintendents:

1. 85% of schools receiving questionnaires have art as a part of their educational curriculum. (2)*
2. 66% of schools have a special art teacher.
3. 2.3% = average number of years art has been taught. (11)*
4. 100% of schools after having introduced art have never discontinued it. (1)*
5. Elective art courses have maintained a steady increase in 66.6% of the high schools. (1)*
- 6a. The phases of art that are emphasized in the grades are as follows:

Pencil drawing	4	schools
Water color painting	4	"
Picture study	4	"
Design	4	"
Crafts	2	"
Crayon work	2	"

6b. In High School:

Pencil drawing	3	schools
Water color	2	"
Design	2	"
Commercial art	2	"
Mechanical drawing	2	"
Crafts	1	"
Oil painting	1	"

7. 1½ hours = average number of hours per week devoted to art instruction in elementary schools. (3)*
- 4 hours = average number of hours per week devoted to art instruction in high schools.
8. 50% of Art Instructors are Montana graduates. (1)*

Note: *The number in parenthesis following the answers, equals the number of incomplete answers for same.

9. 50% of Art Instructors are graduated from the following schools:

University of Washington
Duluth Teachers' College
Kansas State Teachers' College
Portland Normal School.

(1)*

10. Art is essential to the curriculum in the following ways:

It develops talent	2	schools
It develops culture	2	"
It makes for well rounded development	1	"

(4)*

Information obtained from Art Instructors in both elementary and high schools:

1. 100% of Art Instructors teach in both elementary school and high school.
2. The following subjects are taught in schools of this district:

Sketching	4	schools
Design	3	"
Crafts	3	"
Water color painting	3	"
Commercial art	2	"
Oil painting	1	"
Mechanical drawing	1	"
Map work	1	"

3. Following are the different arts as emphasized in the schools:

Applied	3	schools
Practical	3	"
Industrial	2	"
Fine	2	"
Commercial	1	"

Note: *The number in parenthesis following the answers, equals the number of incomplete answers for same.

4. Art is correlated with these subjects:

History	3	schools
Dramatics	3	"
Geography	2	"
Social Science	1	"
Reading	1	"

5. The length of class time most effective in elementary schools is one hour.

The length of class time most effective in high school is one hour.

6. These aims are stressed by Art Instructors:

Inculcate an appreciation of beauty	4	schools
Develop good taste	3	"
Encourage talent	3	"
Train for leisure time	2	"
Encourage of love of beauty	2	"
Gratify the desire to create	2	"
Develop skill	1	"
Increase interest in the art expression of both contemporary and historical artists	1	"

7a. The general benefits of art education to average pupils are:

Appreciation	3	schools
Means of expression	2	"
Develop originality	1	"
Develop skill	1	"
Increase general knowledge	1	"

7b. To very talented pupils are:

Aids in finding one's ability	2	schools
Develops skill	2	"
Develops good taste	1	"
Trains for leisure time	1	"
Encourages a love for beauty	1	"
Means of livelihood	1	"
Means of creative expression	1	"

8. Talented pupils are encouraged in specialized fields in the following ways:

Individual attention	2	schools
Pictured lectures	1	"

Extra projects	1 school
Directing them to places of information	1 "
Contacting pupils with material	1 "
Emphasizing their talent	1 "

9. The extra curricular art activities maintained are:

Scenery painting for dramatics	2 schools
Boys' Art Club	1 "
Girls' Art Club	1 "
Women's Art Club	1 "
Special Drawing Class	1 "
Advertising School	1 "
School decorations	1 "

(1)*

10. Art is especially valuable in the educational curriculum in these ways:

As a correlary to all subjects	3 schools
Further achievement in motor activity	2 "
Brings community closer to school	1 "
Enlivens other subject matter	1 "

(1)*

11. Pupils have the following opportunities for developing a sense for Art appreciation:

Color prints	4 schools
Photographs	3 "
Exhibits of school children's work	3 "
Original works	2 "
Art files	1 "

12. 100% = number of schools having exhibits of school children's work.

13. 50% = number of schools that enter competitive exhibitions.

14. Pupils have access to the following art magazines:

School Arts	3 schools
International Studio	1 "
(One school only subscribes to no art magazine)	

Note: *The number in parenthesis following the answers, equals the number of incomplete answers for same.

15. Following are the sources from which art supplies are furnished:

School districts	2	schools
General funds	2	"
Pupils	1	"
School Board	1	"

Tentative general conclusions drawn are that:

Art is taught in a very small percent of these schools.

There are two full time Art Instructors.

One-half of the Art Instructors employed are Montana graduates.

Correlation of art with other subjects is carried on.

The talented pupil is given special attention and encouragement in his favored field.

The value of art in these schools is not greatly realized by the Superintendents and Principals.

All schools having art, sponsor exhibitions of the children's work.

50% of these schools enter competitive exhibits.

Students have access to few art magazines, and few opportunities are afforded them for developing a sense for appreciation.

One hour equals the length of class time found most effective in high schools and elementary schools.

One and one-half is the average number of hours per week devoted to art instruction in the elementary schools.

Four is the number of hours devoted per week to art instruction in the high schools.

Survey of Art Education in the
County High Schools of Montana

20 County High Schools = 100%
Questionnaires sent = 70%
Questionnaires answered = 78.5%

5 Art Instructors = 100%
Questionnaires sent = 100%
Questionnaires answered = 60%

Information obtained from Principals of County High Schools:

1. 54% of schools receiving questionnaires have art as a part of their educational curriculum.
2. 45.4% of schools have a special teacher for art.
3. 6.8% = average number of years art has been taught in those schools now having art.
3.6% = average number of years art has been taught in all County High Schools.
4. 50% of schools having had art had discontinued it because of "lack of funds".
(1)*
5. Elective art courses have maintained a steady increase in 40% of the high schools **
Art is being offered this year for the first time in 40% of the high schools.
Art is required in connection with Home Economics in 10% of the High Schools.

Note: *The number in parenthesis following the answers, equals the number of incomplete answers for same.

** -This data is relative only to those schools having art.

6. The phases of art that are emphasized in these schools are:

Design	4	schools
Commercial art	3	"
Fundamentals in art	3	"
Color	3	"
Art appreciation	2	"
Interior decoration	2	"
Free hand perspective	2	"
Correlation	1	"
Related arts	1	"

(6)*

7. $7\frac{1}{2}$ hours = average number of hours per week devoted to art instruction.

(7)*

8. 60% of Art Instructors are Montana graduates.

9. 40% of Art Instructors are from the following schools:

University of Chicago.
Lawrence College, Appleton, Wisconsin.

10. Art is essential to the curriculum in the following ways:

Life needs	3	schools
Commercial value	3	"
Appreciation of beauty	2	"
Cultural Development	1	"
Training for specialized fields	1	"
Stimulates creative impulse	1	"
Training for observation and imagination	1	"

(4)*

Information obtained from Art Instructors:

1. (not relative to high schools).

2. The following art subjects are taught:

Advertising	2	schools
Design	2	"
Art Appreciation	2	"
Related arts	1	"
Color	1	"
Oil Painting	1	"

Note: *The number in parenthesis following the answers, equals the number of incomplete answers for same.

Water color painting	1	school
Pencil sketching	1	"
Pastel work	1	"
Crafts	1	"

3. Following are the different arts as emphasized:

Applied	3	schools
Fine	2	"
Commercial	2	"
Practical	1	"

4. Art is correlated with these subjects;

History	2	schools
Applied Science	1	"
Home Economics	1	"
Reading	1	"
Geography	1	"
Dramatics	1	"

5. Length of class time found most effective is one hour and five minutes.

6. Following are the aims as stressed by Art Instructors:

Encourage a love of beauty	3	schools
Inculcate an appreciation of beauty	3	"
Gratify the desire to create	3	"
Encourage talent	3	"
Train for leisure time	2	"
Develop good taste	2	"
Develop skill	2	"
Increase interest in the art expression of both contemporary and historical artists	1	"

7a. The general benefits of art education to average pupils are:

Increases love for beauty	2	schools
Develops good taste	2	"
Appreciation of art	2	"
Cultivation of exactness and neatness	1	"

7b. To very talented pupils are:

Furtheres the development of their native abilities	3	schools
Furtheres the development of creative ability	1	"

8. Talented pupils are encouraged in specialized fields in the following ways:

Giving outside attention	2 schools
Telling them of art opportunities	1 "
Assigning individual projects	1 "

9. The extra curricular art activities maintained are:

Fine Arts Club	1 school
Related Arts Club	1 "

10. Art is especially valuable in the educational curriculum in these ways:

Socializing influence	3 schools
Correlation with all subject matter	1 "
Cultural development	1 "
Appreciation	1 "

11. Pupils have the following opportunities for developing an appreciation of art:

Art files	3 schools
Photographs	3 "
Color prints	2 "
National or international exhibits	2 "
original works	1 "
Illustrated lectures on contemporary and historical artists	1 "
Art exhibits of school children's work	1 "

12. 100% = number of schools having exhibits of school children's work.

13. 33.3% = number of schools who enter competitive exhibits.

14. Pupils have access to the following art magazines:

Every Day Art	2 schools
School Arts	2 "
House and Garden	1 "
American Home	1 "

15. Following are the sources from which art supplies are furnished:

Students	3 schools
Smith-Hughes Program	1 "

Tentative general conclusions drawn are that:

Art is taught in approximately 25% of the County High Schools.

Five art instructors are employed in these schools, two of whom are State graduates.

Correlation is stressed in most schools.

The talented pupil is encouraged in his favored field.

The value of art to the curriculum is recognized by Principals.

All schools having art, sponsor exhibitions of the children's work, though very few of these enter competitive exhibits.

Students have access to but few art magazines, but opportunities are offered the majority for developing a sense for art appreciation.

One hour equals the class time found most effective in County High Schools.

Seven and one-half hours per week equal the average number of hours devoted to art instruction.

SUMMARY

Purpose served by Art

Art serves a purpose for the individual, and for the social group. It gratifies the creative impulse of man, and satisfies his aesthetic desires. It ministers to his spiritual needs by dignifying labor; by commemorating events; by teaching moral truths; by objectifying religious dogma; by glorifying individuals; by popularizing ideas. Art ministers to man's material needs by requiring appropriateness and adequacy, and by incorporating the elements of beauty and taste. Art integrates mankind, making life richer for all.

Aims and objectives are given in the Montana State Course of Study:

"Art education has broadened within the past years to a large degree. It no longer aims to train children to become artists but to show how to enjoy life more completely and to lead to a better understanding and finer appreciation of the beauty of one's surroundings. It aims to develop better citizens by improving taste, by developing fundamental principles of art, and by giving standards of good form whereby to judge and to choose wisely and discriminatingly. It aims to further creative thinking, it being another means of expression. It aims to train for more intelligent buying and selling and for greater enrichment and happiness in life. Those art values should be taught that provide for the greatest possible good to the greatest number of pupils, the citizens of tomorrow."

Objectives

1. "To develop the power to observe and interpret form and color in nature and things of every day life.
2. To develop the imagination and provide training for creative ability and originality.

3. To develop the ability to think more clearly through planning and working out problems.
4. To develop a feeling of confidence to express ideas freely through art mediums.
5. To develop some technical skill and proficiency in the use of art materials.
6. To develop a discriminating taste and intelligent judgment in the selection of wearing apparel and in the beautifying of home and community.
7. To cultivate desirable social activities through sharing materials and tools, through making things for the use of others, and through waiting for one's turn.
8. To develop an appreciation of the relation of art to industry and its influence on one's life.
9. To arouse an appreciation for the fine arts and crafts of the past.
10. To awaken and develop a feeling of appreciation for the beautiful in art and surroundings.

Type of Art in Montana Schools

In the State program of Art Education, the subject matter and methods of presentation have been organized in such a way as to establish a balance between theory and practice, work which might be termed cultural and work which results in production or expression.

A program of this description is designed to meet the needs of all pupils no matter what their future vocation may be. (It should make the student conscious of the great heritage of art and its practical relation to life. It should build up by practical expression a sound and usable foundation for later art work.)

In Montana elementary schools the plan followed is more of an

explanatory one; informational in nature, and general in scope. The bare fundamentals of art are taught, including a basis for the enjoyment and understanding of our art heritage of painting, sculpture, building and the minor arts.

In high school the course continues in a broader sense this general art work, with more specialized work to meet the needs of the pupils desiring it. Perhaps the amount of correlation of art with the content and technical subjects is the most gratifying result of this survey. This is a comparatively new idea, but greatly encouraged by the best contemporary educators. Montana realizes the value in art education for the masses lies in its "carry over" into the child's life needs, and is truly working toward this goal.

In this study the following deductions have been drawn:

1. That art is an essential factor in twentieth century civilization and that it plays an important and vital part in the every day life of the people.
2. That the public school presents the best opportunity for conveying the beneficial influence of art to the individual, the home, and the environment of the people.

Art Education in the Greater University of Montana

The opportunities for art education in the Montana schools of higher learning are included in the Normal schools in Dillon and Billings; the State College, Bozeman; and the University, Missoula. Thus leaving the northern unit of the Normal at Havre, and the School of Mines at Butte, the institutions without art training.

In the Normal Schools the courses of study are especially adapted for those wishing to become elementary school teachers. In general,

the basic elements are: appreciation of line, form, color, subordination, value, balance, rhythm, and harmony. The courses directly related to public school art are required, and the problems and projects are selected to develop this appreciation in the study of the fundamentals of art (form, color, composition, value, line, perspective and design). The elective courses are advanced development of the above along some special line.

The University maintains the Fine Arts Department. Briefly analyzing their course of study we find the following phases stressed: History of Art, Design, Drawing, Advertising, Illustration and Teachers' Art.

The State College offers in its department the Applied Arts or those directly related to utilitarian purposes. At the completion of this course, students are qualified to act as Art supervisors and instructors in both the grades and high school, or as artists and artisans in many industrial fields. They also have a foundation for the fine arts.

Thus we see that the need for Art Education is recognized; both the cultural and educational purposes are fulfilled in these various state departments of art.

ACKNOWLEDGMENTS

Acknowledgments are made to Mrs. Olga Ross Hannon for her supervision, and all persons who so kindly cooperated in the answering of the questionnaires.

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