



Art for the small and rural schools  
by Albert W Attwell

A THESIS Submitted to the Graduate Faculty in partial fulfillment of the requirements for the degree of Master of Applied Arts at Montana State College  
Montana State University  
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**Abstract:**

This thesis came about through my desire to help with the problems of the small and rural schools in developing an art program. As art is a way of life and life is an ever-changing picture, no final answer was found, but a way to a solution of the problem was discovered; an aid to solving it was devised; a philosophy was stated; a method was set up and a plan now in action was formulated.

I have always felt that many programs of art education are weak in their contribution to the student's life. Is this weakness caused by poor teachers, over-crowded schools, lack of materials and indifference of administration? All of these are partial factors. However, perhaps the basic weakness of most art programs is that they are not built around the needs of the community in which the program is to be used. A strong overall program should be planned by students and teachers as well, and be one of fit-the-spot art education.

Yuba County, California, was selected as the research area because of the varied geographic and socio-economic conditions that exist, thus making the opportunity for a broader study possible.

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Montana State College

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Bozeman, Montana

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## ABSTRACT

This thesis came about through my desire to help with the problems of the small and rural schools in developing an art program. As art is a way of life and life is an ever-changing picture, no final answer was found, but a way to a solution of the problem was discovered; an aid to solving it was devised; a philosophy was stated; a method was set up and a plan now in action was formulated.

I have always felt that many programs of art education are weak in their contribution to the student's life. Is this weakness caused by poor teachers, over-crowded schools, lack of materials and indifference of administration? All of these are partial factors. However, perhaps the basic weakness of most art programs is that they are not built around the needs of the community in which the program is to be used. A strong over-all program should be planned by students and teachers as well, and be one of fit-the-spot art education.

Yuba County, California, was selected as the research area because of the varied geographic and socio-economic conditions that exist, thus making the opportunity for a broader study possible.

## IN RECOGNITION

My philosophy of art education as it appears in this paper has been greatly influenced by the writings of a number of leaders in the field of art education, especially: John Dewey, Herbert A. Falk, C.D. Gaitskell, M.E. Haggerty, Carolyn S. Howlett, Harriet E. Knapp, Viktor Lowenfeld, Herbert Read, Henry Schaefer-Simmern, William G. Whitford, Leon L. Winslow and Edwin Ziegfield.

## PART I THE THEORY

### A Statement of Philosophy

A statement of my philosophy, in this case, is based upon a number of personal contacts within the last fifteen years, contacts with educators and my own art teaching experiences at all levels in both private and public schools. In this time I have experienced a change in the art curriculums in the larger schools from the old studio-type art for the talented few towards a more functional program; art education in the entire curriculum.

In contacts with rural students entering into my ninth grade classes in two high schools, one in Fergus County, Montana the other in Yuba County, California I noted the lack of art training among the entrants. I saw open before me an area that could benefit from a research study in the development of an art curriculum. A curriculum in the rural schools where art would become a part of the whole child and the whole curriculum.

What is meant by art as a part of the whole child and the whole curriculum? Melvin E. Haggerty states,

"Art is not an activity induced entirely for its own sake, nor is it an activity providing it's own satisfaction, a vehicle for un-directed and meaningless expression. Neither is it a mere decorative addition upon the surface of things. It is more than occupational therapy. Art is inherent in the things men make. It is an integral part of the work of the world that men must do; a way of doing the inescapable task of life so that the human spirit is elated and lifted up. Art is not something divorced from labor. It is an energetic devotion and even passionate absorption in labor. It is labor carried forward by pleasing emotional drives to produce things that satisfy and enrich life. It is this complete experience that makes the wholesome personality. It is the full experience, rounding itself out in a changed world, that creative art like

every other form of creation, seeks to achieve."\*

This concept fits in with the basic idea that art education should be integrated into the entire educational picture. Further, such a concept defines art in which attention is fixed upon ends to be achieved and holds them in clear view while the creative process runs its course.

Creative experience comes to mean the most to a child when he can see his creation in relationship to other phases of his learning. Art activity conducted by a discerning teacher, becomes truly functional and most valuable in the child's overall development. Teachers are learning that creative art is usable and important to all people. Art that the students create out of their own lives is the most worthwhile. That which happens to a student's personality during a creative experience is more important than the quality of the art work produced.

This paper's first purpose is to discuss a way whereby art can be integrated into the entire educational picture. Its second and main purpose is to develop a plan of art education which starts at the kindergarten level to develop a sense of responsibility for creative activity.

Students must develop a sensitivity to creative action. They can do this when they have a consistent art program from pre-school days to college. Such an art program must not be teacher-dominated, but should be directed by the teacher with the student in mind. He (the teacher) should be aware of, and sensitive to, the problems involved. The teacher's job is to realize that the creative activity is more important than the object produced.

\*Haggerty, Melvin E. 1941. ART A WAY OF LIFE. The Owatonna Art Education Project, University of Minnesota.

"Art educators can and should assume more of this responsibility because there are tremendous possibilities for the achievement of a higher sense of values through art. However, they cannot do it if the public and its schools continue to reserve art for only the small percentage of so-called "talented" people. Art experience must be available to all people to enable them to improve conditions of their everyday living and achieve happiness in a world community." \*

The extreme materialism in the world has had its effect on the art curriculum in the schools. So many teachers and parents look only at the finished product when placing a value on art education, neglecting to realize the importance of the abstract quality of the urge, the creative activity and the influence.

"There are definite things that art can do for people so that they will be personally able to achieve this higher sense of values without a price-tag." \*\*

### Art Education

According to William G. Whitford, \*\*\* art education is divided into three phases,

- (1) Functional: the practical use of the arts of living.
- (2) Appreciational: the enjoyable contacts with the arts.
- (3) Creative participation in the creative productive arts.

Each of these phases affect the school program and how do they become a part of life? First, functional art is that part which goes into making a home, a community, a dress or suit and a store or a factory

\*Howlett, Carolyn S., 1949. THE NEED FOR ART, Related Art Service, Vol. VII #2 March 1949.

\*\*Howlett, Carolyn S., 1949. THE NEED FOR ART, Related Art Service, Vol. VII #2 March 1949.

\*\*\*Whitford, William G., 1948. WHAT IS ART AND WHY SHOULD IT BE IN THE SCHOOL CURRICULUM, Related Art Service, New York, N.Y.

a better, more beautiful place in which to work or live. For example, a functional knowledge of color and form applied properly can make a dingy, disorderly establishment into a place of joy and pleasure.

Let us look at the second phase--appreciational, that part of art education which constitutes the enjoyable contacts with the arts. An important part of art is the joy of seeing, touching, or feeling a piece of art. This little story of my own experience will illustrate a fact. When I was a small boy on one of the many walks through the forest with my father, I gained a very enlightening insight into form, texture, and color. Dad picked up from the bank of a small stream, a piece of wood that had been worn by years of tossing about in the water and over the rocks. He said, "Look at that warm gray, feel the smooth velvet surface, and see how well the soft curve fits my hand." I had received a lesson in art appreciation. My father never would have called it art but he did say, "You must learn to see and to observe things about you, and you will have an enjoyment no king can buy." Out of this my own art expression and appreciation grew. If every teacher would apply the same rules of observation that my father applied, he would become a potential art teacher.

Everywhere about us are objects with a wide variety of shapes and sizes; some wide, some tall, some short, some square, some round, or a combination. The grocery store has its geometric shapes of cans and bottles; the irregular curves and textures of vegetables; some rough, smooth, dull, shiny, hard or soft. So many things for appreciational art lessons are about us in our daily living that it would be impossible to

name them at one listing. We must learn to see and feel them. Trips to museums, studies of nature, exhibits in the school room or library, visits about the community and school, tours of stores, factories or homes afford many opportunities for aesthetic experience.

The third phase, creative participation in the creative and productive arts is probably the most challenging of the three phases. To work with materials and objects is a gratifying experience. As Carolyn Howlett stated, "It is natural for people to want to draw or paint. \* This is obvious when one looks at the beautiful cave art of Western Europe or the splendid pieces produced by American Indians. It would seem that the invention of mechanical reproducing devices has repressed our own natural urge to create. It would be deemed foolish to return to the primitive methods of reproduction but we must not eliminate the urge by eliminating creative opportunity.

"It is important that people be given every opportunity to develop this natural aptitude for art as an outlet for the free expression of their thoughts and ideas. Although some people sleep more soundly or eat more heartily we do not limit these necessary activities only to those with very special aptitudes for them. We must realize that art expression is also essential to the normal growth and development of all people." \*\*

To teach creative art, the teacher must have a genuine understanding of the use and feel of art materials. With his tools well in hand he can more profitably nurture the creative urges that lie within each individual; this is the best assurance of consistent results.

\*Howlett, Carolyn S., 1949. THE NEED FOR ART. Related Art Service, Vol. VII #2 March, 1949. New York, N.Y.

\*\*Ibid.

Creativeness is not a special gift of a small talented minority. The person who says he can see it in his mind but can't put it down, lacks only technique. These techniques must let the student be the controlling participant of the activity which engages him.

"The inner experiences are vastly more important in creative art than their outward expression in technical skills." \*

How do we plan to meet this change in our art curriculum? The way to solve any problem is to go to its source. We must acquaint ourselves with the school and the community, both as to their background and their future needs in art. What does their physical plant offer and what can be expected on personal (community) support? We also need to determine the mental temperament of the school and the community. While doing this we must keep in mind that the activity is more important than the product, the whole activity is the goal. Art education today is for all people and not for the gifted few. We must keep in mind that:

"The basis of art experience is very fundamental in the nature of the human organism, in its structure, and in the manner of its behavior. Such experiences are not unique to a few persons; they are common to us all." \*\*

It is hoped from this research that an art program that is a service to man, his home and his community may be developed.

\*MacDonald, Rosabell, 1941. ART AS EDUCATION. Henry Holt and Co. New York, N.Y. page 68.

\*\*Haggerty, Melvin E., 1941. ART A WAY OF LIFE. Owatonna Art Education Project, University of Minnesota.

PART II FINDING THE NEED

To work in the field of art education is a stimulating experience. Through visits with school officials and teachers in Yuba County I became aware that the present art education programs were not meeting the need of student's growth, I determined to find out why.

Because art teaching is in the field of aesthetics, finding the problems in the existing program was often difficult and elusive.

Sometimes the problem was very obvious. One teacher, entirely lacking in aesthetic intuition was giving her students art busy works on Friday afternoon because there was nothing else to do, drawing little copy pictures with no relation ship to general class procedures. In another case the teachers were ignoring all but the talented students; the art projects were too far beyond the capacities of the general class-room students. Too often teachers were clinging to outmoded techniques. Many teachers were giving the students prepared designs and directing that they color them in a prescribed fashion. Another situation was found again and again: the teachers at the elementary level, too often were completely untrained for the job of teaching art to young boys and girls. In talking with teachers they stated that they had taken art in their teachers' training but didn't know how to present it to the students. The outcome was that the children were stifled into the pattern of thinking that they were not creative and judged solely on adult standards. From this time on they were lost, unless someone else should come along during their school years to release their subdued innate creative urges.

I visited the small rural schools in Yuba County, California as often as time would permit, and what I found out was that in those school in which teachers were sensitive and alert they were as disturbed about the lack of art programs as I was. In other schools I found hostility. I was asked to talk to the teachers of one school district, where the principal had brought together all the teachers against their will, after school hours and with no credit. By the use of coercion he forced his teachers to enter into a study without their feeling the need for it. It took me the entire three meetings to get the teachers out of their belligerent attitude toward me.

As the need was located or identified, I thought of all the possible ways in which I could evaluate and tabulate the existing art programs. With these results as a guide I was better able to form a fresh art program vital to students.

Yuba County, California was selected as an area for the research because of the varied geographic, economic and social conditions that exist. Yuba County stretches from the floor of the Sacramento Valley, well back into the foothills of the Sierra Nevada. Many times in winter the valley students stare in awe at the snow-laden busses coming in from Dobbins or Challenge or some other foothill community. The area has gardens, rice fields, orchards, and all other things that a mild climate, moisture and much sun will raise. The population, largely rural, runs the gamut from migrant farm worker to wealthy land owner, from fruit picker to cannery managers, from mill laborer to factory executive.

The problem: the State Department of Education feels that there is

need for art education in all communities, that art is a part of every day living. According to "A Framework for Public Education in California," \*

\* "all schools should teach art."

Working on the premise that all schools should teach art the following questions were asked: What kind of art education is offered? What methods are used? How much time is allowed? Is the program child-centered? Are problems planned with reference to age levels? Do the programs consist of copy work, busy work, or creative work? Are the teachers building an art appreciation or destroying it? Are the programs built around the materials that exist in the community? Are the students learning to better themselves and their community through their study of art?

#### How the Problem was Approached

There was an urge on my part to discover how the schools in this area were measuring up to recommended standards of art education. My first step was to find a way in which the problem could be approached.

Several answers were found which proved unsatisfactory and elusive. Each answer led only to another set of questions. These suggested an approach to the different problems offered in each community. Finding a consistent measuring rod that would apply in all rural communities was the stiffest task. I was aware that each sector was a problem in itself and it would have to be solved by itself, as well as in relationship to other schools, teachers, and pupils. I spent many hours visiting school authorities and teachers within Yuba County. These friendly visits proved

\*California State Department of Education, 1950. A FRAME WORK FOR PUBLIC EDUCATION IN CALIFORNIA, Superintendent of Public Education, Sacramento, California.

profitable. The administrators and teachers could see that there was a need for a planned art curriculum for all grades. It was decided to form an art committee composed of teachers, elected by the county superintendent, the consultant and myself. This committee would act as coordinator with the local teachers to build a constructive long-range art program.

County Wide Survey  
(see page 21)

The second step was a county wide survey of art education in which the elementary consultant evaluated each teacher. This survey was based on the Province-wide Survey of Art Education by Dr. C.D. Gaitskell, Director of Art, Ontario, Department of Education. Some variations were made in the text of the survey. It was made to measure the amount and kind of art education that was being carried on in the county schools. (See pages 21 to 23 for details). Only the small and rural schools under the county superintendent were used. The county administrative staff had the facilities to conduct such a survey.

The findings of the survey showed the teachers to range in teaching techniques, from very poor to excellent. Most of the teachers however, ranked only fair in art teaching. The confidential reports are on file in the Yuba County Superintendent's Office. The results of this survey are felt to be fair, although subject to the usual limitations of subjective rating by one person.

Art Questionnaire  
(see page 24)

The next big step was undertaken when the eighth grade children of the county schools were given an art questionnaire prepared by me. The

questionnaire measured in a limited way the fundamental art background of an eighth grade student. It was divided into five parts: (1) language of art; (2) history of art; (3) aesthetics; (4) art materials (5) activities.

The level of the questions was kept at a high plane so that very few, if any, of the students could complete all answers correctly. The questionnaire was made from material required in three texts geared for Junior High Schools. \* The percentile rank was based on the test results of the 9th grade art groups of Marysville Union High School.

The questionnaire was given to one hundred students in six selected schools. The sampling technique was used because of the time element, and the extra burden that necessarily had to be thrust upon the administrative staff. The questionnaire was also given to 36 - 9th grade art students; 36 - 9th grade non-art students in Marysville Union High School plus 19 Yuba Junior College freshmen in the history of art classes. A graph was plotted from this sampling. The questionnaire was given to the advanced students to test its validity in relation to the plotted graph of the eighth grade students. A similar pattern was noted. In the plotting of graphs for the first three parts of the questionnaire it was found that there was very little difference between 8th and 9th graders in aesthetics. In aesthetics the average of the 8th grader was 6 points above the average norm or 56, while in art language they were 43.5, or

\* Collins and Riley ART APPRECIATION --Harcourt Brace Co., (1938).  
Lee, Kathryn D. ADVENTURING IN ART - D. Appleton - Century Co., New York.  
Nicholas, F. W. and others. ART FOR YOUNG AMERICA - Manual Arts Press - Peoria, Ill.

6.5 below the norm, and in art history they were weakest with 36, or 14 below the established norm. In conversation with several teachers it was noted that they felt aesthetics and language were more important for the 8th grade level. An interesting sidelight developed in the testing on one question. It was noted that children who had recently experienced the flood along the south bank of the Yuba River, when asked question 18 under aesthetics: "When you see the reflection from neon signs and car lights on the wet pavement do you think, (1) I hate rain, (2) isn't that pretty, they marked number one. It was also found that many of the students in filling in part four and five (materials and activities) marked the things they wanted to do rather than those which they actually did. Possibly the A break down of averages of the schools tested are as follows:

Table I

School	No. Students	Art Lang.	Art Hist.	Aesthetics
Yuba College (13th Gr.)	19	85.4	81.8	81.7
Oregon House	8	63	80	68
Ella & Olivehurst	36	44	31	60
Arboga	13	43.4	40	51
Fruitland Union	11	40	35	52
Wheatland	21	39	19	57
Cordua	9	32	13	48
M.U.H.S. 9th Art	36	75	46	65
M.U.H.S. 9th Non-art	36	39	29	60

Figure 1

questionnaire was too verbal to be a good measurement of all students. However, it served to give a fair picture of the fundamental background in art of the school children being tested.

Each student used an average of 10.75 different kinds of materials and entered into 12.16 art activities of which less than 1/3 were done in school.

Art Aids Check List:  
(See page 32)

About the time that the questionnaire was being readied the idea of an art aids check-list came to mind. As complete a list as possible was made and distributed to the teachers in the county. These were not aids to be used as copy material but aids to help stimulate a more creative program. It is hoped from this art aids check-list that departments already established within the county school system can absorb the requested aids and thereby help in establishing a more complete art program. For example, it was suggested to a local group of artists that they loan paintings or other pieces of art to the county schools to aid in this program. The artists were most receptive to the suggestion. The check-lists are now being used by the county audio-visual department in the development of their program in relation to the art project.

Visits to the Schools:

Several schools were visited during class time. It was found during these visits that schools with the best coordinated art programs also appeared to be the smoothest, most efficient running schools. It was

found in one school that no regular art period was set but that art was worked in with other school subjects. This group also had the highest scores on the art questionnaire.

It follows that the two teachers in this mountain school were superior, other teachers being introduced to the same methods, and learning how to apply them could also become better instructors. It was noted by the county elementary consultant that dictatorial teachers in art were usually dictatorial in other classes. Most elementary school rooms were far too small and the limited space created discipline problems, which in turn hampered the creativity of all the students. Thus it was decided that in working out a complete curriculum to solve these problems the individual teacher in each school should be a participant in making the over-all course. She could then fit her local problems to the general picture. Without each teacher's help in her own school a course, other than general, would become impossible.

#### Area Meetings

Area meetings are quarterly meetings held by the County Superintendent of Schools in designated areas of the county. All the teachers within the area gather at a central school. The county superintendent and her staff hold these meetings so that all the teachers may hear general reports, receive data pertaining to new and different educational material and facilities, ask questions, and become better acquainted with each other in general. I attended these meetings to become better acquainted with the teachers and used this opportunity to place the work desired before them,

that it could soon become their own plan of procedure. All of the teachers seemed receptive.

YUBA COUNTY SCHOOLS  
MARYSVILLE, CALIFORNIA

December 8, 1950

County Wide Survey of Art Education  
(Based on the Ontario Plan)

This survey is being conducted in order to measure the amount and kind of Art Educational programs now being carried in Yuba County Public Schools. In order that an art program may be worked out in the county schools to the best advantage of all the children and teachers concerned.

In order to secure a base from which to work for a sound constructive program the following survey has been compiled, with the knowledge that surveys are not the answer to the problem but only a guide post indicating the way. The entire survey will be taken under the supervision of one person thereby keeping the answers to one opinion, that of trained art person.

These three questions should be kept in mind at all times:

1. What are the normal modes of expression of children at various levels of development?
2. What are their preferences with regard to subject matter?
3. Which media are most suitable at the various age levels?

Art Survey for Yuba County Schools

Place a check in the space that is nearest the situation in  
\_\_\_\_\_ school.

1. General nature of the program

- a. Strongly emotional  
Do the students work free with an emotional quality, with feeling but without too much pure reasoning?
- b. Strongly intellectual  
Work based on pure reason without emotional feeling.
- c. Balanced: to include both emotional and intellectual.

- d. No program.

Remarks: \_\_\_\_\_

---

2. Methods by which students acquire skills.

- a. Assignment primarily designed to keep the child busy.
- b. Assignment designed to draw out the experience of the child based on his everyday life.

Remarks: \_\_\_\_\_

---

3. Motivation

- a. Teacher commands children to do work.  
"Today we will all draw autumn leaves, etc."
- b. Teacher arouses interest in topics.  
Creates an atmosphere by stories or examples that open ways to creative activities.
- c. Teacher makes little effort to interest children.  
Either gives them outlines of pictures and requests they fill the areas in or just lets them scribble with little or no direction.

Remarks: \_\_\_\_\_

---

4. Degree of recognition

- a. Does teacher give recognition to individual differences found in children.
- b. Teaches class without individual recognition  
Treats class as one body
- 1. Due to class overload
  - 2. Due to teaching overload
  - 3. Due to outside activity.
  - 4. Due to lack of proper training on teachers part.
  - 5. Feels mass teaching is proper.

## 4. Degree of recognition (continued)

Remarks: \_\_\_\_\_  
 \_\_\_\_\_

## 5. Art in relation to life

(Degree of subject matter of art work in relation to life.)

- a. High; Art and its relationship to life are kept in a close key--showing how one affects the other.  
 Life and art.
- b. Medium; Art and its relationship are in a medium key.
- c. None or very little relationship of art to life.

Remarks: \_\_\_\_\_  
 \_\_\_\_\_

## 6. Development of Art awareness of students

- a. Above average; Develops a fine sense of what is fitting, harmonious or beautiful--showing a fine sense perception.
- b. Average; Develops a fair sense of the above.
- c. Below average; Little or no taste development.

Remarks: \_\_\_\_\_  
 \_\_\_\_\_

## 7. Physical plant

Art equipment and supplies in each school  
 (Realizing a good teacher can carry on with very little supplies and equipment)

How is the actual supply

good     fair     poor     none

Remarks: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

ART QUESTIONNAIRE  
Yuba County Schools  
Yuba County, California

Devised by Albert W. Attwell  
for grades 8 & 9

Name \_\_\_\_\_ Grade \_\_\_\_\_ Sex, boy \_\_\_\_\_ girl \_\_\_\_\_  
School \_\_\_\_\_ Age \_\_\_\_\_ Birthday \_\_\_\_\_  
Teacher \_\_\_\_\_ Date \_\_\_\_\_

Test factor	Possible Score	Pupils Score	Percentile Rank	
Art Language				
Art History				
Aesthetics				
Materials used				
Activities				
Drawing				
Carve or model				
Construction (materials)				
Collect				

Times per week art and crafts are taken 5 4 3 2 1 0

ART QUESTIONNAIRE  
 Yuba County Schools  
 Yuba County, California

This is not a test but a gauge that will help in finding out how much art knowledge you have. This questionnaire will be divided into 5 parts. Please do not guess if you do not know the answer go on to the next question. Do not rush but do the best you can. Remember this is not a test it is a questionnaire.

How many times a week do you have art in school?

5   4   3   2   1   0   Draw a circle around the number that is correct.

## PART I

Language of Art

In the following questions underline the word or words that you think are correct.

See sample 0

0. The elements of music are (1) time (2) tone (3) notes (4) horns  
 (5) pitch.

Now you try the next sample question and the teacher will correct it for you.

00. The following words are kinds of art balance.

(1) occult (2) informal (3) value (4) formal (5) brush

Start of Questionnaire

1. The elements of art are (1) line (2) light and dark (3) paper  
 (4) color (5) paint
2. All good art must have (1) paint (2) unity (3) paper
3. When we speak of texture we think of the quality of the (1) surface  
 (2) the line (3) the color
4. The principles of art are (1) emphasis (2) balance (3) old masters  
 (4) easels (5) rhythm
5. Design is divided into two basic types (1) decorative (2) organized  
 (3) emphasized (4) structural (5) solid

6. The source of all color is (1) crayons (2) pigments (3) water color (4) plants (5) light
7. The qualities or dimensions of color are (1) hue (2) oil (3) value (4) thin (5) intensity
8. The primary colors are (1) yellow (2) green (3) blue (4) orange (5) red
9. Colors that are opposite on the color wheel are (1) complementary (2) adjacent (3) neutral (4) orange (5) cool
10. A one color scheme is called (1) gray (2) monochromatic (3) pigments (4) neutral (5) dark
11. The science of representing things as they appear is (1) unity (2) conventional (3) perspective (4) symmetry (5) design
12. A vertical line suggests (1) dignity (2) strength (3) sleep (4) speed (5) stability
13. The letters in our text books are printed in (1) Roman letters (2) Greek letters (3) English letters (4) Arabic letters (5) Urdu letters
14. Four popular processes of reproducing drawing are (1) dry point (2) lithography (3) cartography (4) etching (5) block printing
15. An architect designs (1) clothes (2) buildings (3) textiles (4) motor cars (5) furniture
16. A sculptor (1) paints (2) carves (3) etches (4) cooks (5) sells books
17. Painters usually paint on (1) oil cloth (2) canvas (3) glass (4) nylon (5) paper
18. Portraits are paintings or drawings of (1) heads (2) landscapes (3) seascapes (4) etching (5) horses
19. Animation means (1) motion (2) picture history (3) fantastic (4) full color (5) animal drawings
20. Medium means the (1) material used (2) the tools (3) the surface (4) the artist (5) half way

History of Art

## Part II

History of Art is the study of art and its creators, also how it grew from the beginning of time to our present day. Below is a list of questions: Underline the answers you think are correct. Some questions may have more than one correct answer so mark all that you feel correct. This is not a test so do not guess, answer only the ones you know are correct.

1. The first art known to man has been found in the (1) ruins of Pompeii (2) caves of southern France and Spain (3) Egyptian tombs (4) temples of India.
2. The pyramids were built by the (1) Greeks (2) Goths (3) nordes (4) Egyptians
3. The style of Architecture that used the buttress is (1) Greek (2) Roman (3) Romanesque (4) Gothic
4. The three orders of columns found in Greek architecture are (1) Egyptian (2) Doric (3) Ionic (4) Corinthian
5. The style of architecture of the Parthenon is (1) Greek (2) Roman (3) Gothic (4) Doric
6. The first style of architecture to use the pointed arch was the (1) Ionic (2) Doric (3) Chippendale (4) Gothic
7. The architectural style that influenced the Capitol at Washington is (1) Gothic (2) Classical (3) Catholic (4) Russian
8. The following are famous Gothic cathedrals (1) Notre Dame (2) Amiens (3) Chartres (4) Taj Mahal
9. The following inventions will influence architecture of the future (1) artificial lighting (2) glass for walls (3) the doric column (4) artificial ventilation
10. The following architects contributed to the development of functional architecture (1) Van Dyck (2) Sullivan (3) Truman (4) Wright
11. Corot was a (1) French (2) Dutch (3) American (4) English painter of the 18th century.
12. The Mona Lisa is a (1) famous painting (2) Roman temple (3) song (4) India mosque

13. The most famous Dutch painter was (1) Duke of Orange (2) Rembrandt (3) Van Dyck (4) Michelangelo
14. The "Last Supper" was painted by (1) Byzantine (2) Pope Pius (3) Leonardo Da Vinci (4) Rubens
15. The "father of painting" was (1) Cimabue (2) Sultan Hassan (3) Rockwell (4) Artimus
16. Fresco painting is (1) painting on wet plaster (2) painting with dry chalk (3) painting with Italian oil (4) finger painting
17. Schools of modern art are (1) impressions (2) classical (3) expressionist (4) futurist
18. Mediums used by painters are (1) oil paint (2) dry brush (3) water color (4) pastels
19. Chiaroscuro means (1) strong light and dark (2) dry point etching (3) painting on glass (4) a type of pottery
20. Whistler was an (1) American (2) English (3) Russian (4) French painter

### Aesthetics

#### Part III

The following list of questions is to measure in a way your artistic feeling, your appreciation or love for beauty of the elements and principles of art. Please answer the questions the way you feel not what you might think would be correct. Underline your answer.

1. Do you like to eat your dinner by (1) bright lights (2) candle lights
2. When you walk along the river or the beach and see driftwood do you think (1) nice firewood (2) very interesting shapes
3. Do you pick up pebbles because they (1) would be nice to throw (2) pretty to look at and feel
4. When you see a deer leap do you think (1) what a good shot (2) how graceful he jumps
5. When you see the latest model car do you think (1) that car has speed (2) nice lines
6. If you were buying a pottery vase would you buy one (1) with roses

6. (continued) (1) modeled on the sides (2) one with just the shape of the vase
7. If you were buying a piece of jewelry would you pick a ring (1) that was highly engraved with much decoration (2) that had very little decoration
8. When decorating a kitchen would you (1) paint in one color then apply many decorations on the doors and walls (2) paint in two or three colors only
9. Do you enjoy walking in the early morning or the twilight because of (1) the cool air (2) the nice color effects
10. When you go to a movie do you like (1) adventure stories (2) musical comedies
11. Which kind of lines do you like best (1) straight lines with square corners (2) straight lines with curved corners
12. When you are looking at a piece of cloth do you (1) wonder how much it costs (2) like to pick it up and feel of the material
13. When you throw a stone into the water do you (1) like the feel of throwing (2) like to see the splash and the rings on the water
14. When you see a greyhound do you think that (1) the dog has long legs (2) a graceful body
15. Do you think of tree branches (1) only as a support for the leaves (2) as nice patterns against the sky
16. When you drive over the New Feather River bridge do you think (1) its fun to travel fast (2) the bridge has a nice graceful curve
17. When you look at the violent movement of a whirlpool do you think (1) I wouldn't like to swim in that (2) interesting movements of water
18. When you see the reflections from neon signs and car lights on the pavement do you think (1) I hate rain (2) isn't that pretty
19. Do you think a room painted bright yellow is (1) restful (2) gay
20. If you were driving down the highway and in need of gas and came to two service stations, which would you stop at (1) one with many signs advertising what they had to sell (2) one with one or two signs advertising its products.

Art Materials

## Part IV (A)

The following list contains some common materials used in the arts and crafts. Remember this is not a test but only a guide to find out how many different materials you have used. Please underline only the materials you have used.

Reed	crayons	clay (wet)
wood	pastels	water color
chalk	frescol	lead pencils
cloth	leather	finger paint
metal	plastics	soap (carving)
tin		
copper	charcoal	string & yarn
foils		
aluminum	oil paint	colored pencils
raffia	India ink	plasticine (Oil Clay)

tempera (show card)

litho or grease crayon

Add other materials you have used that are not listed.

Art Activities

## Part IV (B)

The following list contains some of the things that you may draw or make in arts or crafts. Please underline the ones you do most with two lines and others you do with one line. Draw a circle around those that you do in school.

Drawing

maps	sports	airplanes
boys	animals	war scenes
girls	dresses	landscapes
boats	designs	copy pictures

## Part IV (B) continued

Drawing (continued)

heads	cowboys	trace pictures
boys		
girls	cartoons	nature studies

Fill in outlines with  
colors (color books)

Add any others that you do that are not listed.

Carve or model

soap	clay	plaster
wood	stone	plastics
	carvocast	

Add any others that you do that are not listed.

Make things out of

wood	leather	raffia
paper	plastic	pine needles
clay (pottery)		clay (modeling figures)

Add any others not listed.

Collect

rocks	stamps	driftwood
shells	dishes	butterflies
colored leaves		pressed flowers

Add any others not listed.

ART AIDS CHECK LIST  
YUBA COUNTY SCHOOLS

The following check list of visual aids, books and materials have been assembled in a hope of finding aids for teachers in the small schools. Not aids to be used as copy material but aids to help stimulate a more creative program. Aids that may help the teacher to improve her art program, without increasing her teaching load. Check those of which you feel will be an aid to you in your teaching program. Please check only those you would use.

- Movies 16 mm sound
- Movies 16 mm silent
- Transparent slides 2x2 (35 mm)
- Prints and reproductions suitable for opaque projectors
- Reproductions of art (mounted so that they may be set on the chalk rail)
- Reproductions of art (mounted to be displayed on the bulletin board)
- Reproductions of various subject matter other than art forms (photographs and prints of animals, birds, design, etc.)
- Books on art education (text books for class use not copy books)
- Magazines with articles and prints on art
- Trade booklets
- Travel posters and folders
- General advertising material
- Magazine articles on furniture, interior decoration, dress and accessories and the printing arts
- Materials from manufacturers as: furniture, wall paper, linoleum, building supplies and clothing
- Alphabets from magazines on lettering, books or charts on lettering
- Color charts

BOOKS on

- Color studies
- Personal design (clothes)
- Handicrafts
- Home decoration
- School decoration
- Picture studies
- Art history and appreciation
- Lettering
- Art and life
- Architecture

EXHIBITIONS of Art

- Prints and originals
- Exhibits by local artist
- School exhibits
- Exchange from school to school

## Art Aids Check List - continued

- Information on how to arrange exhibits, mount art work and displays  
 Printed matter telling of artist, works of art aesthetics and art materials

ART MATERIALS

- |   |   |
|---|---|
| <input type="checkbox"/> Art gum (erasers)        | <input type="checkbox"/> Linoleum (scraps)        |
| <input type="checkbox"/> Blotters                 | <input type="checkbox"/> Linoleum tools           |
| <input type="checkbox"/> Brushes                  | <input type="checkbox"/> Mucilage                 |
| <input type="checkbox"/> Easel                    | <input type="checkbox"/> Paste                    |
| <input type="checkbox"/> Stencil                  | <input type="checkbox"/> Paints                   |
| <input type="checkbox"/> Water color              | <input type="checkbox"/> Easel (powder tempera)   |
| <input type="checkbox"/> Blocks, linoleum         | <input type="checkbox"/> Water colors             |
| <input type="checkbox"/> Boards                   | <input type="checkbox"/> Textile colors           |
| <input type="checkbox"/> Binders                  | <input type="checkbox"/> Ceramic paints (dek-all) |
| <input type="checkbox"/> Bristol                  | <input type="checkbox"/> Paper                    |
| <input type="checkbox"/> Illustration             | <input type="checkbox"/> Bogus                    |
| <input type="checkbox"/> Melton                   | <input type="checkbox"/> Charcoal                 |
| <input type="checkbox"/> Book linen (binding)     | <input type="checkbox"/> Finger paint             |
| <input type="checkbox"/> Brayers                  | <input type="checkbox"/> Manila                   |
| <input type="checkbox"/> Carving materials        | <input type="checkbox"/> Gray                     |
| <input type="checkbox"/> Carvocast                | <input type="checkbox"/> Cream                    |
| <input type="checkbox"/> Plaster                  | <input type="checkbox"/> White drawing            |
| <input type="checkbox"/> Soap                     | <input type="checkbox"/> Project paper            |
| <input type="checkbox"/> Wood                     | <input type="checkbox"/> Graph                    |
| <input type="checkbox"/> Charcoal                 | <input type="checkbox"/> Newsprint                |
| <input type="checkbox"/> Charcoal erasers         | <input type="checkbox"/> Tag                      |
| <input type="checkbox"/> Clay                     | <input type="checkbox"/> Water color              |
| <input type="checkbox"/> Water soluble            | <input type="checkbox"/> Colored                  |
| <input type="checkbox"/> Plastic modeling         | <input type="checkbox"/> Poster                   |
| <input type="checkbox"/> Cloth (stencil or craft) | <input type="checkbox"/> Construction             |
| <input type="checkbox"/> Crayons                  | <input type="checkbox"/> Stencil                  |
| <input type="checkbox"/> Wax                      | <input type="checkbox"/> Pastels                  |
| <input type="checkbox"/> Pressed                  | <input type="checkbox"/> Pencils                  |
| <input type="checkbox"/> Payons                   | <input type="checkbox"/> Assorted colors          |
| <input type="checkbox"/> Chalks                   | <input type="checkbox"/> Sketching                |
| <input type="checkbox"/> Colored                  | <input type="checkbox"/> Pens, lettering          |
| <input type="checkbox"/> Freart                   | <input type="checkbox"/> Plaster of paris         |
| <input type="checkbox"/> Poster pastello (murals) | <input type="checkbox"/> Raffia                   |
| <input type="checkbox"/> Blackboard               | <input type="checkbox"/> Colored                  |
| <input type="checkbox"/> Lecture                  | <input type="checkbox"/> Plain                    |
| <input type="checkbox"/> Compasses                | <input type="checkbox"/> Rulers                   |
| <input type="checkbox"/> Drawing boards           | <input type="checkbox"/> Scissors                 |
| <input type="checkbox"/> Easels                   | <input type="checkbox"/> Scotch tape              |
| <input type="checkbox"/> Enamel                   | <input type="checkbox"/> Shellac                  |
| <input type="checkbox"/> Envelopes (art work)     | <input type="checkbox"/> Stencil knives           |
| <input type="checkbox"/> Erasers                  | <input type="checkbox"/> Thumb tacks              |
| <input type="checkbox"/> Eyelets and punch        |   |

Art Materials - continued Fasteners, wire shank Fixatif Fixatif sprayer Ink Block printing Drawing Instruction on how to use materials Instruction on how much and how many needed How much will they cost

List others below:

PART III DEVELOPMENT OF A PLAN

(A suggested curriculum development for small and rural school at the elementary level.)

"Nearly 3.5 million rural school children are receiving an inferior education---

A six-month study of rural school conditions reports in general, that teachers are poorly paid, there is a shortage of qualified teachers, school buildings are outmoded, curriculums are insufficient and financing is inadequate. One out of every four children in rural schools is getting a second rate education." \*

It was found that there is a need for a unified program for Yuba County Schools; that the teachers as well as the students should become acquainted with the contemporary thought regarding the purpose of art education. There was little evidence that the student needs in art education were being filled. It was also evident that each school offered physical problems as well as intellectual in meeting an efficient program.

It was also evident that many of the teachers had inadequate training for approaching an art program for elementary school children.

From results shown in Part II it becomes evident: that first, the teacher must be reached, then that the student must be reached.

In solving this problem we must go to the source, the teachers' colleges. If the teachers' colleges are to produce more efficient teachers of art it seems imperative that they should receive entrants who have had art training not only in elementary schools but in secondary schools as well. Perhaps some reorganization in the college program could be made for the study of art. It appears that the whole concept of creativeness and its relationship to learning situations in art needs

\*Times, New York. 1951. RURAL SCHOOLS. Reprint in the School Executive, June 1951, page 71.

greater attention. It seems that the teachers are lacking in understanding of problems of individual needs, the capabilities and preferences of children. This again appears to reveal the gross lack of good teachers' college art instruction. So often all children, the frustrated, the normal, and the gifted, are approached in the same manner. The preferences of sex differences in children seems neglected. It also appears that little attention is paid to the tools and media that could be used by children at each stage of their development for best results.

Growth in emotional control developed by certain activities is also being neglected as well as theories related to group activities. One purpose of art education, the correlation of art with other subjects, has been almost entirely left out of art programs. Various methods used in appraising the work of children is not in evidence.

Teachers in teachers' colleges should be qualified to do both arts and crafts. Whenever it is practical, the class room teacher should be responsible for art instruction in her own room and supervisors or consultants should only assist in achieving the purpose of art education through guidance, workshops, teacher classes, and printed matter.

Another vital point in forming a good art program is the selection of an art committee that is acquainted with the communities and their schools. This committee should be made up of at least five teachers, and a county consultant as coordinator. Their duties will be to setup and approve an overall program for the county, with a statement of the aims and objectives. This group should think in terms of broad fields of experience rather than in the limited area of one subject.











































































