

A SURVEY OF THE ART TRAINING OF THE CLASSROOM TEACHERS  
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Harriett J. Spangler

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Committee on thesis:

Charles H. Newell

Jane Reppen, Chairman

Representative of English Department:

Robert A. Smith

Date of Acceptance

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## CHAPTER I

### THE PROBLEM AND DEFINITION OF TERMS

#### I. INTRODUCTION

Art as an area of school life is becoming accepted as an organization of experiences with broad educational effect. It is being regarded ever more widely as being not merely a skill-appreciation subject dealing only with the use of materials for aesthetic purposes but also a powerful educational instrument in such fundamental tasks as the promotion of democratic living in the learning group and the integration of the learner's personality.<sup>1</sup>

Art education in the public elementary schools is not taught as a subject for the talented few, rather it is taught for the benefit of all children that they may learn to express their ideas and experiences through creative self-expression, to use various art media as tools of expression, to enjoy the beauty of their surroundings, and to develop their artistic viewpoints of selection in contributing to their community. These named factors of art education for children make valuable contributions to the development of an enriched life of the child.

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<sup>1</sup> Leon Loyal Winslow, Art in Elementary Education, (New York-London: McGraw-Hill Book Company, 1942), p. 13.

## II. THE PROBLEM

Statement of the problem. The purpose of this study was to determine the adequacies of the classroom teachers of the elementary schools of the Terre Haute City School System to teach art as a part of the specified elementary school curriculum as stipulated in the State Course of Instruction for the Public Schools of Indiana.<sup>2</sup> The art requirements as specified in the Indiana State Course of Instruction for the Public Schools of Indiana are as follows:

**1. Kindergarten (1/2 day organization)**

Time allotment (Fine Arts) 60 minutes per day,  
2 days per week.

Content of art program Individual and group enterprises with crayons, clay, paints, and scissors.

**2. Grades One, Two, and Three**

Time allotment (Fine Arts) 10% of each school day (5 1/2 hours).

Content of art program Picture making, Illustration, Design, Color, Lettering, Appreciation.

**3. Grades Four, Five and Six**

Time allotment (Fine Arts) 10% of each school day (5 1/2 hours).

Content of art program Representation, Illustration, Design, Color, Lettering, Appreciation.

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<sup>2</sup> Ben H. Watts, The Administrative Handbook for Indiana Schools, Bulletin #200, (State of Indiana Department of Public Instruction, 1948), pp. 128-133.

Limitations of the problem. The writer is aware of several limitations in this study. They are as follows:

(1) In 1. The scope of comparison was narrowed by the use of only one school system in the study. This survey did not include the Parochial Schools of Terre Haute, Indiana.

(2). In some cases, approximate figures were given in response to questions concerning the time element of numbers of years. Deviations of this type introduced minor discrepancies in the writer's statements of per cents.

3. Responses to some of the questions in the questionnaire may have been influenced to some degree by the writer's supervisory position over those teachers of the surveyed group.

For these defects and others that may not be apparent at this time, the writer assumes full responsibility.

Importance of the problem. In the elementary schools of Terre Haute, Indiana, the work is so integrated that all subjects and learning are fused together. This gives opportunity to vitalize and dramatize art activities so that art is not a separate thing, but becomes a part of the exciting life of the schoolroom. The nature of such subject-matter integration necessitates the direction of art activities by the classroom teacher as a part of the daily program. For this reason, it is essential that these classroom teachers

should be adequately trained to teach the subject from an intelligent viewpoint by having acquired a knowledge of; (1) the objectives of creative art for children, (2) the character of accomplishment as changing at the various age levels and in accord with child development, (3) the teacher's function in directing, criticizing, and judging the child's art work, and (4) the manipulation of art media by actually experiencing the use of these tools of art.

### III. DEFINITIONS OF TERMS USED

Art is the response to experience through materials. It is the creative power within us which drives us to respond.<sup>3</sup>

Creative expression is the expression of "thought-or feelings" images rather than photographic eye-images.<sup>4</sup>

The elementary school embraces grades one to six inclusive. The kindergarten and the first three grades of the elementary school are generally referred to as primary grades, the second three grades are considered as the intermediate

<sup>3</sup> Margaret E. Mathias, The Teaching of Art, (New York: Charles Scribner's Sons, 1932), p. 4.

<sup>4</sup> Clement T. Malan, Art That Enriches Living for Indiana Children, Bulletin 174 (State of Indiana Department of Public Instruction, 1946), pp. 11-12.

grades.<sup>5</sup>

#### IV. ORGANIZATION OF REMAINDER OF THESIS

In the remaining chapters of this thesis the writer has presented the basic findings of this survey.

Chapter II presents a brief review of the literature directly related to the problem heretofore stated. Statements or quotations of authorities, both in the general and art education fields, have been presented in an effort to verify the need for this survey.

Chapter III describes the method of obtaining the data and records the findings of this survey, the material being presented in the form of comparative tables, each table being individually summarized.

Chapter IV presents a generalized summary and conclusive statements of the results of the complete survey with the writer's suggestions and recommendations for possible remedial steps to be taken to rectify the situation of the need for further art training and art teaching aids for both the present and the prospective elementary classroom teachers.

<sup>5</sup> Leon Loyal Winslow, The Integrated School Art Program (New York-London: McGraw-Hill Book Company, Incorporated, 1949), p. 93.

## CHAPTER II. THE INFLUENCE OF THE ARTS

### REVIEW OF THE LITERATURE

and their many influences reflected the views of educational leaders and experts from leading schools and universities. In general, the English Authorities in the field of general education, as well as those in the field of art education, have expounded on the role of art in the education of the whole child. They have also emphasized a need for adequate art training for the elementary teacher. The majority of their conclusions have been based on experience and experimentation.

Esther Gingrich,<sup>6</sup> assistant professor, Eastern Washington College of Education, wrote that through the teaching of children in Eastern Washington College elementary school, the teachers have moved joyously along the high road of creative adventure in expressive or creative art, together with music, dance, and language arts, and have known the impact of such experiences upon children's well-being and educational development. On the strength of her belief that given the opportunity and the encouragement, all human beings would find a fuller, richer way of life through a natural use of expressive art, as well as music and bodily rhythms, Miss Gingrich organized and conducted a summer workshop for teachers. Strong was her belief that the use of these arts in the everyday living of children is hampered most often by the

<sup>6</sup> Esther Gingrich, "Creative Arts Workshop," Childhood Education, 26:198-202, January, 1950.

limitations of the teacher's experience in the arts, and that all too many teachers think of the arts as something special and apart from daily living and experience, a means of providing an outward display to the public rather than something which satisfies desires within the child to fulfill his daily needs for expression. The desired outcome of this workshop was to meet this challenge in some measure through an approach that would make the expressive arts meaningful to the participants as people, as well as provide guidance in the ways and means of bringing such opportunities to children.

Comments made by members of the workshop group in unsigned evaluations of the experience were thought-provoking in relation to teacher preparation.

Through personal experience in the expressive arts, I have found a feeling of security in a creative approach to teaching which I have never had before.

Such an experience gives a feeling of expansion in a teacher's attitudes toward developing the children's lives.

I have a better conception of how the child feels and have more understanding and insight into the significance of creative work.

Trends of teaching are moving in this direction. Teachers themselves need such experience. They lack ways of expression.

Administrators should be required to take such a course. Many are without understanding of the creative arts.

These teachers discovered, through personal experience, that the arts are a natural and satisfying means of

stimulating and expressing the thinking and the emotions of individuals and of groups. They had experiences which they in turn will share with their pupils. They have come to know that creative experiences in the arts will give added meaning and enrichment to the everyday living of each child.

Mr. L. Winslow,<sup>7</sup> director of art, Baltimore Department of Education, concluded that we are experiencing art in a changing world. There is an urgent need for art education that will be sufficiently pragmatic to meet the requirements of an advancing culture. He stated that in planning for the future, art should be obviously regarded as one means of securing mental and emotional balance in living, and the approach to art should be from the standpoint of the individual as well as from that of the social group. The art experiences, as taught in the elementary schools, should not only help the individual to be a greater source of material as well as spiritual satisfaction to himself, but it should also help to make him a better citizen in the community environment in which he lives. Winslow,<sup>8</sup> in a survey to determine the status of art in the elementary field, concluded that art is

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<sup>7</sup> Leon Loyal Winslow, The Integrated School Art Program (New York-London: McGraw-Hill Book Company, Incorporated, 1949), pp. 4-5.

<sup>8</sup> Leon Loyal Winslow, Art in Elementary Education (New York-London: McGraw-Hill Book Company, Incorporated, 1942), p. 4.

gradually earning recognition as a major study in the public schools. Institutions for the preparation of teachers are giving the courses in art an ever more prominent place in their curriculum.

Simon Lissim, assistant professor, City College of New York, and Shirley Silbert,<sup>9</sup> instructor in education, New York University, jointly wrote on the results of an experimental Parent-Child art class. An outgrowing conclusion of the experiment was that properly guided and directed art activities can help to lay a foundation of such richness and resourcefulness that the child will have a carryover for the best part of his life. Art experiences will involve all of the child's powers; his ability to express himself; body movements; the functioning of his mind; the stabilizing of his emotions; his senses of hearing, seeing, tasting, feeling, and smelling.

In summarizing the writings and findings of these authorities, it may be concluded that there is a definite vital role to be played by art education in the public schools if educators are concentrating upon the development of the whole child rather than developing the child's intellectual capacity solely.

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<sup>9</sup> Simon Lissim and Shirley Silbert, "When Parents Learn With Children," Childhood Education, 26:203-206.

The importance of teaching art education in the public schools raises the problem of training the teacher to teach art education for the child.

Lucia McCall,<sup>10</sup> supervisor of art in Grand Rapids City Schools, Michigan, writes of her experiences with teachers, the conclusions being that with the changing concepts of art education and the broader interpretation of art and its way with man, the classroom teachers, as well as the specialists of today, find themselves often out of step with the trends of art education.

Horn<sup>11</sup> made a survey of art development at various levels of education. He stated that he was convinced that there is a good deal of justification for the belief that art should be as competently taught in the elementary school as in the high school. In fact, there is some reason for believing that competent instruction in the early years is even more important than in later years. Although the need for the subject is perhaps greater at this level than at any other period in the school life, art is often taught in the elementary school by a classroom teacher with meager or no pre-

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<sup>10</sup> Lucia Ann McCall, A Functioning Art Program in the Public Schools, National Education Department Bulletin, Vol. 7, 1941, p. 68.

<sup>11</sup> Ernest Horn, "Inequalities in Opportunity for Art Development," Art in American Life and Education, p. 494. Fortieth Yearbook, National Society for the Study of Education, Bloomington, Illinois Public School Pub. Co., 1941. p. 451.

paration to teach it. The need for adequate direction of art education was never more urgent than it is at the present time, particularly in the elementary schools where, as has been pointed out, teacher preparation in art is generally in inverse ratio to the demands for art. In large and small school systems, art education is a cooperative enterprise in which the supervisor, the principal, and the teacher should share. They should all have adequate concepts of art as a curriculum area and of the school procedure applying to it, and that all should recognize the validity of the claim of art to more time and emphasis in the weekly and daily schedule. School administrators, also, should keep up with the trends of art education.

Pearson<sup>12</sup> expressed his idea of the ideal teacher:

The teacher of children must be an artist in her own rights. She must know from doing, the experience she is to teach. She must have the creative as against the copying attitude of mind. She must know design. She must have the ability to translate concepts into symbols. She must have the enthusiasm which will quickly catch and stimulate the enthusiasm of her charges, and, of course, she must know child psychology and have pedagogical training.

Dr. Ray Faulkner,<sup>13</sup> Head of Fine Arts Department at Teachers College, Columbia University, conducted an experi-

<sup>12</sup> Ralph M. Pearson, The New Art Education (Harper and Brothers, New York-London: 1941), p. 4.

<sup>13</sup> Ray Faulkner, "Teachers Enjoy The Arts," (American Council on Education, Washington, D.C., 1943), pp. 1-7.

mental summer Arts Workshop for non-art teachers. This workshop was the outgrowth of the strong interest of the Commission on Teacher Education in the role of art in the education of teachers in general. The report of the results or the appraisal of this workshop marshals evidence as to the enthusiastic response of those many teachers who participated. In the Art, as well as music, is coming more and more to occupy a central place in the school curriculum, especially in the primary grades. This is the outcome of a growing awareness of educators and general laymen of the valuable contributions, both aesthetic and educational, which the arts give to the development of the whole individual.

Many educators, especially during the last ten years, have been particularly concerned with the arts in connection with the learning process. As attention has focused increasingly on developing the full personalities of children, the part in the life of imagination and emotion is coming more and more to be understood. The current pre-occupation with human development and child behavior, as attested by research activities in all parts of the country, is evidence of this concern. It appears likewise in the emphasis on motivation and self-expression in educational psychology. Creative arts have accordingly come in for considerable attention.

When the commission on Teacher Education launched its program, it undertook to examine those areas of experience

which were widely thought to be important for the fullest personal development of teachers. The outgrowth of this examination presented evidence of the importance of the arts in teacher education, and attention was called to the neglect which the arts have suffered in the planning in the schools and colleges. The values of the arts to the individual who is not an artist were described as follows: (1) They play an important role in developing attitudes, enriching and directing insights, widening sympathies, and in the total organization of personalities. (2) Through the arts, people have increased resources for enjoying themselves, and for planning and supporting efforts to improve the appearance of homes, schools, and communities. (3) The arts can be genuinely and significantly useful in promoting mental health because of the possibilities of creative self-expression for relieving certain emotional tensions. They may afford means

The Art Teacher Group, composed of the members of the National Art Education Association, meeting at the Commission on Education in February, 1949.

The Commission agreed that, while the arts have much of great importance to everyone, they can be of particular help to the teachers of the nation's children. For the teacher, they not only meet the personal need for self-expression, but serve as a means by which the teacher may better communicate with children and stimulate, guide, and point up the

capacity for communication in them. The more the teacher understands the ways of imagination, the better she will be able to assist the children under her care toward that personal adequacy which is the acknowledged goal of education.

At the close of the experimental Arts Workshop, Faulkner conducted personal interviews with the teachers who had participated. The testimonies of the participants very definitely presented favorable reactions to art workshops as aids to better understanding of the arts and art teaching on the part of the non-talented teachers.

The National Art Education Association<sup>14</sup> adopted the Art Teacher Creed in which is embodied a clause which reads as follows:

Because art experiences are close to the core of individual and social development and because they pervade all phases of living, the National Art Education believes that all teachers should have basic training in art.

The Art Teacher Creed was presented to the Council of the National Art Education Association by the Association's Committee on Policy and Research and was adopted by the Association in February, 1948.

A summarizing statement of the findings of this chapter may be made to the effect that art education is an es-

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<sup>14</sup> Harold R. Rice, "Art Education Organizes," First Yearbook of the National Art Education Association (National Art Education Association Press, 1949), p. 4.

ential subject field in the educational systems of today, and there is an urgent need to educate and train the classroom teachers of the public school systems in the changing trends and methods of teaching art to children.

## CHAPTER III

### PRESENTATION OF DATA

The collection of data presented in this chapter is a measure of verification of the writer's belief that the elementary classroom teachers of the Terre Haute City Schools, which typify the average faculty of the elementary schools of the United States, realize a personal inadequacy in preparation to teach art because; of (1) a lack of understanding of the modern trend of creative art for children, (2) inability to motivate, judge, and criticize the child's creative art efforts, (3) unfamiliarity with the nature of and the use of the various art media, and (4) a lack of art talent.

#### I. TECHNIQUE OF COLLECTING DATA

Information for this survey was procured by the questionnaire\* method. The questionnaire was organized under four divisions; (1) General information, (2) Art training and experience, (3) Concepts of art education for children, and (4) Teaching practices and methods of art lesson preparation and presentation. Under these four headings were listed clear, direct questions which could be answered briefly, together with available space for general comments concerning

\* A copy of the questionnaire may be found in the appendix.

personal attitudes toward the teacher's own ability to teach art education.

These questionnaires were presented to one hundred fifty-one elementary classroom teachers in the Terre Haute City Schools. One hundred thirty-six responded with usable answers.

## II. SOURCES AND SCOPE OF DATA

As shown in Table I, the scope of this survey included seventeen pre-primary teachers, sixty-one primary teachers, and fifty-eight intermediate teachers. Teacher-training ranged from those holding no degree at all to those holding both a B.S. or A.B. Degree and an M.S. or M.A. Degree.

The distribution of those teaching at the various grade levels was an average representation of teacher-distribution in a school system of seventeen elementary schools as was represented in this survey. The slightly larger group teaching in the primary grades denoted a heavier enrollment at this grade level, accounted for by the mass increase in the primary grades with the influx of the first group of World War II "War Babies" in 1947.

As shown in Table II, the Terre Haute teachers represented by the questionnaire data received their Teacher-training in educational institutions located at points reaching from the East to the West coasts in the United States

and to Oslo, Sweden.

The Teacher-training distribution indicated a well qualified teaching staff.

The scope of training-institutions was far reaching, but the distribution showed a definite concentration of training received at Indiana State Teachers College.

Table III indicated that the teaching experience of the surveyed group ranged from one year to forty-five years. Approximately one half of the group had taught in the elementary school for a period of twenty-five years or longer.

TABLE I  
DISTRIBUTION OF TEACHER TRAINING

Grade level taught	Number of teachers	B.S. or A.B.	B.S. or A.B. and M.S. or degree	Five yrs. equiv.	No. absent to M.S. or M.A.	No. degree
Kindergarten	17	9	2	3	3	3
Grades one, two, three	61	44	10	2	5	
Grades four, five, six	58	41	13	4	0	
Totals	136	94	25	9	8	

Five of those teaching at the intermediate grade level were teaching-principals all of whom held Master Degrees.

Teachers holding B.S. or A.B. Degrees comprised 69\* per cent of the surveyed group, those holding a Bachelor and a Master Degree comprised 18\* per cent of the group, those holding a Bachelor Degree plus one additional year of training comprised 7\* per cent of the group, and those holding no Degrees at all comprised 6\* per cent of the surveyed group.

\* All per cents were rounded to the nearest whole number.

TABLE II  
FREQUENCY OF NAMED EDUCATIONAL INSTITUTIONS ATTENDED

Educational Institutions Named	Attended as Under Graduate	Attended as Post Graduate
Ind. State Teachers College	132	25
Blaker's Pre-Primary School	2	0
Iowa State University	1	2
Butler University	1	0
Columbia Teachers College	0	4
Indiana University	0	3
Wisconsin University	0	3
Michigan State University	0	2
Chicago University	0	2
Northwestern University	0	1
Ferdue University	0	1
University of California	0	1
C.P.S. Tacoma, Washington	0	1
University of Oslo, Sweden	0	1
Totals	136	46

Indiana State Teachers College was the most frequently named institution attended by those who were doing under graduate work. This large attendance was logically due to the fact that the majority of these teachers were natives or residents of long standing in Terre Haute, Indiana, the city in which this named college is located.

Twenty-one of these teachers attended institutions away from Terre Haute, Indiana, to secure post graduate work. This may have been due to the tendency of teachers to combine summer vacations and educational missions away from their home city.

TABLE III

## DISTRIBUTION OF TEACHING EXPERIENCE

Number of years	taught in the Elementary school	taught in the Terre Haute school
1- 5	23	47
6-10	17	8
11-15	13	4
16-20	8	6
21-25	13	17
26-30	27	30
31-35	22	13
36-40	11	9
41-45	2	2
Totals	136	136

46\* per cent of these teachers had taught in the elementary schools for twenty-five years or more.

40\* per cent of the surveyed group had taught in the elementary schools of the Terre Haute City School System for twenty-five years or more.

\* All per cents were rounded to the nearest whole number.

### III. ANALYSIS OF DATA

It is Lowenfeld's<sup>15</sup> belief that as long as art is taught merely intuitively, art education is either the special province of a few privileged educators or a source of failure for the general classroom teacher. Most of the art which is being taught in the public elementary school is taught by classroom teachers who are teaching the subject on an intuitive basis.<sup>16</sup> Because of the changing concepts of art education from the early stages of public school art work of the teacher-dictated, pattern and copy variety to the present day trend of free creative art, many classroom teachers find themselves out of step. Findings presented in Table IV showed that of the one hundred thirty-six teachers who were questioned, eighteen had never had any art training, and a large number had not participated in any art courses for twenty years or longer. In accordance with Dewey,<sup>16</sup> teachers such as those in this latter group, in all probability, experienced the type of art training which favored the viewpoint of art as a "frill" which conformed to popular standards of reproducing objects in true perspective, of copying

<sup>15</sup>Viktor Lowenfeld, Creative and Mental Growth, (New York: The Macmillan Company, 1947), p. 8.

<sup>16</sup> John Dewey and others, Art and Education (New York: The Barnes Foundation Press, 1929), p. 276.

simple stereotyped motifs from pattern books, and following minute directions prescribed by the class instructor, all of which is in direct contrast to the modern conception of art education.

**TABLE IV**  
**RECENTNESS OF ART TRAINING**

Number of years since teacher last had art training	Frequency of response
1-5	32
6-10	22
11-15	10
16-20	18
21-25	16
26-30	12
31-35	7
36-40	1
Never	18
Total	136

66\* per cent. of the one hundred eighteen teachers who had had art training had not participated in any art courses for twenty years or longer.

14\* per cent. of the total one hundred thirty-six surveyed had never had any type of art training.

\* All per cents were rounded to the nearest whole number.

Teaching Methods is the most useful course in the preparation of the classroom teacher to teach art education. The other named courses which appear in Table V provided personal benefits for the teacher, but no one of them is as completely beneficial as a teaching aid, as the course in teaching methods, the content embodying the basic fundamentals of teaching all phases of art at any grade level.

As indicated in Table VI, a large per cent of those teachers who had had Art Teaching Methods had not had the course recently enough to familiarize them with the newer trends of art teaching.

Some of those teachers in the surveyed group named more than one art course which they had had in college, others named only one course, and several did not respond to the question, indicating no art training at all.

The greater majority of this teacher-group received their teacher training during that period in which elementary licenses were issued to those persons who had completed two years of college work in teacher preparation. The time element involved in this two year course allowed very little deviation from the stipulated required courses applicable to the two year teaching license; consequently, art as well as the other special fields suffered neglect. In many cases there were personal reasons, aside from the time element, which wholly or partially eliminated art from the training

period of these teachers.

Table VII indicates the many reasons for the teachers in this group having avoided or having been prohibited participation in art courses.

As shown in Table VIII, a large number of the surveyed group expressed a personal feeling of inadequacy in art teaching preparation and indicated an eagerness to learn and to execute sound principles of art education by designating their desires to participate in art courses and art workshops.

The data shown in Table IX displayed a lack of interest and appreciation, or perhaps a lack of understanding, of art. A large per cent of the surveyed group had had very narrow personal art experiences. A small number of the group had visited the local art gallery and a small per cent of the group did use some form of art as a hobby. As a whole, the findings of this section of the questionnaire presented little evidence of the teachers' personal art interests.

Teachers must enjoy art to impart enjoyment to their charges.

TABLE V  
CONTENT OF NAMED ART COURSES

Named courses	Response
Design	43
Crafts	45
Illustration	33
Appreciation	50
Teaching methods	54

Only 40\* per cent of the surveyed group had had teaching methods.

TABLE VI

RECENTNESS OF HAVING HAD  
TEACHING METHODS COURSE

Number of years since teacher last had teaching methods	Frequency of response
1-5	21
6-10	13
11-15	5
16-20	6
21-25	3
26-30	2
31-35	2
Total	54

37\* per cent of those teachers who had had teaching methods had taken the course eleven years ago or longer while 63\* per cent had had the course within the past ten years.

\* All per cents were rounded to the nearest whole number.

TABLE VII  
REASONS FOR AVOIDING ART COURSES

Reasons for avoidance	Response frequency
Lack of ability	51
Fear of criticism	6
Grade intimidation	2
Not required	14
Didn't consider art courses valuable	2
Not interested in the subject	2
Didn't consider it necessary	1
Crowded program	1
Electives limited	1
Lack of time	3
None offered when I was in school	2
No courses suitable to my grade level	4
Felt art necessary to art majors only	1

In cases where teacher response indicated meager art training, the question arose as to why art courses were avoided. Comments are statistically presented in Table VII.

43% per cent of the surveyed group unveiled their personal feelings of inability in this special field by naming one or more of the first three reasons listed in this table.

The following table lists the responses of the students to the question "What courses did you avoid?"

Other courses like music, drama, and physical education were also avoided, but the overwhelming majority of the students avoided the compulsory required subjects like English, Math, Science, and History.

\* The per cent was rounded to the nearest whole number.

TABLE VIII

**"INADEQUACY" COMPLEX AND  
DESIRE FOR FURTHER TRAINING**

Question	Response	
	Yes	No
1. Do you feel adequately trained to teach art in your classroom?	39	97
2. Would you be interested in additional courses or workshops as aids for teaching art?	120	16

71\* per cent of these teachers expressed a feeling of inadequacy to teach art.

86\* per cent of the surveyed group indicated an interest in furthering their ability to teach art.

Twenty teachers who indicated a feeling of having adequate training had not had art training more recently than fifteen years with the majority ranging between twenty-five and forty years.

Six who indicated a feeling of inadequacy in the art teaching field also indicated disinterest in any further training.

Two of those who were not interested in art courses or workshops have never had any art training.

Nine teachers who were opposed to further art training have not had any art training for at least fifteen years with the majority ranging between thirty and forty years.

\* All percents were rounded to the nearest whole number.

**TABLE IX****Visitation of Artistic PERSONAL ART EXPERIENCES****A. GALLERY**

Question	Responses			
	Often	Occasionally	Seldom	Never
How often do you visit the Swope Art Gallery?	9	38	64	25

74 per cent of the surveyed group made regular periodic visits to the local art gallery. One of the teachers has not only made numerous visits to the local gallery, but has visited many European galleries.

18 per cent of these teachers have never visited the local gallery despite the fact that local school exhibits have been held there.

**B. HOBBIES**

Question		
	Yes	No
1. Do you participate in any form of art as a hobby?	27	101

Eight persons did not respond to this question.

76 per cent of the surveyed group did not use art as a hobby. The remaining 24 per cent, who did use some form of art as hobby, named the following types of projects which did display personal art interest and application: needle-craft, china painting, photographic composition, flower planting and arrangement, clothing design, figurine painting, weaving, interior decoration, ceramics, rug making, painting (Adult Ed. class), sketching, gallery visitation, decorative table setting, designing table favors.

\* All per cents were rounded to the nearest whole number.

Activities in art require familiarity with the manipulation of materials, and the use of tools. Children need broad contact with various art media to promote broader opportunity for experimentation which is in direct relation to creative self-expression or freedom of expressing ideas.

Lowenfeld<sup>16</sup> stated that any art material used with children must fit their special needs for expression. Since the desires of the child for expression change with his development and growth, it becomes evident that different art techniques and materials have to be used during the different developmental stages to satisfy these desires.

The classroom teacher who has not had adequate training in the nature of, and the uses of, the various art media can not stimulate and direct her charges to experimental creative art work. The classroom teacher should have a basic knowledge of the uses of the various art media; qualities to anticipate in the purchase of art materials; a knowledge of the suitability of different materials to be used at different stages of mental and physical development of the child; and, through experience of actually having manipulated the various art media, the teacher should be familiar with the characteristics of each type. Such teacher-acquired knowledge should

<sup>16</sup> Viktor Lowenfeld, Technique and Creative Freedom, The Journal of the National Art Education Association, Volume 2, (National Art Education Association Press, Kutztown, Pennsylvania, 1949), p. 1.

be the outgrowth of instructions in Art Methods courses in college, and through participation in art workshops which are staffed by competent instructors who have had experience in the field of art education. In such workshops, the teacher would be exposed to problems, materials, and working conditions comparable to those which her children might encounter in her classroom; thus she would have a greater appreciation and understanding of the creative efforts of her charges.

The data presented in Table X indicated that all of those in the surveyed group were familiar with crayons, one of the most common and widely used art mediums. Fewer teachers were familiar with other named media. Too often teachers fail to discourage children in the purchase of inferior quality crayons, paints, paint brushes, and other art materials. The teacher should understand that quality should be stressed above quantity. Inferior art materials, such as weakly colored crayons and paints, dull scissors, and small, stubby paint brushes, most often produce discouraging results for the child.

As shown in Table XI, the majority of the surveyed group realized the many values which may result for the child from experience in art activities, but they are lacking ability to motivate, judge, and criticize children's creative art efforts.

**TABLE X**  
SCHOOL CHILDREN'S FAMILIARITY WITH ART MEDIA

Media named Freehand drawing	Number of responses	Having had instructions on the use of these materials	
		Yes	No
Crayons	136	74	40
Plasticine	55		
Tempera paint	29		
Watercolors	71		
Colored chalks	98		
Finger paints	35		
Clay	30		
Paper mache	20		

Fifty-two of the surveyed group did not respond with either Yes or No to the question of whether or not they had had any direct instructions in the use of the named art media, but they did remark that they had gained a working knowledge of the use of art materials through contacts with the art supervisor.

The child's familiarity with the use of art media may be considered as a measure of experience.

Composition of the children who had received instruction with art media who had been exposed to art media educationally. The majority of those children reported that their first exposure to art media was at a school level.

Composition of the age groups for participation in art media education. The unselected child is given the general classification of age groups, and several names which are often

given when asked about age groups. The age groups are given in years, and the number of children in each group. There are

several overlapping age groups, and the figures given are approximate. The age groups are given in years, and the number of children in each group. There are

Viktor Lowenfeld<sup>17</sup> stated that art is not the same for the child as it is for the adult. Art for the child is merely a means of expression. Since the child's thinking is different from that of the adult, his expression must also be different. Out of this discrepancy between the adult's "taste" and the way in which a child expresses himself arises most of the difficulties and interferences in art teaching. The child sees the world differently from the way he draws it. He does not draw in detail because he is not aware of detail. Any correction by the teacher which refers to reality and not to the child's experience interferes greatly with the child's own expression. Adult standards have very little to do with a child's achievement. The vital thing is to keep the child interested in a variety of expression.

Often comparison of the talented and the untalented child's work may inhibit the untalented child's urge to express himself graphically. The results of such teacher-practice may lead to complete cessation of the untalented child's creative art expression or he may resort to practice of copying from the talented child to secure the desired attention of adults and classmates. The anxiety and strain which often arise within the child through his effort to copy often leads to serious psychological maladjustments. Teachers should never

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<sup>17</sup> Viktor Lowenfeld, Creative and Mental Growth (New York: Macmillan Company, 1947), pp. 1-4.

prefer one child's work over that of another, never give the work of one child to another as an example, and never let a child copy anything.

The teacher who is untrained in art education too often encourages copy work or the use of patterns to produce perfectible art work in her classroom. Patterns and mimeographed materials or other forms of copy work are often used by the classroom teacher as tools of "busywork". Such so-called art work is presented to children to occupy their time and to relieve the teacher for other classroom or school duties. Table XII produced evidence of such classroom practices which, in reality, defeat the true purpose of creative art for children.

Another practice of the classroom teacher, which too often tends to eliminate creativeness in children's work, is the presentation or motivation of an art lesson by means of teacher-dictation, teacher-illustration, or commercial pictures rather than encouraging the children to create and express their own ideas. Such practices create within children the feeling of a need for constant guidance and support from sources aside from their own mental concepts. Children then become "copiers" rather than "creators". Table XIII showed that the majority of the surveyed group encouraged the children's creativeness, by using class discussion and oral suggestion as means of lesson motivation.

TABLE XII  
EVALUATION OF CHILDREN'S CREATIVE ART EFFORTS

Questions	Responses	
	Yes	No
1. Do you feel that you have an appreciation of children's creative art expression?	54	82
2. Do you compare the art work of the talented and the un-talented child?	61	75
3. Are you inclined to evaluate the child's art work on the basis of adult standards?	72	65
4. Do you believe that art plays an important role in the education of the child?	130	6

The data presented in this table decidedly show that the classroom teacher has a knowledge of the value of art education in the development of the whole child. Undoubtedly, such appreciation has been acquired through other Childhood Education courses, of which there might be mentioned the Art Education courses offered by the State Teachers College.

Responses to questions 1, 2, and 3 indicate a lack of understanding and appreciation of the characteristics of children's creative art efforts.

Question 1: Responses to question one showed:  
 1. No answer submitted.  
 2. No response submitted.  
 3. No reply made, the subject answering said nothing concerning this question.

Question 2: Forms of reply and problems met in replies to question two follow:  
 1. No answer submitted.  
 2. Free expression of response.

**TABLE XII**  
RESPONSE TO USE OF PATTERN OR COPY WORK AND "BUSYWORK"

Question	Responses	
	Yes	No
1. Do you ever use pattern or copy work in your classroom?	60	76
2. Do you ever use any form of art as "Busywork"?	58	76

44\* per cent of the surveyed group used pattern or copy work as a part of the classroom activity.

43\* per cent of these teachers used some form of art as "busywork".

These two questions tend to overlap, because the majority of "busywork" used by these teachers was pattern or copy work in the form of mimeographed material, coloring books, and other like forms of "busywork". This type of classroom activity defeats the true purpose of art education, and certainly should not be encouraged nor, mistakenly, considered art work.

Purposes for which these forms of classroom activity were used were named, by the teachers, as follows:

To have uniform results.

To teach good coloring.

Seatwork.

Patterns to inspire new ideas.

To secure accurate forms.

To present work to slow learners who can not visualize objects.

All forms of copy and pattern work in reality, inhibit free creative development.

Table XIV indicated that while the majority of the surveyed group encouraged creativeness there still remained a large per cent of the teachers who emphasized the antiquated goal of "skill".

The data presented in Table IV indicated that some teachers are seeking helpful materials to motivate the art teaching in their classroom, but the teacher needs to be educated in evaluation and selection of periodicals and texts which will best serve their needs.

If the classroom teacher is untrained to teach art education, she must rely upon inferior resources for lesson materials, she is dissatisfied with the childrens' art work because it does not meet with the approval of her adult standards of what the results should be, and she finds herself at a loss to determine the difficulties or causes of her failure to teach art, therefore she reacts negatively to the enjoyment of teaching art education. Table XVI indicated that the majority of the surveyed group did not enjoy teaching art for various reasons as noted in their comments listed below Table XVI. This interpretation is of an unusual nature being void of feeling and conviction.

TABLE XIII  
MOTIVATION METHODS FOR LESSON PRESENTATION

Method of Motivation	Number of responses
Teacher dictation	15
Teacher illustration	44
Commercial pictures	27
Class discussion	97
Oral suggestion	123

All of those in the surveyed group indicated the use of combined methods for lesson presentation. The most frequently used methods were class discussion and oral suggested. The under-lying reason for this practice may be that these two methods are stressed by the Terre Haute City Art Director and Art Supervisor.

TABLE XIV

**QUALITY OF WORK EMPHASIZED**

Quality stressed	Number of responses
Creativeness	74
Skill	62

54\* per cent of this group of teachers stressed creativeness in the teaching of art, but the remaining 46\* per cent represented an undesirably large group of teachers who still emphasize skill above creativeness. The antiquated goal in art was skill in copying physical aspects of things seen by the eye. This interpretation was of an external nature being void of feeling and creativeness.

\* All per cents were rounded to the nearest whole number.

TABLE XV

PERIODICALS AND TEXTS USED  
AS AIDS FOR LESSON PLANNING

Periodicals named	Number of responses
The Grade Teacher	15
Normal Instructor	20
School Arts	11
Junior Art Activities	3
Total	52
Texts named	
New Art Education by Jessie Todd	26
Child Craft (A set of books)	4
Applied Art by Pedro Lemos	7
Total	37

38\* per cent of the surveyed group used periodicals, and 27 per cent of them used texts as aids for lesson planning.

The writer examined the content of these periodicals and texts to determine whether or not the material embodied in them was contributory to creative art education. Examination of these materials revealed that "School Arts" was the only periodical which had any semblance of creative quality. The remaining periodicals contained art material in the form of suggested teacher-dictated projects and patterns. Examination of texts revealed that "New Art Education" was the more preferable of those texts named. This set of books was adjustable to all elementary grade levels and child capacities, and did embody art project suggestions which could make valuable contributions in the teaching of art if the teacher used them as her own stimulant for lesson planning rather than placing them at the disposal of the children.

I feel I lack artistic ability.

I feel inadequate to hold a classroom, although I am definitely fitted for my job as a teacher.

I lack ability in judgment of children's art work, although I am willing to try to learn to judge their work.

\* All per cents were rounded to the nearest whole number.

**TABLE XVI**  
CHARACTERISTICS OF TEACHERS WHO ENJOYED ART TEACHING  
VII. RESPONSE TO ENJOYMENT OF ART TEACHING

Question	Response	
	Yes	No
I. Do you enjoy teaching art in your classroom?	46	90

The writer asked those teachers who responded negatively to the question presented in Table XVI to indicate their reasons.

66\* per cent of the surveyed group answered this question negatively. Comments made are listed below on this page. In a number of instances there was repetition of comments made by different teachers.

"I do not enjoy teaching murals, crafts, or appreciation, but this is probably because I do not know enough about it."

"Those of us who know so little about art need help in planning, in the use of newer methods, and in the use of art materials."

"I feel so inadequate. I am sure that some one else could do a much better job of teaching the subject."

"Art teaching is too heavy a load with our teaching of other subjects."

"Art teaching is a burden to the untalented teacher, but the children love art."

"I do not feel as if I have enough training plus the fact that I lack artistic ability."

"I feel inadequate to help individual children, especially those who have art talent."

"I lack ability in judgement of children's art work, and in suggesting ways for them to improve their work."

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\* All per cents were rounded to the nearest whole number.

"I do not know much about art. My results are often discouraging. I think that art should be taught by an art teacher."

"I feel as if I do not have as much preparation as I would like to have, therefore I can not motivate the children to express their ideas."

"The children waste time. Perhaps they are not confident. The "clean up" job takes too much time."

"I never have any ideas. I just have to copy other people's ideas. I do not feel that I have sufficient training in art teaching techniques."

"I don't enjoy teaching illustration because too many children do it "any old way". I don't know how to get results."

"There are times when both the children and I feel that the time and materials are wasted because the results are not good. I have difficulty getting results when I motivate the children by suggestion and discussion, when most children are not gifted."

"I enjoy teaching an art problem if I have had the proper experience and training in the medium I am using."

"I have to depend upon other people's ideas. If I am told what to do, I'll try to do it."

"I am not exactly sure of what to teach and the proper way to teach art. I have had no special training. I do read magazine articles which help some."

The general consensus of opinion, on the part of most of this group of teachers was that art should be taught by a specially trained art teacher. All comments revealed a personal feeling of inadequacy in the field of art education.

## REGULATIONS, Page 100 from CHAPTER IV

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

#### CHAPTER IV. SUMMARY AND CONCLUSIONS

In summarizing the material found in this survey it may be stated that art education of the present time becomes increasingly impressive as a vitalizing force in modern education. It is challenged by changing concepts of education. New conceptions of living and a keener insight into the creative power of children present problems far removed from the old academic order when the desired accomplishment in art was technical achievement. Today, the goal of art education for children is to develop creative power and to make art available to every child regardless of talent. Educators must be convinced of art education's functional value in bringing about creative power, appreciation, and understanding.

The objectives of art education have changed. The stress of art education now is placed on the development of the child from within. This concept is a marked contrast to the conditions of art education of a few years ago when art was looked upon as a mere exercise without any recognition of the child's personality. The "old" art imposed highly formalized lessons without creative purpose. The "new" form of art seeks to give creativity priority over

technique... This new trend of art education has found its place in the educational curriculum of the present day. The direction of art education is moving from mass instruction toward individual expression, where the child is taught to think, feel, and to act creatively. It has brought about an attitude of experimentation and experiencing, and has made contact with living problems. The school no longer places a premium on initiative and imagination, but places emphasis on self-realization and personality. Art was, in the past, unrelated; today it is correlated, inter-related and integrated. Through the correlation and integration of art with other academic subjects, the teaching of art in the classroom becomes the classroom teacher's responsibility. In the majority of cases the classroom teacher is inadequately trained to teach the subject because of inability to motivate, judge, criticize, and understand the child's creative art efforts.

The collection of data presented in this survey, in which the elementary classroom teachers of the Terre Haute City School System were questioned as to their art training, revealed that while this group of teachers had good basic teacher training and, as a whole, a broad background of teaching experience, they were lacking adequacies in basic art education, knowledge, and training. The majority of those teachers who had had some art training had not received it

recently enough to provide them with an understanding of the new trends of art education. Less than half of the group had had no training in art teaching methods which should provide a basis for teaching all phases of art at various levels of child development, develop an understanding and appreciation of children's capacities according to the stages of their development, and provide understanding of, and familiarity with, various art materials. Many of these teachers had neither instruction nor experience in manipulation of art media which are commonly used in elementary school art education.

The art training of these teachers had been neglected because of the absence of its requirement in the elementary teacher training curriculum. Many of the surveyed group purposely avoided art because of a personal feeling of inability to compete in the field of art education.

The majority of the group expressed desires to actively participate in art courses and workshops which might aid in over-coming this teaching obstacle.

## II. CONCLUSIONS

Despite the average elementary classroom teacher's inadequacies in art training, which results in their inability to understand and teach the subject well, the majority of them are eager to learn and to execute sound principals of

art education. As a result of their elementary teacher preparation, they realize the many values which may result for the child from experience in a child-centered art program.

A few older teachers in any school system, as was the situation in this survey, may resist the philosophy of a creative art program. This resistance may be due to a lack of confidence in themselves or a reluctance to adopt a new and different philosophy from that which was taught them many years ago. The recent tremendous growth and popularity of art workshops and in-service classes is evidence of the large number of teachers who are eager to gain knowledge regarding new art education trends. Departments that are preparing art teachers must realize the importance of the job which they can do in in-service courses for students of other curricula besides art, and through workshops, extension courses and other types of in-service training for teachers with little or no art experience.

Not long ago, a group of art educators in Illinois worked on a state course of study guide for elementary schools. The preparation of this guide was an effort to provide some tangible aid, not for the well-prepared art teacher, but for those elementary teachers who felt unprepared and insecure in carrying on an art program of any kind. As an introduction to this study, the group made five statements regarding the teaching of art. These statements, the group hoped, might

establish a creative attitude toward child art as a necessary prerequisite to the development of knowledge and skills.

1. The successful elementary teacher is convinced in her own mind that children, all children, have the desire and ability to express ideas with various art media.

2. The successful teacher convinces the children that she knows that they can carry on successful creative art activities.

3. The teacher shows a genuine respect for, and enjoyment of, child art through her reaction to children's art expression. She does not use adult standards for judgment, but rather she recognizes the child's standards of expression in art, as in all school activities.

4. The elementary teacher realizes that fantasy plays an important role in the life of the child, therefore she enjoys the fantastic and the impossible in child art, just as she accepts and even encourages them in children's literature, for example, the Mother Goose Rhymes.

5. The philosophy of the successful elementary teacher is one of encouraging and respecting self-expression. She realizes that her job is not the producing of creative artists, but the developing of intelligent, appreciative consumers of art. She understands that, far more important than the work itself, is what the work of art does for the child, not only at the moment of creation, but in the general development of a healthy, happy, intelligent member of society.

### III. RECOMMENDATIONS

Recommendations that can be substantiated by the findings of this survey are incorporated in the following list:

1. That all teacher-preparation institutions make compulsory more basic art education courses in the elementary curriculum.
2. That school administrators be more democratic in

their viewpoints of art education and more forceful in their art training demands of the elementary teacher.

3. That local school administrators provide more opportunities for art teaching aids through in-service training groups and workshops staffed by specialists in the art teaching field and operated on a non-comparative basis as far as talent is concerned.

4. That local administrators make provisions in the school budget for helpful texts for teachers to use as authentic teaching aids.

5. That local, state, regional, and national art organizations recognize an opportunity and obligation to those not appearing on their membership lists, those elementary teachers who need guidance and help in the subject field, by providing the elementary school teachers' libraries with periodical bulletins and other printed materials containing aids and articles on current trends of art education pertaining especially to the elementary teacher's needs.

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**ALICE RYAN** - **1940** - **1941** - **1942** - **1943** - **1944** - **1945** - **1946** - **1947** - **1948** - **1949**

- ## APPENDIX

4. Since you are going to have to go through the same process again, I would like to know if you have any advice or tips for me. I am currently looking for a new job.

5. Approximately how many years have you been involved in a craft or handicraft course of study? Indicate the nature of the course.

6. Indicate all persons for whom this card applies.  
Grade information Test information  
Level of difficulty Other

8. Do you need my help to fix the air holes in your pipes? If so, do you want me to start? *Answer:* Yes. *How:* Don't worry about it.

- ⑨ How often do you visit the English park?

1. Would you be interested in further job contacts or would you like to specify activities?

- 1960s and 1970s. By 1980, the number of people aged 65 and over had increased by 15%.

A SURVEY OF THE ART TRAINING OF THE CLASSROOM TEACHERS OF  
TERRE HAUTE, INDIANA

GENERAL INFORMATION

1. How many years have you taught in the pre-primary, elementary or intermediate school? \_\_\_\_\_
2. How many years have you taught in the Terre Haute school system? \_\_\_\_\_
3. What degree or degrees do you hold? \_\_\_\_\_
4. From what college or university did you receive your training? \_\_\_\_\_
5. At which grade level do you teach? Pre-primary \_\_\_\_\_  
elementary \_\_\_\_\_ intermediate \_\_\_\_\_

ART TRAINING AND EXPERIENCES

1. Did you teach art in your own classroom in any school system previous to your teaching in Terre Haute? Yes \_\_\_\_\_ No \_\_\_\_\_
2. Do you feel adequately trained to teach art in your classroom? Yes \_\_\_\_\_ No \_\_\_\_\_
3. What art training have you had? Jr. High School \_\_\_\_\_  
High School \_\_\_\_\_ College \_\_\_\_\_
4. Specify the content of any courses or art contacts which you have had. Design \_\_\_\_\_ Crafts \_\_\_\_\_ Illustration \_\_\_\_\_  
Appreciation \_\_\_\_\_ Teaching methods \_\_\_\_\_ Others \_\_\_\_\_
5. Approximately how many years has it been since you last had a credit or non-credit course in art? \_\_\_\_\_ years  
Indicate the nature of the courses specified above. \_\_\_\_\_
6. Indicate any reasons for having avoided art courses in college.  
Grade intimidation \_\_\_\_\_ Fear of criticism \_\_\_\_\_  
Lack of ability \_\_\_\_\_ Other reasons \_\_\_\_\_
7. What periodicals do you read which you feel provide aids for your preparation of art lessons? \_\_\_\_\_
8. Do you use any art texts as aids in the preparation of your art lessons? Yes \_\_\_\_\_ No \_\_\_\_\_ Specify texts \_\_\_\_\_
9. How often do you visit the Swope Art Gallery? \_\_\_\_\_
10. Do you participate in any form of art activity as a hobby?  
Yes \_\_\_\_\_ No \_\_\_\_\_ Specify activity \_\_\_\_\_
11. Would you be interested in further art courses or workshops as aids for teaching art? Yes \_\_\_\_\_ No \_\_\_\_\_

1. Do you feel that you have an appreciation of children's creative art expression? Yes \_\_\_\_\_ No \_\_\_\_\_
2. Do you compare the art work of the talented and the untalented child? Yes \_\_\_\_\_ No \_\_\_\_\_
3. Are you inclined to evaluate the child's art work on the basis of adult standards? Yes \_\_\_\_\_ No \_\_\_\_\_
4. Do you believe that art plays an important role in the education of the child? Yes \_\_\_\_\_ No \_\_\_\_\_

TEACHING PRACTICES OR METHODS OF ART LESSON PRESENTATION AND PREPARATION

1. Indicate art materials with which you are most familiar.  
Plasticine \_\_\_\_\_ Clay \_\_\_\_\_ Crayons \_\_\_\_\_ Colored chalks \_\_\_\_\_  
Tempera paints \_\_\_\_\_ Watercolors \_\_\_\_\_ Paper mache' \_\_\_\_\_  
Finger paints \_\_\_\_\_. Have you had instructions on the use or manipulation of most of these art materials? Yes \_\_\_\_\_ No \_\_\_\_\_
2. Which of the following art activities do you most enjoy teaching? Illustration \_\_\_\_\_ Design \_\_\_\_\_ Murals \_\_\_\_\_ Crafts \_\_\_\_\_ Appreciation \_\_\_\_\_
3. How often do you use pattern or mimeographed material as a part of your classroom work? Often \_\_\_\_\_ Seldom \_\_\_\_\_ Never \_\_\_\_\_
4. If, at any time, pattern or copy work is used, what purpose does it serve? \_\_\_\_\_
5. Do you ever use any form of art as "Busy Work"? Yes \_\_\_\_\_ No \_\_\_\_\_
6. What methods of motivation do you most often use for your art lessons? Oral suggestion \_\_\_\_\_ Class discussion \_\_\_\_\_ Dictation \_\_\_\_\_ Teacher-illustrated \_\_\_\_\_ Use of commercial pictures \_\_\_\_\_
7. Indicate quality of work most emphasized in your art lessons. Skill \_\_\_\_\_ Creativeness \_\_\_\_\_
8. Do you enjoy teaching art in your classroom? Yes \_\_\_\_\_ No \_\_\_\_\_  
If the above answer is negative, indicate reasons below.

GENERAL COMMENTS:

EDUCATIONAL STANDARDS  
ART EDUCATION